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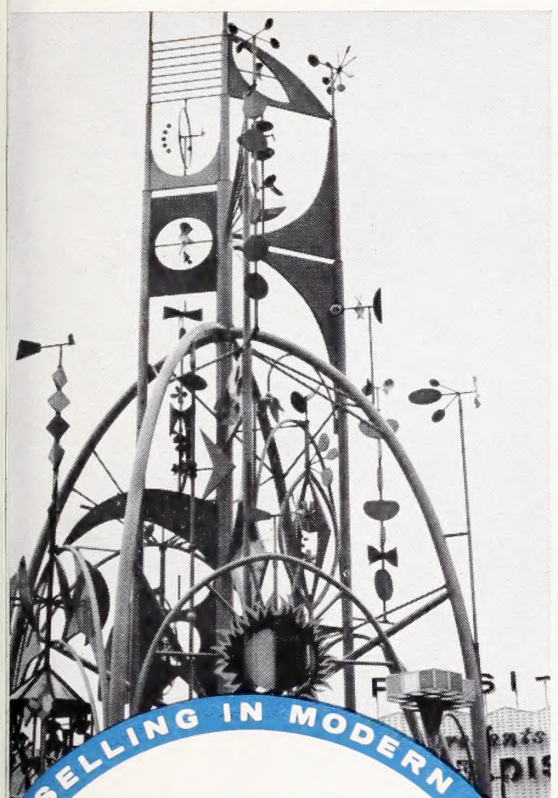
OCTOBER 5, 1964

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NEWSPAPER • NEWSPAPER

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FCC Puts Presidential Press Conference Under Demands of Equal Time Law

Washington — A four man FCC majority last week ruled that airing President Johnson's press conferences, or GOP candidate Goldwater's, cannot be exempt from equal time demands of Sec. 315.

Dissenting member Lee Loevinger called the ruling on presidential press conferences an "idiocy."

Commissioner Ford called it a "statutory freeze contrary to congressional intent," and Commissioner Hyde would have FCC "stay out" of the area of news judgment, with a blanket ruling inapplicable to individual news events and circumstances.

In answer to a query from CBS on televising the news conferences of either or both presidential candidates, the FCC said it was not denying the broadcaster right to air these newsworthy events. It was only excluding them from equal time exemption. To the networks and affiliates liable for 10 or more splinter-group demands, the two are synonymous.

FCC based its ruling on the exact wording in four types of "bona fide" news coverage excepted by a 1959 amendment, to permit candidate appearances. The commissioner finds only "regularly" scheduled news programs were intended to be "exempt," and presidential-incumbent and presidential candidate conferences are not. Also, FCC says the statute as amended and as interpreted in congressional committee reports, requires that the broadcaster, not the candidate, determine the time and conditions of a

press interview "regularly scheduled" if it is to be immune from Sec. 315 requirements.

The commission majority says the broadcaster does, indeed, decide what is bona fide news. That's his job. But—if the exemption categories could be by-passed by a broadcaster decision the whole "equal time" setup would be nullified.

On this point, dissenting commissioner Frederick Ford heartily approved of "nullifying" the present Sec. 315 and setting up new guidelines. He would arrive at them not by narrow statutory decision, but after conferences between FCC, the broadcast industry, political party spokesmen, networks, et al, to find a sane approach to the problem.

FCC did admit that broadcasters' "discretionary judgment" on news would permit excerpts from candidates' press conferences, when included in "regularly scheduled" news programming.

The exasperated dissent of Commissioner Loevinger says the FCC, in its present decision, is going back to what Congress termed a "harsh," "stupid" and "rigid" interpretation of Sec. 315 in 1959, when the commission gave

splinter candidate Lar Daly equal time rights because a tv newsreel showed Chicago's mayor. The Daly case touched off the amendments exempting bona fide news programs.

Loevinger quotes Sen. John Pastore's remarks at the time: "If it is desired to place a blackout on the people of this country, if we want to stop all important news or political campaigns getting to the American people, let the Lar Daly decision stand."

Loevinger's dissent sticks closely to exemption for presidential-incumbent press conferences. He is aghast that the FCC makes no distinction between the presidential press conference, attended by world-wide media representatives, and of national interest, and those of any other candidate — right down to a candidate for "county sheriff."

Loevinger is aware that exempting only the Johnson press conferences would "create problems" for the FCC from the "other candidates and other offices."

Nevertheless, he feels that FCC should risk the brickbats and make the right decision now. Safety factor is in the Fairness Doctrine, which requires broadcasters to put on the other side of conflicting views on important issues. He classifies FCC's present Sec. 315 ruling as one more referred to in the press as an "inventory of idiocies."

TvB Executive Dubs FCC Ruling an 'Absurdity'

Washington — The strongest initial reaction to the FCC's ruling placing presidential news conferences off-limits for all practical purposes came from Vincent Wasilewski, executive vice president of the National Assn. of Broadcasters. Dubbing it an "absurdity," Wasilewski said it demonstrated the need to repeal Sec. 315 in its entirety "rather than attempting piecemeal exemptions every four years." He added that "it would be easy to castigate the FCC majority for its decision, but Sec. 315 defies logic."

CBS president Frank Stanton expressed disappointment but not surprise. "Our fear that the presidential news conferences were not exempt from the equal-time requirements has been one of the reasons we have pressed so vigorously for the suspension of Sec. 315 of the communications act," he said.

NBC's news chief William R. McAndrew said the network would tape excerpts from presidential news conferences when open to broadcast media and use them on regularly scheduled newscasts.

ABC had no comment on the FCC action.

'Tonight Show' Expanded To Saturday on NBC-TV

New York — As of Jan. 9, 1965, *Tonight Show Starring Johnny Carson* will be seen six nights a week on NBC.

Decision to extend the show to include Saturday nights was attributed to a "strong desire" on the part of affiliates and the "wide audience appeal of the program." The additional telecast will consist of taped reruns of earlier shows.

To date, no participating sponsors have been signed for the new segment.

Announcement of the expansion follows on the heels of Carson's second birthday as host of the show.

Michelob To LaRoche

New York — C. J. LaRoche won over Young & Rubicam and Compton Advertising in the three-way contest for the Michelob beer account (a member of the Anheuser-Busch family). The ad budget is reportedly in the \$1.5 million bracket, with indications that the brand will probably make itself felt more substantially in tv than in the past.

CONTINUED ON NEXT PAGE

PGW Dividing Tv Sales Into Three Regionals

New York — Peters, Griffin & Woodward has joined the trend among tv station representatives to divide their lists into regional or separately sold groups. By the first of the year, PGW will have three separate tv sales staffs operating in New York. One list will be known as east-southeast, with Theodore Van Erk in charge. The

second list will be referred to as mid-America. William Walters will head this group. The third list will contain west-southwest stations and have Arthur E. Muth as sales manager. The purpose of the fragmentation, as stated by Lloyd Griffin to SPONSOR, is to give more concentrated services on a regional basis and to meet increased competition expected for 1965. PGW's present list entails 42 stations. KATZ has two tv lists, east and west, while Blair has two tv sales entities, Blair Tv and Blair Television Associates.

Cigaretts In Recovery Stage, Says Ag Dept.

Washington, D. C. — Agriculture Department's Tobacco Report expects fairly strong recovery of cigaret sales from the first quarter, 1964, slump — but the long-range trend of cigaret smoking appears uncertain. The department does not expect any 1965 sag equivalent to the 1964 first quarter drop after the Surgeon General's Smoking and Health Report, and believes sales might even be up a little in 1965.

Population gains in the 18-year-old and over bracket will be about 1.5 percent a year, from 1965 to 1970, and would ordinarily mean an increase in cigaret smoking. But the smoking and health factor will be spotlighted by a dozen educational and informational programs by HEW and medical associations (Agriculture mentions AMA among them), and "consumer response cannot be predicted with any certainty." Agriculture hopefully summarizes projects in government, in the tobacco industry and medical research, and notes that FTC has delayed action on its hazard warning for cigaret labels until July 1, 1965, at the request of the House Commerce Committee.

Per capita cigaret smoking for 1964 is estimated at about 207 packs. This is about 5 percent less than in 1963 and probably the lowest since 1959, Agriculture says. Cigars and cigarillos consumed *per male* (Agriculture's italics) are estimated at 150, up about 20 percent over 1963, and highest since 1930. Per capita, per male use of smoking tobacco (for pipes and roll-your-own cigarets) is estimated at about 1.4 pounds — 15 percent more than in 1963 and highest since 1955. Reference is to males 18 years and over.

N.Y. VHF's Renew Leases In Empire State Building

New York — Assuming George Orwell's forecast of the future was strictly fiction, all of New York's seven VHF stations will be transmitting atop the Empire State Building until 1984.

Agreeing to rentals totaling nearly \$25 million, the stations have renewed their leases for another 20 years, with renewal options extending until 1999. An eighth tv outlet, the city's own UHF station, is expected to follow suit.

The tower, which enables the stations to reach a five-state area, is 22 stories above the top of the building.

NBC-WBC Agree on Property Swap

Washington, D. C. — It seems to be all over but the shouting on the NBC-Westinghouse backtrack to their original stance of 1955, before NBC took over the Westinghouse Philadelphia properties, and WBC reluctantly accepted the network's Cleveland stations and \$3 million in consolation money. Formal FCC filings by NBC and WBC to effect the reversion of properties to their original ownership took place last Monday. Sept. 29 was the deadline set by the FCC for the network to return its "fruits of misconduct" if NBC expected to get renewal on the Philadelphia stations.

Renewal was needed to put NBC in business on any deal involving the Philadelphia properties. Justice Department has been breathing down the network's neck, with divestiture of the Philadelphia stations due Sept. 30, 1964, under NBC's consent decree. RKO-General's long-planned swap of its Boston outlets, WNAC-TV-AM and WRKO-FM, for NBC's Philadelphia WRCV-TV-AM was dismissed as "moot" in the FCC's July 29 decision to make NBC restore the "coerced" properties to Westinghouse.

Final confirmation will have to come when the commission acts on the NBC-Westinghouse applications. Since the historical reverse was the FCC's own idea, there is little doubt of how it will vote. Majority vote on the restoration was by FCC chairman E. William Henry, commissioners Hyde, Bartley, Ford and

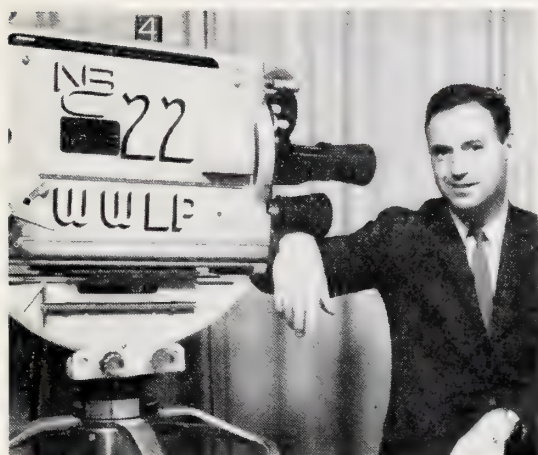
Lee, with commissioners Loevinger and Cox not participating.

Denied Friday (Oct. 2) were Philco and RKO-General pleas for FCC to reconsider. Philco has been battling to get back the Philadelphia channel 3 outlet which was once its own, until sold to Westinghouse in 1953. RKO took the toughest financial rap, having forfeited CBS affiliation on its Boston station WNAC-TV, when plans with NBC were hopeful. RKO estimate of damage was \$2 million.

Philco has had the least reason for optimism. Its petitions were shot down by the FCC Broadcast Bureau, by chief hearing examiner James D. Cunningham—who would have permitted the NBC-RKO swap—and finally by the commission. Philco was accused of putting its manufacturing interests too far ahead of broadcasting and public interest, both before and after its 1961 takeover by parent company Ford.

FCC's stunning upset decision on July 29 did three things: it conditioned renewal for NBC's Philadelphia properties on an exchange for Westinghouse Cleveland outlets; it allowed Westinghouse to keep the \$3 million that went with the 1956 exchange; allowed NBC to keep Philadelphia profits made since then. FCC demanded implementing applications within 60 days—and they were on target last week.

Philco and RKO, unless they withdraw their petitions for FCC to reconsider the decision, are still in fighting stance.



a statement of **WWLP & WKEF**

SPRINGFIELD, MASS.

DAYTON, OHIO

by William L. Putnam

Like we said some people luck out every now and again. Take those fortunate boys at WKEF in Dayton, Ohio. That's the Megawatt station in Megacity; you know, the place where you can surely get those choice availabilities that you never could have before. Well the person who really lucked out there was none other than this week's cover girl. (Well, maybe there are some things Norm Glenn won't do, after all.)

This same lady adorned this page on December 31, 1962 when she was pitching the new Eimac Klystrons at WWLP. She's still pitching them, by the way, for two of the newest are being used to produce that Megawatt for Megacity. But anyhow when we were searching for call letters we sent in 4 sets (like the men ask for) and her's survived the trip through the FCC files.

So here's to WKEF, another quality station in a quality town; and all Irish time buyers better place orders; Kathryn Elizabeth Flynn will be very provoked if you don't.

WKEF is Nationally represented by Vic Piano

Regionally represented by

Ohio Station Representatives

Bob Tiedje at WKEF Phone 513 263-2662

TWX 513 944-0058



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Clamor over clutter has revived the integrated commercial, but key to code amendment effectiveness is sponsor reaction to station piggyback premiums

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Designer's ingenuity solved problem of creating life-like railroad effect for live/tape Canadian dramatic anthology

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Canadian radio station dreams up tropical vacation contest with pay-off for consumer, sponsors — and time-sales ledger

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Composer of some 1400 commercials and hit records makes sharp comments on ad agencies' misuse of sound in commercials

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Whirlwind tour of major cities helps syndicator introduce new personality to local agency men, tv clients

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**in television station selection
Consider the Unmeasurables***

experience!

KFDM-TV is the oldest television station
in the Beaumont Port Arthur Orange area.
We've watched the market grow to over
825,000 prosperous consumers in our
coverage area.

The combined industry experience of our
staff totals 263 years.

Shouldn't this broadcasting and market
experience be working for you?

* If you're interested in the "Measurables,"
check any rating source or your
PGW colonel. We have the numbers, too.

KFDM-TV

BEAUMONT ■ PORT ARTHUR ■ ORANGE



YES

Pro or con? One of the most hotly contested ballot issues ever to confront California voters is the upcoming Proposition 14, which would repeal the bitterly controversial California Fair Housing (Rumford) Act. Opposing billboards and bumper stickers are everywhere: battle lines are sharply drawn.

To cut through the barrage of partisan opinion and present both points of view in crystal-clear focus, on Saturday night, September 19, KNXT staged an hour-long live television debate, bringing together—for the first time—the leading spokesmen from both sides in a dramatic face-to-face confrontation.

NO

ON 14

It was a historic broadcast. Never before has a debate dealing with a matter of such heated local interest been seen by so many people in the nation's number one state. Made available by KNXT to all California affiliates of the CBS Television Pacific Network, it was seen by an estimated 850,000 viewers (600,000 viewers within the KNXT area alone!)*.

This unprecedented broadcast debate was just another example of the continuing, far-reaching programming in the public interest conceived and produced by CBS Owned **KNXT 2 LOS ANGELES**

ON 14

women-drivers



love

WGY 810 KC
50 KW

and so do housewives, doctors, students, executives, farmers, and secretaries in the 25 counties surrounding Albany, Schenectady, and Troy. Ask Henry I. Christal.

A GENERAL ELECTRIC STATION

WTRF-TV STORY BOARD

7

Buying?*

VOLUPTUOUS GAL to vast audience of Marines: "I don't know why you boys get so excited about sweater girls. Take away their sweaters and what have you got?"

wtrf-tv Wheeling

ADVICE TO BACHELORS! Don't settle down until you can settle up!

Wheeling wtrf-tv

DOCTOR: "How much drinking do you do?"
PATIENT: "Not much any more, doctor. Lately I've been spilling most of it."

wtrf-tv Wheeling

TOAST TO POVERTY . . . it sticks to a man when all his friends forsake him!

Wheeling wtrf-tv

ESSO HUMBLER! "Where did I get all scratched up? I had a Tiger in my car but not in the tank!"

wtrf-tv Wheeling

PROFESSOR: "Name the outstanding accomplishment of the Romans?" **STUDENT:** "They understood Latin!"

Wheeling wtrf-tv

FAIR AND CLOUDY! If a local weatherman resigns, it's generally because the climate doesn't agree with him.

wtrf-tv Wheeling

PONDERING! Calling a man in his sixties a sexagenarian may be a slight exaggeration.

Wheeling wtrf-tv

COLLEGE BOUND! "Son, I want you to become a skin specialist. Your patients will never get you out of bed at night, they never die, and they never get well!"

wtrf-tv Wheeling

*SOMETHING FOR EVERYONE is the programming offered to the big WTRF-TV audience in the Wheeling/Steubenville Market. Have Rep Petry arrange your WTRF-TV spot schedule to get that particular audience segment you're after.

CHANNEL
SEVEN

NB

WHEELING,
WEST VIRGINIA

Publisher's Report



Radio can be different

Over the years I have often expressed the opinion that timebuyers should consider radio stations by categories in the same way that spacebuyers consider magazines.

In the magazine medium, buys are made in the shelter field, the sports field, the teenage field, the young housewife field, the general field, the fashion field and many others.

These buys are logically predicated on the fact that selective categories permit advertisers to reach selective readers.

But within the individual field there is often a world of variation between magazines. Some are slick; some are pulp. Some command prestige; others command nothing. Some go in for high-grade research and writing; others are so much pap.

As a rule, a national advertiser of substance who habitually uses one book in a field wouldn't be caught dead in another.

There are 4000 AM radio stations and perhaps another 800 FMers. To say that they are all alike is nonsense. Yet one of the factors that holds back the advance of radio is the tendency on the part of some agency buyers and others to condemn many stations to national spot perjury by category rather than by calibre.

The fact remains that there are good radio stations in every category. There are bad radio stations in every category. The good buyer learns who does the quality job.

Perhaps the man who has done most to lick the stigma of radio buying by category is Gordon McLendon.

In three top Texas markets he built three top-40 stations which for years have commanded top audiences.

Then he startled the advertising world, several years ago, by going to the opposite extreme and establishing KABL in San Francisco—a good music station devoted in large measure to album music. When he bought WYLS Buffalo, he followed the same format.

More recently he struck out again, scrapping a highly popular Negro audience station in Chicago and replacing it with WNUS, a 24 hour all-news station.

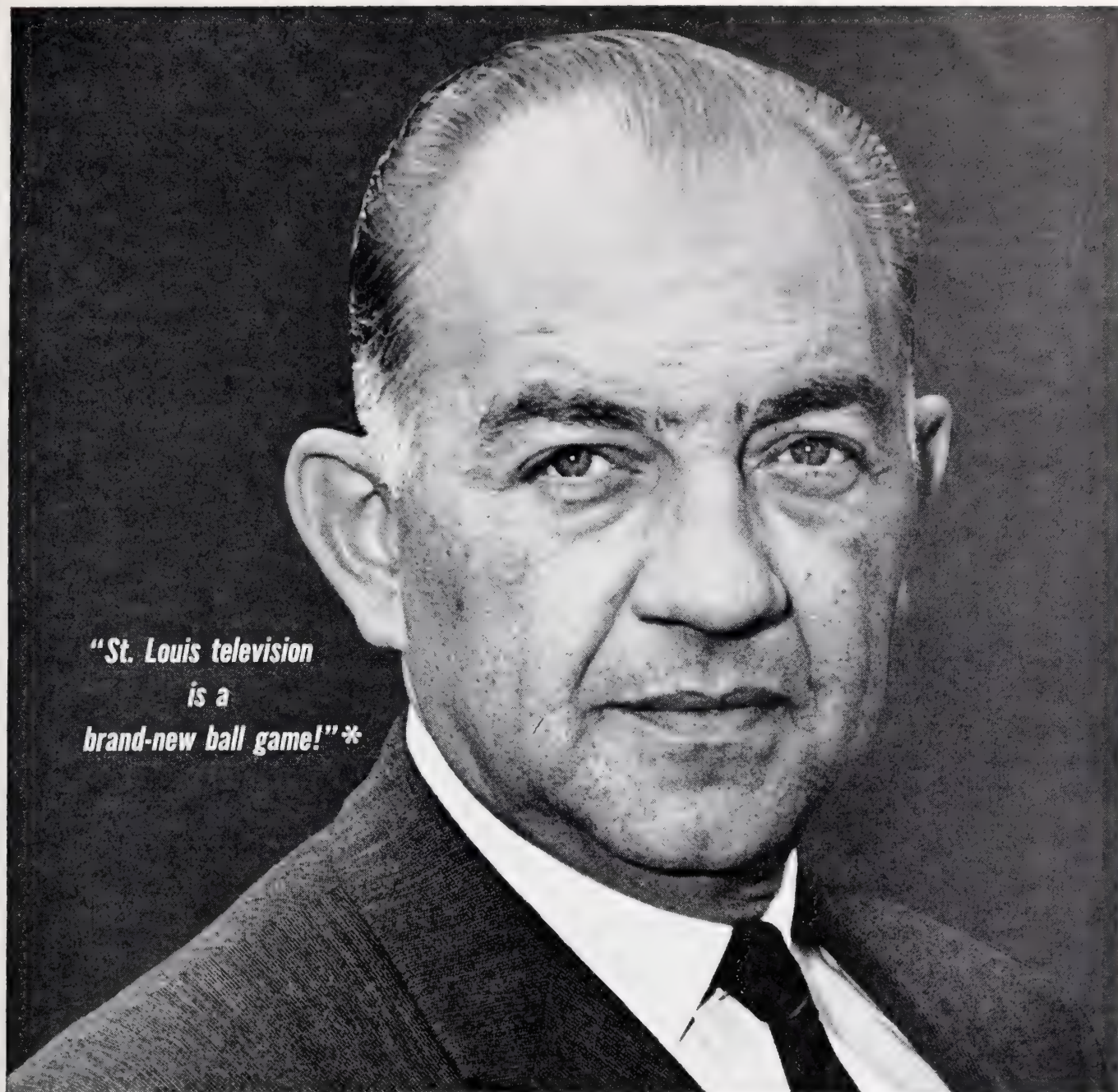
It's just as though Mr. McLendon decided to tell the world that you can be successful with any format — providing you have the market and potential audience and turn out a quality product.

It's still too early to tell how WNUS is doing (it's been operating only a month) but if it emulates the audience impact and penetration of XTRA NEWS, which operates out of Tijuana, Mexico and booms into Los Angeles, it will do fine.

WNUS programs its news in 15-minute blocks with four mike men on the air every hour. It permits a maximum of 16 commercial units an hour in keeping with the NAB Radio Code. It uses 10 news services and employs about 16 news men on the air. Its beeper phone hot line connected with other McLendon stations gives about 10 outside news feeds a day.

Years ago I was impressed by Goar Mestre's Cuban operation which broadcast news 24 hours a day with two news men in a glass studio in midtown Havana alternating with one minute of news and one minute of commercial for a two hour stint, then being replaced by another crew. WNUS is not too far away—but a better service.

Gordon McLendon



*"St. Louis television
is a
brand-new ball game!"**

SPENCER ALLEN

...the dean of St. Louis TV news men moves to KTVI.

**THE
EXCITING
NEW**

Channel **2**
ST. LOUIS **abc** **HR**

* Spencer is the third addition to KTVI's powerful new team, following Pat Fontaine and Charlotte Peters.

October 5, 1964



REPRIEVE

There has been a definite increase in the number of integrated commercials as classified by the NAB Code Authority. It is obvious that what the Code Authority calls a "definite trend" is at least a period of experimentation by multiple-product advertisers.

The effectiveness of the commercial of any length, under all conditions, has constantly been probed by research. This has been done in order to find the best format for the efficiency of the dollars invested by the broadcast advertiser. Very obviously, the piggyback has been highly successful for many advertisers or the struggle for its survival would never have become so intense. The realities of the escalating costs of television advertising makes the need for the most efficient use of commercial tv time vital to the client.

Piggybacks were caught in the spotlight of criticism because—in concert with the whole family of interruptive elements which contributed to the appearance of clutter—they alone are the easiest target. It's easier than fighting against the welter of other parts of the clutterpackage like credits, billboards and promos. And being against the multi-million public-service-spot onslaught is like being against motherhood and apple pie.

What the future holds for the piggyback format is still uncertain. Integration has given it a reprieve from a death sentence. But this isn't likely to be the sole solution to the clutter issue.

Mel Silverberg's status report on the relationship of piggybacks, integration and the NAB Code Authority beings on page 31.

Sam Silber

LETTERS

Pleased with Recognition

Thank you for your recognition of KDIA including the use of the Oakland Raiders picture in your Aug. 17 issue, "Is There a U.S. Negro Market?" devoted to the Negro market.

While Falstaff beer is one of our very good sponsors, Busch Bavarian is the sponsor of the Oakland Raiders broadcast.

WALTER CONWAY

*Vice President
KDIA
Oakland, Calif.*

Updated Nielsen Figures

The recent lead story on the upper income tv audience [Tv: Reaching the Affluent Market, Aug. 31] tackles an interesting subject. But you use a series of Nielsen figures in the story which were not supplied by us and these, unfortunately, are not current.

Television ownership as of this month is estimated at 52.6 million households, a penetration rate of 93 percent. The count by income group is:

Lower (under \$5000) 20.8 million, 88 percent penetration
Middle (\$5-9999) 21.8 million, 96 percent penetration
Upper (\$10,000) 10.0 million, 98 percent penetration

You'll note that the Nielsen Tv Index Upper Income group is now \$10,000 and over. The change from \$8000 to \$10,000 annual household income as the lower limit of the upper income group is a reflection of the long-term trends in our nation's productivity and income distribution.

ERWIN H. EPHRON

*Director of Press Relations
A. C. Nielsen Co.
New York*

Call to Arms

Your write-up on the first ARMS study ["ARMS for Radio-Audience Measurement," Aug. 24, p. 15] was extremely complete and knowledgeable. This kind of thorough coverage of such a basic project is an important contribu-

tion to industry communications which is, of course, what we look to SPONSOR for.

However, a slight misunderstanding developed somewhere along the line. Your report states that I am an employee of Storer Broadcasting. I, of course, am an employee of the National Assn. of Broadcasters and Radio Advertising Bureau which are the co-sponsors of ARMS. It so happens that George Storer, Jr., is the chairman of the ARMS committee and has graciously extended to ARMS the use of the facilities of Storer House as an office for me. Perhaps that explains the confusion.

Incidentally, Storer House is located at 118 E. 57th St., and it might be well if you were to mention this in some future report because a number of people have wanted to know where to get in touch with me. I certainly welcome ideas and thoughts from anybody in the industry.

W. WARD DORRELL

*Executive Director
W. Ward Dorrell
New York*

PDT note PDQ

The "One Hour Storyboard" article in your Aug. 31 issue was very well done and we thank you for giving it such complete and understanding treatment.

T A B Engineers, who developed the PDT technique, were also pleased with the story, but told me that they do have patents pending on the method which is contrary to the sentence in the next to last column: "And it certainly cannot be patented."

It seems that in their original development of the process for engineering design and drafting the method of preparing a wall as a blackboard in marked off segments together with certain camera equipment and drafting tools adapted to large scale drawing was found to be acceptable to the Patent Office for consideration.

L. MARTIN KRAUTTER

*President
Wolf, Krautter & Eicoff, Inc.
Chicago*

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

October 5, 1964

Networks may be on slippery footing in the matter of their planned color coverage of the Presidential Inauguration in January, as a result of the Warren Report. All news media is worried about the final repercussions of the report's criticism of the crowding of newsmen at the Dallas jail during the bizarre aftermath of the tragic assassination of President Kennedy.

Media committees, various reports, studies and meetings are under way to test out means of pooling news coverage on major events--particularly as they involve the President. The Warren Commission suggested that some "code" of behavior be worked out to forestall any possibility of a repeat situation like that of the Ruby killing of Lee Harvey Oswald.

In the renewed emotional shock produced by the Warren report, broadcasters see a danger of curtailment of the very kind of news coverage for which they were so warmly praised during the terrible November events. The democratic processes are admittedly cumbersome and awkward--they are no less so when hundreds of news gatherers and cameramen crowd in to record the history of this particular democracy.

This danger was pointed out by NAB's Vincent Wasilewski when he was asked for the broadcaster association stand on pooled coverage and reduced news personnel. Wasilewski pointed out that this one set of very particular events should not "becloud the fact that free reporting is essential in a free society." He said NAB is already getting expert opinion on the matter, and broadcasters will, of course, cooperate.

Networks have not (as of this column's deadline) come out with any comment on the matter of drawing straws and pooling coverage of major national events, when and if some official "code" requires it. Newspapers--with far less of a problem in reporting than the electronic media--have looked on the idea of pooled units slightly more favorably. Press and broadcasters will get together to discuss the angles.

No one, at this time, would care to come out roundly and say that risks and inconveniences of increasing news coverage are part of the democratic processes. Yet no one takes risks more recklessly than Lyndon B. Johnson. The President will fling open the White House gates to a crowd of tourists, or dive into a milling mass of thousands in a parade--leaving the FBI, the Secret Service and the news and cameramen equally frustrated by waves of yelling, hand-grabbing humanity--any one of whom could be lethal.

Still, Wasilewski is not quite alone in warning of the danger of cut-back in news and cameramen. AP's editorial association chief, Sam Ragan, said responsibility for "orderly coverage" lies with the authorities in charge, in the last analysis.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

UPI's Earl Johnson would go along with a limited amount of "pooling," but added flatly that wire services have to cover to serve many individual papers. (In this, they parallel the networks which have to bring the story to affiliate stations country-wide on tv and radio.) Said Earl Johnson: "It was not the number of reporters who were present which permitted Jack Ruby to shoot Lee Oswald. It was the fact that the police permitted Ruby to be there."

Fortunately, the slow grind of the democratic processes will also allow time to pass before a final judgment is rendered, when the various press, broadcast, Bar associations and law-enforcement groups finally agree on what should be done. Last week, too, the President's Committee on the Warren Report had its first meeting on ways to carry out the Warren Commission's recommendations. The committee says it will not announce meetings or make comment until after summary report to LBJ.

Not so fortunately, the prospect of an inaugural only a few months away, coupled with intensified jitters about presidential safety, could bring on some sort of interim curtailment via pooling of news coverage. It would be only human for the FBI and the Secret Service, both scolded for ineptitude in protecting President Kennedy, to pass some of the grief on to the news media.

Another complicating factor is the lingering hostility engendered at the national political conventions--when print media accused the broadcasters of snagging the best accommodations, and blocking press reporters with their equipment and flying squads of cameramen and walkie-talkie reporters.

About two weeks ago, before the Warren Report broke over news media heads, there was a quiet tussle here between press and electronic newsmen over accommodations for the inaugural parade in January.

Richard C. Crutchfield, chief of design and engineering of the District of Columbia's Department of Buildings and Grounds, heard requests from both sides at separate meetings. NBC's Bill Monroe let off with a request for even more room at the coming inaugural, than in 1961 because NBC will cover in color, and color camera equipment needs more space. CBS and ABC spokesmen immediately demanded the same amount of room; they, too, plan color coverage.

The Pre-Inaugural Committee has granted the requests for increased room. But network pleas for a pooled-camera space within the presidential stand itself, for over-the-shoulder shots at presidential visitors were left in some doubt. Press photographers have been allowed in the out of the stand for visitor shots during past inaugurals--but space for a tv camera setup will depend on final plans for construction of the stand, which are selected on competitive basis.

All of the plans are subject to final decision by the Inaugural Committee. They may also be subject to the findings of the President's special Warren Report Committee.

Mildred Hall

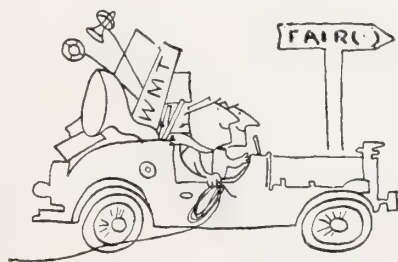
Fair Game

WMT's Bob Nance was at Hawkeye Downs last month as the grand champion baby beef was chosen at the All-Iowa Fair. A shorthorn exhibited by John Stoner of Mt. Vernon, Iowa, won the slap of approval from the judge, who just missed our Bob, also in the ring to broadcast the champ's reactions.

Dean Borg and Jerry Brady provided WMT listeners with a beef's eye report from the Iowa State Fair in Des Moines as a Hereford owned by Doug Simons of Marcus, Iowa, got the winning nod.

Steve Padgitt, WMT Scholarship winner (summer employment at WMT and all the live bulls he can lift), managed WMT's 18th Annual Gadget Show at the State Fair. Winner was Junior Coon of Morning Sun, Iowa, with a hydraulic post driver. (Winning is a habit with Mr. Coon — his brush grubber won a fourth prize in the open class in 1953.)

The four ag college graduates who man our Farm Service Department covered 36 county and state fairs this year, traveling 6,500 miles in the fair month of August with mikes in hand. They get about 100 miles to the hour of air time from 56,000 miles of yearly event-hopping: programs daily at dawn's crack waking up Iowa's dirty capitalists, market reports and other tidbits at noon, special events any time. They provide informed reporting for WMTland-46 Eastern Iowa counties and eight in Illinois, Minnesota and Wisconsin — and contribute to WMT's balanced programming for a balanced industrial/urban/farm market.



WMT

CBS Radio for Eastern Iowa

Mail Address: CEDAR RAPIDS
National Representatives: The Katz
Agency
Affiliated with WMT-TV; WMT-FM;
K-WMT, Fort Dodge; WEBC, Duluth

Advertising Efficiency Subject of ANA Workshop

Speakers cite the increased use of computers in larger agencies; discuss pro's and con's of fee vs commission; say manufacturer needs more daytime network television

Chicago — Computers, fee versus commission and bridging the gap between marketing and creative groups were just a few of the areas covered at last week's Assn. of National Advertisers' workshop at the Sheraton-Chicago hotel. Theme of the two-day meeting attended by more than 200 advertisers and agency people was "Meeting the Challenge of Rising Marketing Costs Through Increased Advertising Efficiency."

On the subject of computers, Robert D. Lipson, director of advertising and sales promotion of the Bell & Howell Photo Sales Co., cited an instance where the company wanted to take additional key-market consumer advertising during the Christmas selling season to hike sales of a cartridge-loading zoom movie camera, felt likely to respond to additional ad pressure.

Initially, the extra advertising had to be dropped because of budget limitation, but in the process of programming a computer for other projects sufficient cost efficiencies were

revealed to allow reinstatement of the missing additional consumer advertising pressure from Thanksgiving to Christmas. "We bought four weeks of spot tv in our key markets," Lipson said. "No director of advertising could ask for a more fitting reward."

In still another talk on computers, Thomas A. Wright, Jr., vice president in charge of the media department, Leo Burnett Co., said that "there are no lingering doubts about the values of data processing equipment in those agencies where utilization is reaching a sophisticated level."

Wright cited two basic areas where the larger agencies are using computers: to solve the paperwork problem, and in various areas of marketing and media analysis.

In media analysis, Wright cited as an example a large multi-product manufacturer that is today successfully marketing and advertising 21 brands. The manufacturer has found through past media testing activities that daytime and night-

time television and national magazines work well for him.

In order to accommodate all those brands, said Wright, he needs lots of daytime network television. "There are so many factors to consider and so much brand sales and audience data available to be sorted, collated, trended, charted, graphed and assimilated that it requires literally hundreds of man hours over many weeks before the advertising department and the agency finally agree on what programs to use for which brands."

Profile matching, declared Wright, can help reduce the manual work involved. Simply stated; "Our concept is to match the audience profiles of daytime network television programs against the market sales profile of a brand or group of brands." And it's all done via a computer.

Jay Berry, McKinsey & Co., had a word on the controversial fee-versus-commission issue. "The only reason for keeping a fee or the 15 percent base or any other arrangement is that it's right for your special situation, not because everybody's doing it or because it has been good so far," he told the gathering of advertisers.

Herbert W. Cooper, president of Meldrum and Fewsmith, Inc., indicated that while it is not the only method of compensation his agency believes in, fees have worked well and are looked upon with favor.

Among the benefits of the system cited by Cooper; "The client can budget for agency compensation once a year at the beginning of the year; negotiated fees for services outside media advertising are held to a minimum, saving valuable time of both parties; the client knows that our income does not depend on the nature of our advertising recommendations; we have confidence in recommending, and the client has confidence in accepting recommendations solely on their advertising merit; we are assured of the opportunity to realize a reasonable return on services provided."

NES: Plans Are 'Virtually Complete'

New York — A progress report from Network Election Service indicates that arrangement for tabulation of the Nov. 3 election results are "virtually complete."

A spokesman for the cooperative arrangement between the three networks and two major press association says that sites for tabulation centers in 50 states and the District of Columbia have been chosen and organization of the centers is under way. Also, a mid-Manhattan hotel has been selected as a national tabulation center which will accumulate the national presidential vote totals.

Plans are also under way for "swift dissemination of totals" in

547 presidential, senatorial, gubernatorial and congressional races.

It was also pointed out that any news medium will be permitted to take advantage of the pooled coverage upon payment of an appropriate share of the costs. Oct. 7 has been set as the deadline for applications to purchase access to NES tabulation centers since it is necessary to allocate space requirements.

Idea behind the pooled coverage is to eliminate duplication of returns and possible viewer confusion. Although NBC, CBS and ABC will all be using the same election figures, each will handle its own analysis and forecasting.

Ads for Personal Products Are Up for Study by Radio Code

Washington, D.C.—The ticklish area of the advertising of intimately personal products will come under study by a special subcommittee of the Radio Code Board of the NAB. At a meeting last week, the board also approved a series of proposed amendments to the radio code which will be submitted to NAB's board of directors for ratification.

Decision to look into the matter of personal products was made when code director Howard Bell questioned whether this outright ban should be replaced by a policy of ruling on the acceptability of advertising on the basis of copy treatment.

Specifically mentioned was the advertising of hemorrhoidal reme-

dies, but other categories will be considered, with the subcommittee expected to report back at the next meeting of the code board, which has been scheduled for Jan. 22-23 in Los Angeles.

Amendments to the radio code, approved by the board, include guarding against indiscriminate use of such words as "safe," "without risk," "harmless" or similar terms in medical products advertising; making certain that advertising testimonials reflect an honest appraisal of personal experience, and cautioning particular discrimination in the acceptance, placement and presentation of advertising in news programs so that such advertising will be clearly distinguishable from news content.

Hillman Sees No Relief in Media Costs

Chicago—"Advertising efficiencies are not going to come from lower media costs," Murray Hillman, senior vice president of McCann-Erickson, Inc., last week told the Assn. of National Advertisers' workshop.

Acknowledging rising ad and marketing costs as a fact of life, Hillman asserted, "Increased marketing activity and rising demand for advertising time and space has already created a short supply situation in mass media resulting in higher costs at lower efficiencies."

The pressure for more time and space will be relieved somewhat by the addition of new media to the marketplace, Hillman said. "However, new media will not necessarily lead to lower cost-per-thousand because they will further fractionize the audience."

By the way of explanation, Hillman declared that "although there has been some growth in leisure time in the past few years, each individual consumer only has a given number of hours a day available for exposure to advertising messages. As media becomes fractionized, a given advertising message will reach fewer and fewer people."

Hillman added: "A person can only watch one television station, read one magazine or listen to one radio station at a time and the addition of more tv stations, more magazines and more radio stations will only serve to divide the audience further."

Taking tv as a case in point, Hillman said that with VHF there were

about as many stations operating as the airways could handle. "In a few years UHF stations will become more important and the audience will be divided into smaller pieces," he continued. "One could envision television of the future as similar to radio today with stations in the thousands and programing by stations to appeal to specific audiences."

The only way to meet the challenge of increased marketing costs through effective use of advertising is to raise two questions and obtain the proper answers, Hillman said:

1. "What evidence do we have that the prospects we are talking to match the prospects defined in the role and mission of the product?"
2. "What evidence do we have that we have the most persuasive promise for the market segment defined by the role and mission of the product?"

Videotape Talks to David Ogilvy via 'Times' Ad

New York — Using the Ogilvy style and the Ogilvy photographic likeness, Videotape Center in a *New York Times* ad last week offered to show David Ogilvy of Ogilvy, Benson and Mather how to make even better television commercials.

The ad was designed to resemble some of the famous long-copy ads (it runs 1900 words of copy) for which the veteran advertising man is well known.

John Lanigan, vice president and general manager of Videotape Center, a 3M subsidiary, declared: "If we think our story is important enough to use this kind of space and to address Ogilvy, you can be sure a lot of other people are going to want to know what it is."

ARB To Feature Overnight Radio Surveys

Beltsville, Md. — For the first time, American Research Bureau will make overnight radio surveys of in-home listening available on a regular basis.

ARB's overnight service has been providing estimates of local television audiences for a number of years. Based on the telephone coincidental survey technique, essentially the same method will be used by ARB to gather

data for in-home radio listening.

For the overnight radio audience surveys, ARB says it will report stations listened to, shares of audience and sets-in-use estimates between 8 a.m. and 11 p.m.

For those clients with a stake in both radio and tv, a survey has been designed to provide information concurrently on both media.

Purolator Products: Spot Tv Paid Off Like Slot Machine

New York—Reporting record sales for the first six months of 1964, James B. Lightburn, vice president and general sales manager of Purolator Products, Inc., last week declared: "Our tv expenditures will certainly increase in the future. They paid off this year like a slot machine."

The filter manufacturing firm upped its spot tv budget in the April-May-June period to \$758,300, as opposed to \$268,510 the previous year. This put it in the ranks of the top 100 spot tv advertisers for the first time in company history.

In revealing a \$3 million gain in business for the first six months of 1964 (\$33,082,505 compared with \$30,170,206 in 1963) Lightburn

noted that automotive manufacturers have spent too much time in loading the distributor and dealer and hoping that sales would take care of themselves.

"If we're going to eat more 'pie' in the future," Lightburn said, "it's up to other reputable manufacturers to take the lead and support the service station dealer with all the consumer advertising that can be afforded." He added that every growth industry has eventually been forced to reach the consumer in order to maintain their expanding base of sales.

Lightburn attributed a good part of his firm's sales growth to merchandising of television by service station dealers.

Purolator made its tv debut in 1963 with a commercial which depicted a girl crawling under a car and removing a dirty filter. It won more tv awards than any other commercial in tv history, the company says.

In May of this year, Purolator again won awards with a commercial called the "Doctors." The spot shows two "surgeons" as they extract a dirty oil filter from their "patient"—an automobile—and then give it a clean bill of health by installing a new Purolator oil filter.



A scene from Purolator's tv debut



Lightburn: "more pie in the future"

Average Keystone Station Airls 20 Hours to Farms

Chicago — The average Keystone Broadcasting System radio affiliate airs up to 20 hours of shows and editorial features directly to the farmer on a regular basis, according to a KBS study released to advertisers and agencies.

In a report on preliminary results of a study of the farm market and its relationship to Keystone's farm network, KBS president Sidney J. Wolf says the range for an affiliate is from one hour of farm programming per week to 84 hours.

Of the 1076 reporting on their farm and farm-family shows, 999 carry up to 20 hours a week and 77 broadcast more than 20.

Here is a breakdown of the number of hours aired weekly by Keystone stations:

NO. OF HOURS BROADCAST DIRECTLY TO FARMER	STATIONS REPORTING
Under 5 hours per week	578
From 6 to 10 hours	229
From 11 to 20 hours	192
From 21 to 30 hours	58
More than 31 hours	19
Total	1076

NAB Code Authority Approves 141 Toy Ads

Washington, D. C. — With the number of shopping days until Christmas soon to be a running retail theme and what to buy for the moppets a more and more pressing problem, the NAB's Code Authority has given its stamp of approval to 141 toy commercials to date.

NAB points out that all of the commercials of the 26 companies involved were actually checked against samples to insure that the toys and games performed as advertised. It was also noted that many were evaluated from pre-production storyboards and, in many cases, storyboard conferences resulted in changes before the spots were filmed.

NAB's toy guidelines, which have the blessing of the top manufacturers of the United States, aim at assisting manufacturers and advertisers in avoiding commercials which misrepresent the performance or price of a toy or game advertised on tv.

For example, NAB's news letter points out: "It is verboten to demonstrate a toy in such a manner that it unfairly dramatizes its qualifications. In other words, a toy that fires plastic bullets when equipped with a battery that must be purchased separately cannot be advertised as 'a ready-to-use destroyer of Moscow, Peiping and all other capitals of the communist empire.'"

Still another stricture is avoidance of any audio or video techniques which would exaggerate or distort a toy's value.

FCC Chairman Urges Industry Support of ETV

Henry tells IRTS broadcasters must do much more; suggests they stage annual fund raising campaign

New York—Sounding a call for stepped-up support of educational tv by commercial broadcasters, William E. Henry, chairman of the FCC, last week urged the industry to stage an annual campaign for funds as originally proposed by CBS president Frank Stanton.

"You operate the most powerful selling instrument ever invented," he told the International Radio and Television Society, "if it can sell soap, automobiles and potato chips, it can certainly sell an idea with the intrinsic merit of educational television."

Declared Henry: "There is nothing startling in the thought that those who reap a profit from the use of broadcasting frequencies have a special obligation to contribute to the support of educational television."

"If you have already done much, you should do more," Henry added. "Educational television is entitled to look to you for a portion of its financial support."

Henry argued that commercial broadcasters "have a need for competition from telecasters who are not bound by the inevitable pressures of the marketplace, for such competition raises the level of the entire medium. You also have a need for a place in the medium where new ideas and techniques can more eas-

ily be tested—where there is no automatic penalty for failure to attract a maximum audience."

The FCC chairman also cited what he called a less obvious reason: "For 30 years, your public service obligations have been the subject of controversy and debate. The creation of a meaningful national educational system can have a real impact on the course of this debate."

But, he cautioned, it would not "take over your public service role," rather, the responsibilities of commercial broadcasting in this area would be better defined than at present. "The problem of your proper functioning would lose, I think, many of its angrier and more difficult overtones," he added.

Although his talk was primarily devoted to educational tv, Henry did touch briefly on other areas. He said the commission has been working continuously for the promotion and development of UHF.

"We think we are going to be successful," he said, "and that UHF—although in its second appearance on the track after falling by the wayside in the first heat—is off to a good start and will finish the race."

He said that the commission just yesterday took to the field to do some on-the-spot investigation of the

practices and techniques of audio control for both live and recorded commercials, and was, I believe, much enlightened. However complex this problem may be, mutual effort on your part and ours should solve it."

The FCC chairman continued: "Now I realize that most broadcasters deny that there's any 'hollering' in radio and television. To them, I would only repeat the story of the sophisticated resident of New York City who was asked whether he believed broadcasters were experimenting with subliminal advertising. 'I didn't at first,' he replied. 'Then one day I went out and bought a tractor—for my wife.'"

Ex-WLIB Personality Gets 6 Cents in Suit

New York—Basing her suit on the claim that her name, picture and endorsement were used without written consent on posters and streamers for in-store promotion, Betty Frank, former radio personality on WLIB New York, was awarded six cents in damages by Justice Francis T. Murphy of the New York State Supreme Court. The plaintiff had sought \$250 thousand in her complaint.

Commenting on the decision, Harry Novik, WLIB general manager, pointed out that the case hinged on a little known provision of a 1911 New York law. He said that in his conversations with many station managers during the course of the suit, he discovered how few operators in the business were aware that even though a radio personality endorses a product on the station's air, this is not a presumption that one can use his or her picture or name on printed material to endorse that same product in in-store promotions; that written consent is mandatory; that oral consent is only a partial defense to such a suit.

Novik added that variations of the New York law are on the books of many states and he suggested that station owners and managers should be alerted to the "potential dangers involved."

Carol Channing Signs Contract With General Foods

New York — Certainly one of the hottest properties in show business with the success of "Hello, Dolly," Carol Channing is about to invade the precincts of television via a long-term contract with General Foods. But viewers will have to wait two full years.

The contract calls for Miss Channing to star in a number of specials, plus a weekly series. First of the specials is slated for early spring, 1965. Meanwhile, the star will continue on Broadway as "Dolly" and will also

fulfill her motion picture commitments.

The signing of Miss Channing was worked out by Edwin W. Ebel, vice president-advertising services of General Foods, Charles C. Barry, executive vice president and director of tv and radio, Young & Rubicam, and William Morris Agency.

Miss Channing first came to national attention as the girl who let the world know that diamonds are a girl's best friend when she starred in "Gentlemen Prefer Blondes."

MJ&A's Jones Calls for Station Break Reduction

Agency president suggest breaks be cut back to 32 seconds; discusses clutter, integrated spots, profits

Detroit—Touching almost all broadcast bases in a talk before the East Central Area Conference of American Women in Radio and Television, Ernest A. Jones, president of MacManus, John & Adams, Inc., called on the networks to reduce station break time, advertisers to integrate their commercials, the government to understand that broadcasters must make a profit and the public to "differentiate between the legitimate commercials which

pay the entertainment freight and the mess of non-commercial material with which the true commercials are not only surrounded, but sometimes submerged."

Describing clutter as a "jungle of piggybacks, hitchhikes, billboards, promos, bumpers," Jones called on the tv industry "to search their hearts and their pocketbooks to see if the time is not approaching when they might consider—as a public service, of course—reducing the sta-

tion break back to its original 32 seconds."

The move to 42 seconds, he said, was begun by "what was then a very weak network." Jones added: "I know the economics involved here—that a 20-second spot between programs can equal the revenue of a two-minute 'in-show' commercial—but perhaps the stations, too, will examine their position and stop goosing this particular golden egg."

On the subject of multiple product announcements, Jones said that "as the minute cost on a hot network show reaches as much as \$40,000, it becomes apparent to the advertiser that he had better try to insure his investment by spreading it over related products."

At the same time, he suggested that agencies use more creativity in making commercials. "If a commercial is to pay its way it must embrace two products, then let it be created so as to blend the two. It is in this lack of compatibility, I believe, that the public feels that it is being subjected to more commercialization than is really the case."

Jones also suggested that the public should be reminded that there is nothing free in this world, including tv and radio entertainment, "and if they are asked to pay a few minutes of their time, let them pay without whining—or go to the movies, where they will find that the popcorn is 50 cents a box, plus tax."

The agency president continued by turning his attention to government regulation, reminding officialdom that "the broadcasters of this country are businessmen and must make a profit with which to sustain themselves, their stockholders and their employees—and they must do this by selling a commodity of which there is a completely inflexible supply: time!"

On matter of taste, Jones declared: "Material—both advertising and program—is castigated on television and radio, that doesn't even raise a brow in print media. Maybe it is time someone looked more closely at other media."

Papert, Koenig, Lois Splits Stock, Now Eligible for Exchange Listing

New York — As expected, Papert, Koenig, Lois, Inc., has split its capital stock and is now eligible for listing on the American Stock Exchange.

Broadcast billings last year accounted for about 70 percent of the agency's business with clients spending an estimated \$16.2 million on radio and tv, the bulk of it in network and spot television.

Stockholders of the agency, first to go public, approved a proposal for a three-for-two split of both Class A and B shares and increased Class A shares from 750,534 to 950,534 and Class B from 86,636 to 125,454.

Citing the prestige value of an exchange listing, Julian Koenig, president, indicated application would be made in 1964.

In another move, the shareholders amended the company's stock-option plan by boosting the number of shares from 50,000 to 150,000. Koenig pointed out that almost all shares under the original plan were exhausted. He added that stock-options had allowed the company to secure good new talent and hold important veteran employees.

Foote, Cone & Belding, another

of the three publicly owned agencies, has called a stockholders meeting for mid-October to vote on a proposed five-for-four split.

Dayton Station Sold For \$1.5 Million

Dayton, Ohio — Station WONE-AM-FM has been sold by the Ohio Broadcasting Co. (WHBC Canton) for \$1.5 million.

Announcement of the sale to the Group One Broadcasting Co., a wholly owned subsidiary of the WAKR interest (Summit Radio Corp.) of Akron was made by Roger G. Berk, president of Group One. The sale is subject to FCC approval.

Other station sales reported last week include WQDY Calais, Me., and KSGT Jackson, Wyo.

WQDY was purchased from John Vondell, Jr., for \$110 thousand by entertainer "Buffalo" Bob Smith of Howdy Doody fame. Smith has a summer residence in the area.

KSGT was sold by the Snake River Radio and Television Co. to a Davenport, Iowa, syndicate for \$40 thousand.

Pay Tv Would Siphon Free Fare, Says Texas Station President

Los Angeles—Dubbing pay television a very "real and immediate" threat, Jack Harris, president of KPRC Houston, Tex., said that on any representative evening "about 75 percent of the more than 52 million television homes in America are watching television—free."

"And yet," he added, "as few as two or three million homes across the country equipped for pay television could drastically alter what the other fifty million may see."

In remarks prior to a pay tv debate before the Academy of Television Arts and Sciences, Harris declared: "While a few million pay tv homes would not really dent commercial television's huge audiences, it would affect what those audiences were permitted to see. I believe three million paying customers would siphon off from the free screen a great deal of today's fine entertainment."

Five percent of the public could disenfranchise the other 95 percent, Harris argued. "For that 95 percent, indeed, the freeway of entertainment on which they have been traveling would become a toll road."

Citing a case in point, Harris said, "Just eight days from now NBC will begin telecasting the World Series. This will cost advertisers \$3.5 million in rights, plus production, time and cable. It will cost the home viewer only the twist of a dial."

Harris continued: "But, suppose there were already three million sets across the country wired for pay tv. If a Dodger game on pay tv sells for \$1.50 per home, it's safe to assume a World Series game would go for no less than \$3. And, if we assumed half of the three million pay tv set owners were to buy each game of the series, that would net the operators of pay tv some \$4.5 million per game. In a seven game series, that would come to more than \$31 million, and even a four game series would net \$18 million."

"It's just not possible to sell enough razor blades to meet that kind of competition," he said.

Harris conceded that his is probably the most spectacular instance but he insisted it was only one example. "With five percent of American homes equipped for pay tv, the pay tv promoters would outbid free

television for anything we had, that we wanted."

In conclusion, Harris said, "I do not think the operators of television stations or networks stand in financial jeopardy from pay tv. If it should grow to such national proportions, the losers in my opinion will be the American people."

Weaver Pleads Pay Tv Case in 'Atlantic Monthly'

New York — Whatever problems Sylvester L. (Pat) Weaver has been having in his efforts to establish a going pay television operation in California — and they have been many — lack of publicity and public forums has not been one of them. His latest bid for the public ear is the *Atlantic Monthly*.

Arguing that "commercial radio and television have been predicated on the sale of advertising, and consequently built their business against a bulwark of criteria dictated by the needs of the sellers, not the needs of the buyers," Weaver laid heavy emphasis on pay tv's ability to supply cultural and educational programming. "Aesthetically, advertising is difficult to handle in combination with the more rewarding arts," he said, "and interruptions by commercials are at best upsetting and at worst sickening."

Weaver Sees Pay Tv as Nation's Great New Industry

Chicago — Sylvester L. (Pat) Weaver, Jr., president of Subscription Television, Inc., last week took his case for pay tv to Chicago, predicting that it is destined to become the great industry of our country."

"Surveys conducted by Stanford Research Institute," Weaver said, "indicate that the industry's revenue is expected to approach \$2 billion annually, that subscribing households may number 15 million, reaching more than 50 million people."

"It is estimated that approximately \$2 billion worth of equipment alone will be necessary to serve these families," Weaver continued in his talk before the Chicago Economic Club. "Then when you think what this technically superior cable

service would do for the sales of color television receivers, you begin to realize what a business boom subscription television can create."

Citing still another survey, Weaver said that Subscription Television, Inc., his own company, has the potential effect for generating a \$1.9 million impact on the California economy. "This is representative of support for 237,000 new jobs and, based on the current ratio of population to employment in California, these new employment opportunities can support a population gain of 650,000 persons."

Weaver added: "Just think what this will mean in the way of employment when subscription television begins to spread across the country."

Weaver said that "just as motion pictures, radio and television were the major communications developments during the past 50 years, subscription television will revolutionize our economic, cultural and social lives as the industry brings the wall screen, three dimensional and cartidge delivery of the subscriber's choice of programming via tape recordings which may be kept and replayed, or erased at will."

The pay tv spokesman also had a word on the initiative referendum on November's ballot aimed at outlawing subscription television. "Polls indicate we will defeat this vicious attempt of one business to have a competitor outlawed. But, should we lose, we will go all the way to the Supreme Court. . . ."

TvB Joins Food, Grocery Trade In 'Food Is a Bargain' Campaign

New York — "Food is a bargain," argues the food and grocery trade, and Television Bureau of Advertising has volunteered to help get the message across to the public via a 60-second filmed spot.

The spot has been sent to all U.S. tv stations together with a letter urging frequent airing from October 19 through 31, starting and

closing dates of the two-week "Food Is a Bargain" drive.

Aim of the nationwide campaign by food and grocery product advertisers is to tell consumers that food purchases account for a smaller share of family income than ever before.

Commenting on TvB's role, Norman E. Cash, president of the trade



Willis, Adamy . . . "food bargains"

organization, said, "In recognition of the fact that food and grocery products comprise the largest advertiser category in television, TvB welcomes this opportunity to join with the food industry in this campaign."

Cash added: "With the cooperation of the nation's television stations we can expect tens of millions of 'Food Is a Bargain' consumer impressions during the two-week period. TvB considers its participation in this consumer education program as one way of saying 'thank you' to an industry which accounts for 80 percent of television's national revenue."

The spot, which will have its premiere tomorrow (Oct. 6) at the New York Sales Executives Club, consists of a discussion between Paul S. Willis, president of the Grocery Manufacturers of America, Inc., and Clarence Adamy, executive vice president of the National Assn. of Food Chains, on the reasons why food prices today are considered a bargain. The campaign will also be supported via other media. Copy for spot is shown at left.

FOOD IS A BARGAIN Public Service Announcement

60 Seconds

SCENE

Paul Willis and
Clarence Adamy at
desk (business office
set)

Willis: Hello, I'm Paul Willis, President, Grocery Manufacturers of America — the people who make most of the products you buy in today's supermarkets. I'd like you to meet Clarence Adamy, Executive Vice President, National Association of Food Chains, who represents many of your supermarkets. Clancy, tell us why food is a bargain.

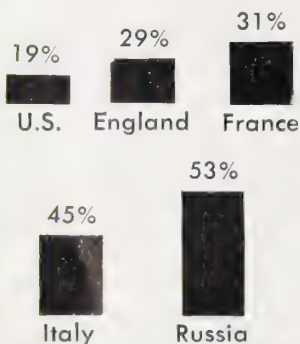
Camera pans to
Chart #1

After Tax Dollar
For Food
1963-64—19c
1947-49—26c

Adamy: According to the U. S. Dept. of Agriculture, the average American family today spends only 19c of each after-tax income dollar for food, as compared with 26c 15 years ago.

Willis: How does this 19c compare with other countries?

Camera pans to
Chart #2



Adamy: Consumers spend a much smaller share of the income for food — only 19% against 53% in Russia.

Willis: Not only do Americans spend less of their income for food than at any time in history, but also their food has greater variety, is easier to prepare and is much more nutritious.

Adamy: Any way you look at it, Paul, food is a bargain.

State Broadcaster Groups On Upswing

Washington, D.C.—State broadcasters' associations now represent 72 percent of radio and 76 percent of television stations across the country as compared with 65 percent for radio and 73 percent for tv in 1962.

According to Alvin M. King, director of state association liaison for the National Assn. of Broadcasters, membership in state organizations has reached 3982, a boost of 393 since 1962 and 978 since 1959 when the last NAB surveys were taken.

Sponsor IS FOR THE SPONSOR.
NO OTHER PUBLICATION IS.

Granik Develops Stamp Plan To Promote UHF Development

New York—Granik Enterprises has come up with a stamp plan to promote the development of UHF. The company, which recently announced plans to establish a seven

Schwerin: Ingredients, Not Romance, Sell Shampoos

New York—In the advertising of shampoos, "women are simply not responsive to the promise of romantic attraction as a benefit," according to the Schwerin Research Corp.

The firm, up-dating a four-year-old survey of the shampoo field, reports that "strong shampoo commercials tended to stress ingredients as the principal 'reason why'." Also, it was pointed out that the 30-second tv spot format exacted no penalty in effectiveness.

The findings, reported in SRC's bulletin, involved analysis of two groups of commercials—one highly effective, the other ineffective. "All of the 'winner' group cited product ingredients as their reason-why for brand superiority, whereas the great majority of 'losers' contained no mention of ingredients."

It was further pointed out that the effective shampoo commercials made specific claims about specific benefits. "They offered information—not gaseous promises of golden hair and eternal amour."

Studying the commercials for effectiveness by length, Schwerin found that as a group the 30-second tv spots were slightly more effective than the average 60, adding that the "difference is probably not significant so what the data are really saying is that in the shampoo field, 30s are as effective as 60s."

The bulletin had one more observation: "These highly effective 30-second shampoo messages were not accidents. They were the end-products of thoroughgoing research programs that entailed time, money, experimentation and creative effort."

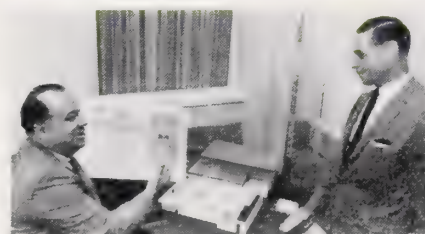
station East Coast UHF network, expects to supply local merchants with stamps valued from five cents to one dollar that could be applied by customers to installation of a UHF converter and/or a UHF antenna.

In explaining the plan, Ira Kamen, director of Kamen Associates, consultant to Granik Enterprises, declared: "America has run out of VHF television space and the station still is not being adequately served by tv on the community level. The time for UHF is now, and the problems which have caked earlier attempts at UHF operation may well dissolve in the face of a new economic formula (the stamp plan) which I've conceived to crack away at the hard core of pessimism which marks UHF endeavor today."

The most serious problem faced by a UHF entrepreneur after he has acquired his construction permit from the FCC and built his station, Kamen said, "is getting local residents to put up a UHF antenna and/or convert their current VHF sets to receive the UHF signal. Even the new all-channel sets will require a UHF antenna and proper download for satisfactory performance."

Kamen's premise is that if local merchants give his special UHF installation value stamps to shoppers within the UHF signal it will spur them to add UHF to their sets.

Granik has already filed for a construction permit for channel 75 in Patchogue, Long Island, N.Y.



Kamen (left) shows UHF stamp display to Michael Rosen, Granik financial adviser.

Ford, Screen Gems Agree To 'My Gadget' Pilot Film

New York — Ford Motor Co. and Screen Gems, Inc., have gotten together on a pilot production of "My Gadget," a half-hour family comedy series.

In announcing the deal, Jackie Cooper, vice president in charge of West Coast operations for Screen Gems, said filming would begin in Hollywood the first week in November.

Starring in the pilot project will be Don Porter who played Mr. Devery in the Ann Sothern series, and is currently in the play, "Any Wednesday."

The deal was worked out through Ford's agency, J. Walter Thompson.

K&E Projects Advertising Costs Through 1970

New York — Kenyon & Eckhardt researchers see steadily rising ad costs through 1970, and David C. Stewart, president of the agency, warns that "any agency or advertiser who does not recognize this as a red hot problem with a big red 'warning' sign on it is just kidding himself."

Figures revealed at the New York Advertising Club (see SPONSOR, Sept. 28, p. 4) show growth in ad volume, cost rises by media and budget increases needed by 1970. Advertising volume was at the \$7.75 billion mark in 1953, and totaled \$13 billion 10 years later. Projected figure for 1973 is \$29 billion.

By 1970, all major media but network radio and supplements will have raised their 1960 costs by more than 20 percent, K&E researchers forecast, outdoor costs showing the greatest increase, followed by night network tv, night spot tv, magazines.

K&E also listed budget increases needed by 1970 to maintain 1964's level of penetration of total households: night network television, 30 percent increase; daily newspapers, 27 percent; night spot television, 24 percent; general magazines, 23 percent; daytime network television, 18 percent; 38 leading magazines, 17 percent; outdoor, 16 percent; supplements, 13 percent.

MBS Affiliates Vote All-Out Drive to Sell Radio via Radio

New York — In what could possibly develop into a campaign of unprecedented proportions, Mutual Broadcasting System affiliates have taken their president up on his suggestion that they take the lead in using radio to promote radio.

Meeting last week, the affiliates voted unanimously to go ahead with a plan proposed by Robert F. Hurleigh that would see the network supply a series of 10 spots boosting radio, utilizing MBS talent.

In calling for an all-out campaign, with a minimum of 10 minutes per day devoted to promotion of the medium on stations, Hurleigh had written in the network newsletter: "Individual station operators are so busy selling their own call-letters that they have overlooked the obvious truth that the medium itself could help all. They allocate monies for everything except a plan to create a concept of

the powerful, persuasive force the medium is and of the truly irreplaceable service it supplies."

The result of Hurleigh's suggestion is that, beginning in mid-October, Mutual's 491 stations are expected to be airing from six to a thousand minutes of radio promotion each day. Goal is 40,000 minutes a day.

In addition to MBS affiliates, who approved the plan last week, more than 100 non-affiliates have also expressed interest as a result of publicity in SPONSOR and other trade publications (see SPONSOR, Sept. 21, p. 22). Along with the affiliates, these stations and others interested will be supplied with 10 one-minute and half-minute spots by the network without charge.

Declared Hurleigh, after the affiliates agreed to the plan: "In all probability this will be the largest spot radio campaign in all history."

Men Only, Lady!

Princeton, N.J. — "Even Miss America couldn't stay here during the game," a press-box guard told Dorothy Adams, vice president and account supervisor of the General Electric account at Maxon Advertising, as she attempted to set foot in the WJRZ radio booth prior to the broadcast of the Rutgers-Princeton football game.

Despite her letter of authorization and the fact that she was on official business (the supervision of GE commercials) the guard was adamant, and Miss Adams took her sheaf of copy and a walkie-talkie to a position adjacent to the booth where she relayed instructions to the male producer. When the walkie-talkie proved ineffective due to carrier interference, the enterprising lady vice president worked out a system of hand and audio signals with the crew in the radio booth.

Philip Morris To Launch Record Network Tv Drive

New York — Philip Morris has just announced that it will back its products with the heaviest network television ad schedule in the firm's history.

Utilizing CBS-TV, the full Philip Morris line of products will be supported by several hundred selling messages covering the entire network through the current season. Over-all audience exposure potential is estimated in excess of 1,850,000,000 viewers.

Declared Ross R. Millhiser, vice president for marketing: "This is the sort of exposure which not only benefits our cigaret and tobacco product line, but our diversified product line as well."

Among the Philip Morris products to be advertised are the new Philip Morris multifilter charcoal cigaret, Marlboro, Parliament, Paxton cigarets, Personna stainless steel razor blades, Burma shaving cream and Burma Blockade, a new men's deodorant from Burma-Vita Co., a division of Philip Morris, Inc.

The schedule will be seen on eight CBS shows: *Slaterry's People*, *Baileys of Balboa*, *Entertainers*, *Giligan's Island*, *Red Skelton*, *Jackie Gleason*, *CBS News*, *NFL Football*.

TvB Exec Stresses Availability of 20-Second Tv Spot

New York — Stressing the availability of 20-second spots in prime time, Bill MacRae, TvB vice president in charge of spot television, declared that advertisers who are not aware of it are "missing a tremendous opportunity."

Adding that there is prime time available both now and after the November elections, MacRae said "astute advertisers can select excellent availabilities and stations can confirm this time as of now."

Suggesting that, between now and Christmas, buyers can build strong 20-second spot schedules for pre-holiday campaigns, he said that the short prime time spot offers the advertiser an excellent vehicle

for both effectiveness and recall.

To prove his point, MacRae cited a TvB spot tv research project called "Selectroniscope." The vast reach and economical costs for prime 20-second breaks are only part of their advantage, he said. "There are opportunities for the advertiser to deliver his message to all of his prospects including men and women who are sometimes unreachable. There are other pluses, such as the opportunity to reach both the male and female head of the house simultaneously since prime time is family viewing time, and the opportunity for those involved in the marketing of products to see the company's advertising."

PRIME TIME 20-SECOND BREAKS PER WEEK

	Top 50 Markets		Top 100 Markets		Top 150 Markets	
	Announcements		Announcements		Announcements	
	3	5	3	5	3	5
Families Reached Per Week	41%	54%	45%	59%	49%	63%
Families Reached in 4 Weeks	66%	75%	71%	81%	74%	84%
4-Week Frequency	3.6	5.2	3.8	5.4	4.0	5.8
Cost-per-thousand Families	\$2.58	\$2.57	\$2.61	\$2.58	\$2.63	\$2.58

Source: Selectroniscope 1001 Data from A. C. Nielson Co.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Stauffer chain goes all out radio

Sellers of radio have a fairly important recruit from the restaurant industry in their corner. After some experimenting, the Stauffer chain has swung out with substantial campaigns in New York, Washington and Philadelphia. The most impressive angle: it's on a seven-day basis. The stress in the Stauffer copy is on the dinner trade. The time factor for the spots, which run as high as 36 a week in Washington, focuses materially on traffic time. Clock spectrums: 4 to 7 p.m. Monday through Friday; weekends, staggered intervals throughout the afternoon. The likely spark to Stauffer's warm affinity for radio: the account recently hooked up with Ketchum, MacLeod & Grove.

Chanel No. 5 moves into spot radio

Another topseller among perfume brands, namely Chanel No. 5, has come into radio. It's a three-week flight, starting Oct. 26, in major markets from coast-to-coast at the rate of five to seven spots a week. This flight is not considered part of the pre-Christmas campaign. That'll probably follow. Most consistent of the perfume bottlers in spot radio has been Lanvin. One of the more notable success stories for the medium in recent years was Jungle Gardenia.

3rd, 4th week pattern spreads

There's no question now that nighttime network tv can be bought on an even more convenient basis than spot in terms of skipped weeks. The alternate week pattern has become the exception rather than the extended privilege. This season advertisers have slotted their commercial minutes in a number of the spot carriers every third and fourth week. The height of this system has been reached by an NBC-TV half hour, *That Was the Week That Was*. This show, containing the usual three commercial positions, has a total of 11 different advertisers. On ABC-TV *The Addams Family* half-hour is indentured to eight advertisers. In the hour-show sector—this applies to both NBC-TV and ABC-TV—the six weekly commercial minutes on at least six shows are spread among from 14 to 17 advertisers. To affiliated stations

these every third and fourth week schedules present a problem with regard to protecting the network advertiser against product conflict with their advertisers in chainbreaks. Sponsor Scope checked this situation with some key reps. The consensus: the stations maintain as close a watch as they can against conflicts, but the networks' irregular scheduling of advertisers has become so intricate that it would take a highly expensive local traffic department to avoid mistakes. Following are the one-hour series that have advertisers who participate every third or fourth week:

PROGRAM	NETWORK	NO. ADVERTISERS
Alfred Hitchcock	NBC-TV	14
12 O'Clock High	ABC-TV	14
Jimmy Dean	ABC-TV	14
Ben Casey	ABC-TV	15
Wagon Train	ABC-TV	15
Mr. Novak	NBC-TV	17

Note: The actual champ among this season's nighttime crop in terms of total sponsors is ABC-TV's *Sunday Night*. There are 12 weekly commercial positions in this event. The number of advertisers: 27. It's an all-time record for any one program series.

Tv's airline billings up, but lag mags

Tv has yet to become the prime medium for the airline industry. Airline billings for tv for the first six months of this year took a 55 percent jump, but the margin wasn't ample enough to overcome the billings registered by magazines for the same period. At the rate airline spending has been going so far this year the total expenditure in tv for 1964 is expected to easily reach \$15 million. It was around \$8.5 million for 1963. Following is a six-months comparison in airline gross revenue between tv and magazines:

YEAR	TV	MAGAZINES
1964	\$7,621,300	\$8,680,159
1963	4,906,400	8,721,877
1962	1,454,300	5,716,584

Last in action among rep pioneers

Paul H. Raymer remains the last of the three early pioneers of exclusive station representation still functioning as operations head of the firm. Edward Petry just passed on the Edward Petry & Co. presidency to Martin Nierman and John Blair some time ago assigned himself to chairman

of the board. All three became president of their respective companies in 1932, the year all three firms came into existence. Petry had an edge of a few months on the other two. It was at the NAB convention at White Sulphur Springs in the fall of that year that station operators had their first opportunity to meet and appraise the three innovators of exclusive representation. Prior to that there was the general rep. He did business for and with more than one station in a market. The general rep who brought that phase of representation to a peak was the late Scott Howe Bowen.

Buyers don't discount CBS status

Next to the tv networks themselves no group is as sensitive to the initial ratings of the new nighttime program season as the agency people who recommend the show buys to clients. Sponsor Scope's contacts with key members of this tribe disclosed a general disposition to appraise the early returns, which strongly favored ABC-TV over CBS-TV, as not a clear barometer of leadership. They expect CBS-TV to edge into No. 1 position as a result of its superior reach, if nothing else. The prevailing opinion among them was that CBS-TV erred in leading off with some of those early stage pilots, but that this deficiency would be overcome with better episodes in the can, plus another promotional splurge. They do see ABC-TV going into the 1965-66 season with an unusual reservoir of strength, deriving from the network's proved old holdovers and such current season clicks as *Bewitched*, *Peyton Place* and others that have yet to hit their true stride. The combination will give ABC-TV an enviable base to build on.

September spot tv has misty signoff

For tv rep salesmen last week wasn't a particularly happy one. The good news was almost outbalanced by the bad tidings. There were schedules from 4-Way cold tablets, Ex-Lax, Breeze, Vel, Palmolive soap, but a blight struck from the direction of P&G in the form of wholesale cut-backs on White Cloud, Puffs, Oxydol, Ivory Liquid and Spic 'n' Span. Colgate got into the cancellation act via Ajax floor and wall cleanser. The White Cloud and Puffs cancellations probably

stemmed from the fact that these two paper products have just embarked on ABC-TV regional buys. White Cloud and Puffs are still limited in distribution—from the Appalachians to up and down the Midwest.

ABC-TV: from 'plan' to 'planning'

Remember when "scatter plan" rode high in the lingo of the trade? Well, ABC-TV daytime sales would have you know it's gone out of "plans" and into "planning." And what does it mean by that? Answer: the package of spots and the hook-ups are specifically designed to meet the marketing needs of the client in cumulative reach, audience composition, saturation, merchandising and regional coverage. That last item should fetch the interest of spot sellers particularly. ABC-TV relates that it's become quite aggressive at selling the regional way of things, especially to big package-goods advertisers. Ad people who were around at the start of the '60s will recall when network daytime offered three types of scatter plans and made a big ado about them. They were: the single show scatter plan, the multiple show scatter plan and the rotation scatter plan. Despite what ABC-TV says about "planning," the scatter method is still the one that makes network tv daytime go round.

TvB to bankers: sell tv to lenders

The TvB is off on a new industry promotional tack. It's getting chummy with the banking trade—that is, on the investment side, via talks at association gatherings and articles in banking publications. The TvB's ploy: take a look at the local manufacturers and retailers you lend money to and see whether their best interests are being served with the right kind of advertising. The inference of the "right kind," obviously, is tv. Other points being dropped: (1) take note of your regional and local manufacturers with regard to their prospective growth and ply them with the success stories of Lestoil and Alberto-Culver, both of which got there exclusively via tv, (2) impress upon retailers the importance of modernizing their advertising as well as their store fronts. Incidentally, banks themselves are the No. 3 users of local tv.

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Affiliates mourn reduced chainbreaks

The prime 20-second spot isn't selling as well as reps and their stations would like this fall, nor are NBC-TV affiliates happy about their chainbreak situation. In totting up their breaks they find they've got 20 percent less than have been made available by CBS-TV to their affiliates. The corollary disappointment: the fact there are no mid-point breaks in most of NBC-TV's high-rating hour shows, like, for instance, *Bonanza* and *Jack Paar*. The average per-week number of breaks by network: CBS-TV, 72; ABC-TV, 68; NBC-TV, 52. An NBC affiliate in a top market estimated that the difference in chainbreak revenue between himself and his CBS-TV counterpart could run as high as \$10,000 to \$15,000 a week.

Colgate brushes into ABC-TV daytime

Colgate has finally consummated its big daytime commitment with ABC-TV. The network figures that buy, if it goes 52 weeks, is good for a minimum of \$2.5 million. Colgate's collection of participating minutes centers around the *Donna Reed* and *Ernie Ford* strips. This brings up the setting of ABC-TV's realignment of daytime programming which goes into effect Monday, Dec. 28. Following is that revised schedule:

TIME SEGMENT	PROGRAM
1:30-12 noon	The Price is Right
12-12:30 p.m.	Donna Reed
12:30-1 p.m.	Father Knows Best
1-1:30 p.m.	Ernie Jones
1:30-2 p.m.	(Station time)
2-2:30 p.m.	Day in Court
2:30-3 p.m.	New soap opera*
3-3:30 p.m.	General Hospital
3:30-4 p.m.	The Young Marrieds
4-4:30 p.m.	Trail Master

* To be selected

No newcomers in network prime time

Something that the sellers of prime tv network time may find interesting to ponder over: this season's roster of sponsors—presumably the largest number yet—does not include a single newcomer, either an account that's never been in the medium or an advertiser who has come up from daytime tv or spot tv. Last season prime time could point to at least one stranger, namely, Aqua Net hair spray (ABC-TV). The current season's

blank-out might suggest a choice of two theories: (1) the cost of prime network time has reached the point where it's prohibitive for budgets under \$1 million, (2) the sellers would prefer to compete for the business already in the medium.

Little rating differences over years

If you make allowances for the margin of error percentages Nielsen has set up, there's been little difference in the high and low range of the three tv networks' ratings the past five seasons when they're reduced to average minutes from October through April. The following rack-up of sponsored nighttime programs averages for each of the October-April spans was processed by CBS-TV from NTI material:

SEASON	ABC-TV	CBS-TV	NBC-TV
1959-60	17.5	20.6	17.7
1960-61	18.3	20.2	17.9
1961-62	15.7	19.4	19.9
1962-63	14.8	21.0	17.9
1963-64	16.2	20.5	17.7

The range: CBS-TV, 20.6-19.4; NBC-TV, 18.9-17.7; ABC-TV, 18.3-14.8.

Simultaneous premiering quite likely

Don't put this beyond the ken of probability: all three tv networks premiering their new nighttime schedules the same week next season. Coming from behind—by a week or two—with the new lineup entails some risk in audience loss for the network that elects to hold back its premieres. The interim could mean giving the early-bird network a tee-off advantage in ratings of as high as 30 percent. In other words, if it hadn't waited a week or two, the second showcasing network might have drawn 30 percent more audience for its own premieres. Simultaneous premiering would have a negative as well as an asset side for NBC-TV and CBS-TV. Season-starting rating advantages would be reduced and advertisers would have less concern about their programs' prospects because of the delayed debuts. On the other hand, the two networks have a lot of program investment-eating to do for the current season. They wouldn't be getting as many reruns out of the 1964-65 inventory as originally planned. The simultaneous take-off would also find much favor among buyers of chainbreak spots.

Tv nets shy about brand disclosures

Have you ever wondered why you can find out what each brand spends in spot tv but not in network tv? The obstacle to the funneling out of such information, according to TvB, are the networks themselves. Their agreement with the LNA-BAR, which processes dollar network sales, forbids the breaking down and releasing of brand figures. Incidentally, this network reluctance about revealing brand information was demonstrated in another respect a few weeks ago. NBC-TV turned down CBS-TV's request for a list of brands it would be carrying this fall. CBS-TV later, it was reported, went over the heads of the NBC-TV sales and got the information.

Living-cost clauses pare agency profits

One of the creeping expenses that often bring a yearning for the fee system to agency managements are the syndicated research services which have built-in cost-of-living indexes. The price with such clauses goes up automatically, the same as happens in union-employer relations. ARB had an increase of this sort just go into effect. It amounted generally to 2 percent. Nielsen also has a similar built-in clause in its contracts for the national tv service and the Food & Drug Index. What causes agency management to wince when these increases come through is that they can't be passed on to the client with a strictly commission relationship. The money can only come out of profits and, to go a step further, out of profit-sharing or the pension fund.

How 'crops' tie in with ad budgets

General Mills' announcement last week that it had decided to issue mid-year reports to stockholders has an interesting policy link which affects the company's advertising budget. General Mills' entire fiscal operation is based on the "crop year," which ranges from one May 30 to the next May 30. The "crop" referred to is wheat. Until the wheat crop can be estimated, General Mills has no profit or price basis on which to project what it should spend for advertising and promotion. Similar mode of reckoning applies to the fiscal affairs of the Florida Citrus Assn. and its advertis-

ing appropriations. Probably also to the apple, orange and lemon packer collectives on the Pacific Coast.

WCCO (singing commercial) has 40th

One of the early great radio programming stations of the country, WCCO Minneapolis, last week celebrated its 40th anniversary with a barrage of veteran mike luminaries. But to those with long memories WCCO is identified with this innovation: the singing commercial. It was on this station on Christmas Eve of 1929 that Washburn-Crosby Co. (now General Mills) introduced the Wheaties jingle—"Have you tried Wheaties, the best breakfast food in the land?"—which was the progenitor of all singing commercials. Washburn-Crosby at that time owned and operated WCCO.

Solar battery's marketing invasion

A whole new horizon seems to be in the making for the marketers of small electrical appliances. The stimulant: development of the solar battery, which stores energy from any kind of light. The Japanese have already adapted the solar battery to radio receivers. They have a set on the market which retails for \$39.95. The solar battery, obviously, is also a competitive threat to the cadmium, as well as the carbon, battery.

CATV pot is really beginning to boil

Nothing in the broadcast industry at the moment has stirred up so much interest and contention as the CATV system. Even the stations that have been fighting most bitterly are studying the economic implications to themselves of this offshoot of program transmission. They're caught in a dilemma. They feel they ought to protect the stake in the community by getting a foothold of their own in a CATV system. On the other hand, facing them is a flock of unknown factors. Such as (1) what the FCC will do about the CATV system, (2) what will be the eventual attitudes of the networks, (3) will the talent unions try to horn in on CATV as an added source of income.



how do you fit a grizzly into a girdle?

You can! . . . if you're willing to settle for just the hind shank. It's like ranking TV markets. You can take a small portion of the market by using the metro approach . . . but if you want the whole bear, you've got to rank by total market! **Weigh these facts.** More than 80% of the Charlotte WBTV Market is located outside the metro area, and the **Charlotte TV Market contains 550,000 TV homes — ranking 22nd in the nation . . . 1st in the Southeast!*** We're not stretching the truth about our bear-sized market. It's a honey!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.

Can piggyback sponsors be stampeded?

Clamor over clutter has revived the integrated commercial, but key to Code amendment effectiveness is sponsor reaction to station piggyback premiums

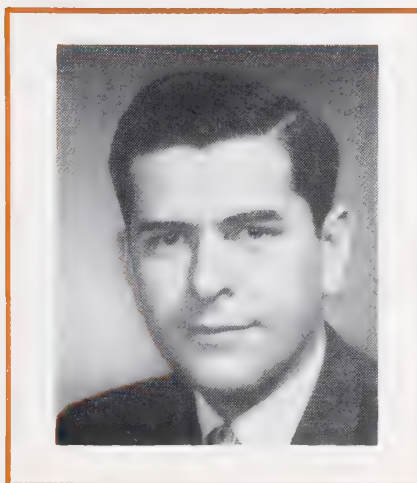
■ While the NAB Code Authority now expresses its enthusiasm for tv production trends to the integrated commercial, SPONSOR still gets questions about definitions and procedures in the following areas of the multiple product commercial controversy:

1. Current advertiser traffic activity in the integrated versus the piggyback commercial format.
2. An historic look at the situation.
3. Definition and analysis of the

pros and cons of the piggyback code change.

With its amendment now in effect, the NAB code office stresses that the revision does not ban piggybacks, but instead alters their count from one commercial message to two or more announcements, depending on the number of products involved. Piggybacks are acceptable "if properly scheduled in accordance with the code's time standards provisions."

Several leading sponsors who



Howard Bell . . . Code amendment is an attempt to reduce "appearance" of clutter.



Stockton Helffrich . . . is "encouraged" by activity in integrated commercial field.

have found the piggyback format to be an indispensable way of commercial life refuse to consider any other type of multiple product announcement. But other sponsors have expressed interest in exploring the integrated commercial approach (two or more products interwoven in a unifying theme so as to appear as a single announcement) that the NAB favors.

The code office reports that of the last 61 film commercials it has reviewed, 39 have been classified as integrated, 15 as piggyback. Stockton Helffrich, manager of the New York code office, sees this as a clearly-defined trend to the integrated format. The figures are "definitely encouraging," he asserts, now that integrated messages constitute a majority (97) of the 183 film commercials reviewed and classified since January. Prior to the aforementioned 61 commercials, NAB's count had shown piggybacks

consistently outpacing integrated announcements by a three-to-two margin. And the NAB reports that several sponsors with commercials classified as piggybacks are now reworking them to meet the code's integration specifications.

Additionally, the code office notes that it has reviewed a total of 86 commercial storyboards. And here the integrated form has outdistanced the piggyback by nearly a two-to-one margin: 56 vs. 30.

These figures do not necessarily indicate that a permanent switch in format is taking place (some multiple product sponsors may be testing the integrated approach), but it does herald the revival of the long dormant integrated commercial. This recent attention is in marked contrast to the disinterest in the integrated vehicle, as reflected in a Schwerin study (SPONSOR, July 27, p. 34) which noted that less than one percent of 2000 commercials

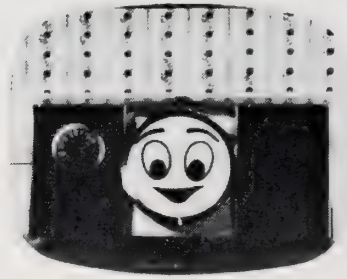
tested each year were integrated. Consequently, the research firm dubbed this format "the orphan of the advertising world," but suggested its possible resurgence as a result of the new code amendment.

Effective since Sept. 1, the code amendment (technically designated as section 14, new paragraph 4 of the Tv Code) establishes three criteria for a multiple product announcement that is to be considered as integrated, and therefore, counted as a single commercial. They are that:

1. The products or services are related in character, purpose or use;
2. The products or services are so treated in audio and video throughout the announcement as to appear to the viewer as a single announcement; and
3. The announcement is so constructed that it cannot be divided into two or more separate announcements.

Gillette Creativity

Gillette, through Maxon, has achieved integration in this 60-second commercial for its Foamy lather, stainless steel blades and Sun Up after shave. All products are closely related in use, and are tied together in the spot with a continuing theme.



The amendment further notes that multiple product announcements not meeting these criteria (i.e., piggybacks) shall be considered as two or more commercials.

Excluded from these provisions are multiple product commercials of retail or service establishments.

As an aid and a guide to alleviate some of the wholesale confusion that has arisen, the NAB code office prepared and has available copies of a 16mm film called the "Multiple Product Announcements Exhibit." This seven-minute film is composed of seven commercials: two piggyback and five integrated. For educational purposes, it is available to sponsors and agencies who may be interested in viewing specific examples of integrated and piggyback commercials.

Speaking of these examples, the Code Authority advises that an integrated announcement contains the following: Unifying theme; situa-

tions or settings that are common throughout the commercial; one or more shots of both products together, if feasible; interweaving of the products in the commercial; a flow of common production values that would include such things as the same voice-over announcer, cast, musical background, lighting, scenery, etc."

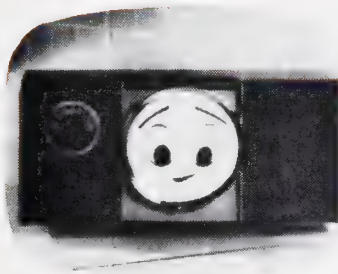
Helffrich emphasizes that there can be no specific ground rules to follow. "In some cases," he says, "I have been surprised by the ingenuity of the copywriters who achieved integration in unlikely situations."

Although the NAB enthusiastically favors integration, the piggyback is a healthy commercial vehicle. And the current controversy has all but obscured the stated goal of the amendment:

Fearing possible government intervention as a result of public and private clamor over clutter, early

this year the NAB decided that the trouble lay in the "appearance or impression" of overcommercialization. Singling out the "increasing use of multiple product announcements" as one of the chief causes, NAB code director Howard Bell moved to ban the piggyback. But a modification of this severe stand was instead adopted via the now effective amendment designed to reduce the number of apparently "different" commercial messages aired in a given time period. This will be accomplished, the Code Authority believes, if multiple product advertisers switch from the piggyback to the integrated format. Then, a multiple product "sell" would appear to the viewer as one commercial, rather than as two or more "separate" back-to-back messages.

The NAB's involvement with the piggyback is not new. A forerunner of the amendment was written into the code in 1956, the year that the



Credit: U. S. Tele-Service Corp.

piggyback was created by Ted Bates as a one-minute spot for Uncle Ben's rice and M&M candies (both products of Food Manufacturers, Inc.). This was followed in 1960 and 1962 by additional code "interpretations" that paved the way for the current amendment.

Viewed in its proper perspective, the code amendment is testimony to the effectiveness of the piggyback. The obvious advantages in

using back-to-back messages within the framework of a single announcement has attracted an important segment of the advertising world to the flexible piggyback format (it is estimated that 20 to 25 percent of all spot tv announcements are of the multiple product variety). These advertisers have found the piggyback to be an indispensable commercial vehicle.

Aware of this, some station opera-

tors have decided to charge sponsors a premium for piggybacks ranging from 15 to 200 percent of the applicable rate. In some situations, stations have set premiums because of the necessity to drop an ID (where otherwise a code violation would occur) to allow for a piggyback. In other cases, flat increases are being asked. Further complications involve varying pre-emption possibilities, specially creat-

NAB CODE AUTHORITY GUIDELINE

The following questions and answers, prepared by the NAB Code Authority, are offered as an aid to advertisers, their agencies and commercial producers in interpreting the code amendment. The Code Authority believes them to be a practical guideline to integration of multiple products in a single announcement:

1. *Q. What is the purpose of the amendment?*

A. The purpose and intent of the amendment is to encourage the production and presentation of integrated multiple product commercials which the viewer would regard as single announcements.

2. *Q. How can integration under the new amendment best be achieved?*

A. Generally, commercial integration is best achieved when the announcement begins and concludes with a unifying theme which describes the related nature, purpose or use of the advertised products or services.

3. *Q. Will announcements now classified as integrated by the Code Authority, but not meeting the criteria of the new amendment, retain their integrated status after Sept. 1?*

A. No. After Sept. 1, 1964, the effective date of the new amendment, such announcements will be regarded as piggybacks and will require appropriate revision if they are to be regarded as integrated.

4. *Q. Will the Code Authority review announcements, and clarify them as in the past?*

A. Any of the three Code Authority offices—Washington, New York or Hollywood—will perform this service upon their receipt of the necessary material.

5. *Q. Are announcements which go to black between segments considered piggybacks under the new amendment?*

A. Yes, no matter how they are treated thematically or how related in character, purpose or use the products or services may be.

6. *Q. Do video and audio bridging devices (clockwipes, optical flips, shimmer dissolves), coupled with corporate statements such as "—and another prod-*

uct from—", constitute integrated treatment of separate announcements?

A. Not after Sept. 1. The new amendment disqualifies separate announcements, which are joined by bridging devices, from acceptance as integrated announcements. Further, such treatment lacks the unifying theme essential to integration.

7. *Q. If a multiple product announcement meets all other criteria for integration but contains segments which could be lifted by the advertiser into usable shorter length announcements, is it acceptable as integrated?*

A. The answer lies in the degree to which the commercial in and of itself gives the appearance of a single announcement. The separability of any of its parts into independently usable commercial entities does not automatically disqualify it for integrated status.

8. *Q. Would a scouring agent and a dishwashing product, promoted in the same announcement, be considered integrated since, clearly, they are related in character, purpose and use?*

A. Only if their presentation is made upon the basis of a unified theme, so interwoven in treatment that it gives the appearance of a single announcement.

9. *Q. Does the new amendment rule out integration of products or services meeting all the criteria of the amendment but manufactured by two different sponsors?*

A. No. When all of the criteria of the new amendment are met, it does not rule out dual sponsorship.

10. *Q. Give examples of retail or service establishments exempted from the amendment.*

A. This refers to announcements for local advertisers where, traditionally, different products are promoted within the same spot.

Such establishments would include grocery stores, chain stores, department stores, service stations, garages and drug stores; service stations, garages and drug stores are normally accustomed to advertising several products within an announcement.

11. *Q. Are institutional commercials*

mentioning multiple products or multiple services included under the amendment?

A. Institutional commercials are not covered by the amendment. However, if there is a unifying theme of an institutional nature relating to the corporate policy of the advertiser, and the purpose is to discuss over-all corporate policies rather than to sell specific products, institutional commercials will be regarded as single announcements.

12. *Q. If a multiple product announcement begins by identifying all products to be advertised, either individually or by institutional association, indicates their relatedness of character, purpose or use and avoids obvious bridging devices which tend to "segmentize" the commercial, can it automatically be considered integrated?*

A. No. Though the intent may be to create an integrated commercial impression, the mechanics of production must be such that an objective evaluation would conclude that the over-all video and audio treatment will appear to the viewer as a single announcement.

13. *Q. Will the integration requirements remain the same for a commercial involving more than two products or services?*

A. Yes. As a generalization, however, very careful attention will have to be devoted to the use of techniques which will result in the commercial appearing as a single announcement.

14. *Q. In order to meet the intent of the section of the new amendment covering audio-visual treatment, must the same announcer or spokesman be used throughout the entire commercial?*

A. Not necessarily. Although two separate announcers and/or cast members do not inevitably suggest two separate commercial impressions, it would appear that the use of such a technique would make it more difficult to achieve integration. While it is easier to achieve commercial integration with one announcer it may be possible, in the treatment of a multiple product announcement, to combine more than one announcer or spokesman provided this is done without sacrificing an impression of unity or sacrificing singleness of theme.

ed fixed island positions, an increase in potential product conflicts, etc. They all spell "headache" for station traffic departments.

The expressed purpose of the amendment—to reduce the appearance of clutter by discouraging use of the piggyback—has, then, been buried by the premium question.

Additionally, another sponsorship sore point is the amendment provision that the integrated com-

mercial must be so constructed that "it cannot be divided into two or more separate commercials." This eliminates the flexibility of rotating and switching segments that is a prime advantage of the piggyback. It means substantially higher production costs for the integrated format user who has to produce more commercials to overcome this loss of flexibility.

Lines are clearly drawn now

that the Sept. 1 amendment-effective date has come and gone. The next few months should be decisive. If advertisers refuse to pay premiums, stations will be forced to roll back their increases, and it will be piggyback business as usual.

The NAB then will have to find another way to reduce the appearance of overcommercialization. Hopefully one that is less damaging to sponsors. ♦

COMMERCIALS OF MULTIPLE PRODUCT SPONSORS AS CLASSIFIED BY THE NAB CODE OFFICE

Integrated		Piggyback	
Sponsor	No. of Commercials Classified	Sponsor	No. of Commercials Classified
American Home Foods	1	Alberto-Culver	3
American Home Products	1	Anso	2
Brown & Williamson	1	Beecham Products	1
E. L. Bruce*	2	Bissell	2
Buxton*	1	Blazon	2
Clairol	1	Brillo	2
Colorforms	1	E. L. Bruce*	1
De Luxe Reading	1	Buxton*	1
DuPont	6	Calgon	2
Economics Lab	1	Campbell Soup	6
Eldon Industries	1	Chemway	1
Embree	1	Colgate	1
Foremost Dairies*	1	Coty	1
Franco-American	4	Dr. Scholl's	1
General Mills*	1	Ex-Lax	2
Gillette	6	Max Factor*	4
Golden Grain Macaroni	1	Foremost Dairies*	1
Green Giant	4	General Mills*	11
Hudson	1	Helena Rubinstein	2
International Latex*	1	Helene Curtis	5
S. C. Johnson	2	International Latex*	4
Kellogg*	7	International Salt	1
Kenner*	5	Johnson & Johnson	1
Knickerbocker	2	Kellogg*	2
Lincoln Foods	1	Kenner*	1
M & M*	2	Lehn & Fink	2
Mattel	2	Lever Bros.	2
Max Factor*	1	M & M*	6
Milton Bradley	4	Noxzema	5
Morton's	4	Pillsbury*	3
Multiple Toy	2	Procter & Gamble	1
Pillsbury*	3	Richard Hudnut	2
Remco	2	Romilar	2
Schlitz	1	A. E. Staley*	1
Shulton	1	Whitehall	2
Simmons	1		86
So. Calif. Gas	5		
A. E. Staley*	2		
Standard Brands	2		
Tussy	1		
Union Carbide	2		
Wham-O	1		
	90**		

*Sponsors have produced both integrated and piggyback commercials.

**Names of two sponsors (involving a total of seven integrated commercials) have not been released, pending action on minor technical production problems.

IRTS seminar hones

Alumni of recent sessions cite productivity as
fall meetings are announced for Oct. 13 start

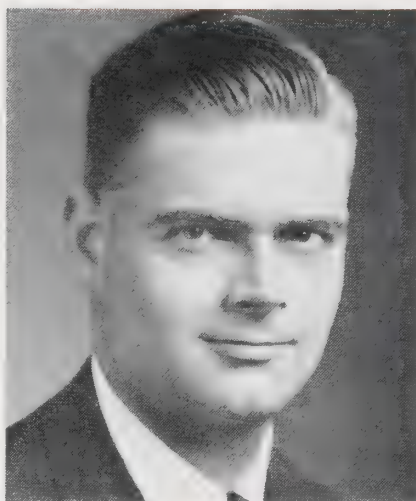
■ Just how do timebuyers (and sellers) go about their work?

That's an integral question, not only for newcomers to agency media departments, but also for tyro marketing men and account assistants, plus anyone else whose work keeps them on the periphery of timebuying operations.

As pros in the field of advertising very well know, the International Radio and Television Society (IRTS) gives two seminars a year to help answer the above question. They are conducted by top executives in timebuying and related fields and are open to most comers. Weekly sessions for the fall, 1964, seminar will begin Oct. 13, according to an announcement by Sam Bw. Schneider, WLW Cincinnati sales manager, eastern division, and new chairman of the IRTS seminars. The 5:30-7 p.m. meetings will be held in the Madison Avenue agency area.

Taking the course pays off, as some alumni of the last two seminars testify:

Duncan Andrews of Geyer, Morey, Ballard was new to the agency business when he took the course last fall, served as media assistant. Now timebuyer on American Motors, Andrews says: "The course made the whole structure of the buying operation clearer to me . . . I wish there were also a 'graduate course' for the more experienced buyer, to help stimulate his thinking and complement his knowledge of this complex and constantly changing business."¹



Duncan Andrews . . . graduate course

Donato Bronzino, a buyer for Cheer when he sat in on last fall's sessions, is now all-media buyer on General Cigar at Young & Rubicam who underwrote the cost of Bronzino's study: "I particularly liked those sessions that dealt in concepts rather than parochial technique. Perhaps most valuable to me were the insights I got into the planning and laying out of a national media program. . ."

Stephen Fedor, Jr., of Compton, is space buyer for Live Better Electronically, Asphalt Institute, Gleem

toothpaste and P&G group products: "I wanted an awareness of air media and felt I got good groundwork . . . I would suggest this course to any space buyer because it helps enormously in understanding the broader media picture."

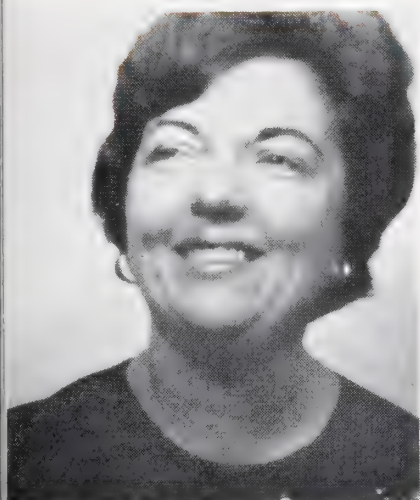
Mary Galanis was a print buyer at Grey Advertising last fall, is now all-media buyer on P&G, print buyer for Greyhound and broadcast buyer for Macy's: "I think these sessions are excellent for anyone new in the agency business, in or out of media. Agency people should know media basics no matter what their function might be in an agency. I had been interested in learning broadcast media. The course did an excellent job of covering broad areas of media activity. I was most interested in the research sessions because that's such an important area. I also got a better understanding of the sellers' viewpoint."

Donald Kamens, a trainee last year when he took the course, is timebuyer now on Cheseborough Ponds at William Esty: "For me, the best session was the discussion on the planning function (by Don Leonard of Kudmer) because it gave me practical applications. I had been, at the time, totally unfamiliar with it."

A. Wm. Spence was a six-month trainee in media at FC&B last year, took the course at his agency's recommendation and expense, is now media buyer on the Equitable Life Assurance Society account: "I was well exposed to media, lan-

¹ There will be. American Research Bureau's Al Petgen, Schneider's predecessor as chairman of IRTS timebuying sessions, will inaugurate an advanced course, which "will be heavy," this spring.

s timebuying tools



Mary Galanis . . . media basics

ment of modern marketing concepts.

Second meeting (Oct. 2): "The advertiser's problem," a consideration of customers, ad budgets, timing a campaign, selecting media and the like.

Third meeting (Oct. 27): "Broadcast research in planning and buying," a probe into fundamental research methods and targets.

Fourth meeting (Nov. 10): "The media plan is formed," what a campaign is based on and how it's implemented.

Fifth meeting (Nov. 17): "Professionalism in timebuying," a close-up of the buyer's role and day-to-day marketing strategy.

Sixth meeting (Nov. 24): "Network basics," how networks operate and how their time is programed, bought and sold.

Seventh meeting (Dec. 1): "Professionalism in time selling," an explanation of the station representative and his role.

Eighth and final meeting (Dec. 8): "Focus on the future," a consideration of advertising's newest trends and directions.

The speaker for each session, all of whom will be representative leaders in their fields, will be announced later.

In addition to chairman Schneider, the 1964 IRTS planning committee that arranges the seminars includes Claude Barrere, IRTS; Erwin Ephron, A.C. Nielson Co.; Martin Mills, Meeker Co.; Marvin Melnikoff, Standard Rate and Data Service; Donald Leonard, Kudner;



Donald Kamens . . . planning function

guage, terms, ideas—which was rewarding. I feel that a spectacular session was the one on the seller function (by Harrington, Righter & Parsons), which gave me excellent insights into the rep's position and function and clarified some of my notions. . . ."

The timebuying seminar has been set up as a full, integrated course that ranges from the advertiser's marketing problem to the timebuyer's participation in carrying out solutions to that problem.

Specific topics for this fall's sessions are as follows:

First meeting (Oct. 13): "Broadcasting, key to the marketing era, key to the future," a discussion of broadcasting's role in the develop-

Lionel Schaen of Harrington, Righter & Parsons; Thomas Taylor of Peters, Griffin, Woodward; Maurice Webster and Robert DiMattina, CBS Radio Spot Sales; Martin Katz, Franznick-Meden; Al Petgen, ARB; Joyce Peters of Mogul, Williams & Saylor; Joseph Ostrow, Young & Rubicam; Evelyn Konrad, Evelyn Konrad & Associates. Ruth Crow of the Crosley Broadcasting Corp. is secretary to the committee.

Applicants to the timebuying seminar may obtain registration forms by writing or calling Claude Barrere, executive director, IRTS, 444 Madison Ave., New York (PLaza 8-2450). A \$15 fee is charged for the eight sessions and registration is limited to 110. ♦

Designer's ingenuity solved problem of creating life-like railroad effect for live/tape Canadian dramatic anthology

Taped tv train runs

■ Masters of screen suspense have always liked "train mysteries." Hitchcock's "The Lady Vanishes" and Carol Reed's "Night Train" are classics, and more recently even such a suave type as Fleming's James Bond was to be found prowling the Orient Express in "From Russia With Love."

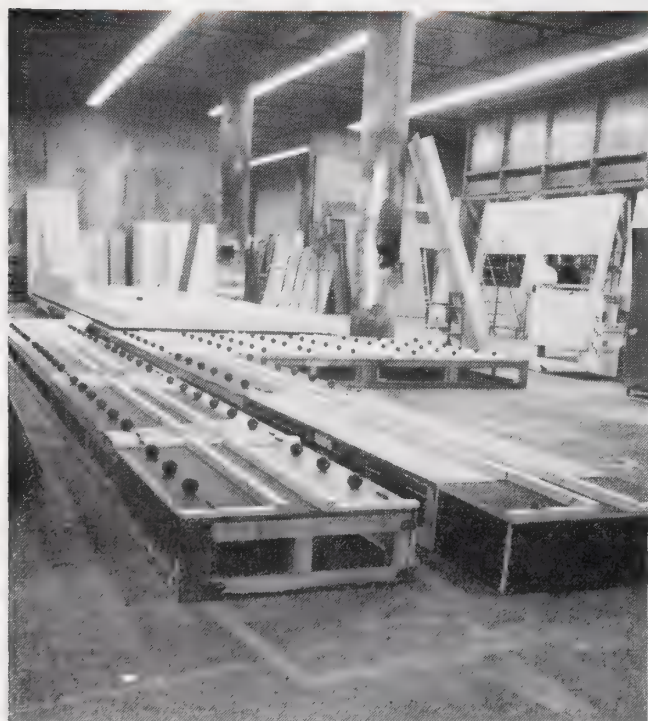
But to produce a live tape mystery drama with a railway coach highballing down the track calls for some ingenuity. The tricky motion of a train is three-dimensional—up,

down and sideways, and usually all at once. It's one thing to shoot on a location basis with film—something else again in a live tv studio.

True, the problem is not one which confronts creative Madison Avenue admen very often. But there is a relationship between this live-tv problem and the production of taped tv commercials. Knowing how the trick of simulating a train effect can be done is an extra piece of creative ammunition in the planning of live/tape sales messages.

The trick was turned recently by the Canadian Broadcasting Corp. for a dramatic anthology series called *The Serial*, which had scheduled a five-part (half-hour each episode) drama called "Train of Murder."

The Serial, although not widely known to U.S. audiences, is an important Canadian advertising vehicle. Sponsor of alternate-week half-hour segments in its Thursday, 8:30-9 p.m. schedule is Sterling Drug, which uses the Canadian-



The "gimmick" to re-create the joggle of train in motion was strung-together series of lacrosse balls. Original idea was hatched for CBC-TV show "The Serial" by the show's designer, Harry Maxfield.



Completed set, mounted on platform with rubber balls and wire system, looked like this to cast of five-part drama when they saw it in CBC studio. Interiors were accurate video copy of luxury railroad coach.

son lacrosse balls

produced series as one of several north-of-the-border tv shows. Products sold include Aspirin (a Bayer tradename in Canada), Phillips Milk of Magnesia and Bayer Nose Spray, with Dancer - Fitzgerald - Sample handling the account and commercial production.

Sterling bought into *The Serial* last fall, and has had no reason to regret the purchase. This spring, the CBC series was standing at 18th place in the Top 20 shows, and in sixth place among Canadian-pro-

duced series. Incidentally, Sterling has just renewed for the 1964-65 season, according to D-F-S sources in New York.

The assignment to produce an in-studio train was given to CBC set designer Harry Maxfield by the show's producer, David Gardner. At first, Maxfield was stumped, and was virtually ready to settle for the usual mock-up of a railway car.

Then, Maxfield had a brainstorm. He rounded up some 400 lacrosse

balls (which are made of hard but springy rubber), several hundred feet of wire (to string the lacrosse balls like beads—see photos) and a dozen bedsprings (to anchor the ends of the wires). The whole works was hooked up to a lever so that the railway coach set—which rode on the lacrosse balls — could be given an authentic shimmy. A rear screen projector completed the illusion of movement.

The five-part drama will be aired next spring. ♦



Production begins on "Train of Murder" five-parter in CBC's Studio Seven in Toronto. Alternate-week sponsor is giant Sterling Drug, which uses show to sell Aspirin (Bayer), Phillip's Milk of Magnesia.



The show is on the air, as tapes spin to catch action for telecast next spring. Here, performers Christopher Newton and Beth Morris emote in vestibule of coach as audio man catches dialogue with mike.

Supermarket and radio executives grin as they celebrate completion of "Passport to Paradise" plans: (From left) Dick Huggett, advertising and promotion manager for Safeway in Vancouver; A. G. (Tony) Anselmo, Safeway zone manager; William Speers, CKWX general manager; and Dick Lennie, general sales manager of the Vancouver station.



Passport to paradise

■ Take 10 major product-advertisers, 60 Safeway supermarkets and 130 weekly radio spot announcements over a 13-week period. Put them all together and what do they spell?

C-o-n-t-e-s-t is the winning answer, as supplied by radio station CKWX Vancouver, B.C.

And, indeed, putting all the ingredients together and coming up with a contest was solely a CKWX idea. The essential purpose: To give spot advertisers with small or medium budgets first-hand knowledge of how summer radio can effectively be used as a vehicle to exploit point-of-sale merchandising.

The contest was called "Passport to Paradise."

For three fortunate, grand-prize winners, it meant an exciting air

holiday for two to an exotic climate of their choice — Mexico City, Hawaii, Nassau or Bermuda.

For the pleased sponsors, "Passport" represented a highly successful product-merchandising campaign that drew a consumer response of over 500,000 entries. The total is especially remarkable in light of metropolitan Vancouver's population of 790,000.

For the 60 metropolitan Vancouver Safeway stores, it meant a notable sales upswing, achieved in part via ambitious point-of-purchase merchandising conducted for all 11 products of the 10 participating sponsors.

And for CKWX, which was responsible for all aspects of the contest, it meant proving a point. In addition, the station sold each

sponsor 15 one-minute spots per week for a combined total of 1950 announcements. (These were backed up by more than 100 promotional spots each week—both 30- and 60-second announcements — in which participants were credited on a rotation basis, two per announcement.)

Dick Lennie, general sales manager for the station, reports these sponsors and agencies took part:

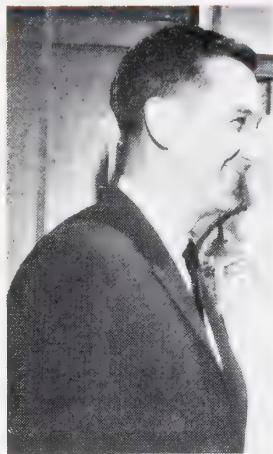
Canada Dry (soft drinks), through MacLaren; Colgate (the two-product sponsor with a dental cream and facial soap), through Spitzer, Mills & Bates; General Foods (Jell-O instant puddings), via McKim; S.C. Johnson (Raid pesticide), Needham, Louis & Brorby; Lever Brothers (Sunlight dishwashing liquid), BBDO; McCallum Sales (Carnation seafood), through Young & Ross;



Peter Jones,
Colgate brand supervisor



Don Douglas,
Lever product manager



Bob Anderson,
Canada Dry district manager



Art Cooke,
General Foods district manager

Canadian radio station dreams up tropical-vacation contest with pay-off for consumer, sponsors — and time-sales ledger

McDonald's Consolidated (Safeway coffee); Nabisco (Rose brand pickles) via J. Walter Thompson; Noren Industries (Sunniest orange juice); and Reynolds Aluminum (Reynolds Wrap), via Ronalds-Reynolds.

Based on an association of non-competitive products, the project allowed sponsors, Lennie explains, "to take advantage of an all-inclusive promotion and merchandising plan that normally is offered only through high-cost, short-term campaigns."

For a total expenditure of just \$2990, each advertiser received three spots per day, Monday through Friday, between 9 a.m. and 6 p.m., or a total of 195 commercial minutes during the 13 weeks.

As an added incentive, each sponsor was given in-store product displays with point-of-purchase backing, shelf displays and "Passport" entry forms, which exclusively displayed his product, for distribution to consumers.

Consumer participation, as it should be in every contest, was simple: any Safeway customer was permitted to complete an individualized "Passport" entry blank at one—or all!—of the featured displays of each participating product.

At the end of each week, 11 shoppers (one for each item in the promotion) were chosen to receive \$20 food hampers, filled with the participating products.

Those winners—as well as non-winners—were all eligible for the three grand prize holiday trips,

awarded through a drawing at the completion of the 13-week cycle.

Lion's share of the broadcast promotion was shouldered by CKWX's *Cal George* show through on-site broadcasts, aired five days per week from 12 noon to 4 p.m. The program originated from the station's "Golden Palace" mobile unit, which was stationed at a different Safeway supermarket each week. Thus, the station racked up a total of 260 remote-broadcast hours during the 13-week promotion.

CKWX officers estimate that station costs for promotion (including the remotes, all merchandising material and the prizes) exceeded \$10,000. But "results were worth it" and the summertime pull of Vancouver radio was unquestionably proved. ♦



Scott: "Sound is often considered the white elephant."

Radio/tv commercials:

Raymond Scott

Composer of some 1400 commercials and hit records makes sharp comments on ad agencies' misuse of sound in commercials

■ There is always a great deal of talk about the content of commercials, but more often than not the discussions center only upon art and copy. "Unfortunately," says well known composer-musician Raymond Scott, "sound is often considered a white elephant. In such discussions—like the commercials, themselves—sound is tacked on at the end."

After working on some 1400 commercials—give or take a hundred — Scott is convinced that agencies and sponsors are at fault in not giving sound (more specifically, music) its proper consideration. Music in a commercial, Scott claims, gets real attention from the agency or sponsor only when something doesn't quite work. Then the belief is that the sound must be at fault. And often it *is*—but simply because it was given little or no attention during the early stages of the commercial's creation."

In an exclusive tape interview with SPONSOR, Scott discussed the following problems: (1) the unconsidered attention-getting value of sound, (2) the loss of quality in sound because clients are impressed with "fancy footwork," (3) the fact that sound is not considered until *after* the commercial idea has been conceived and (4) the client's reluctance to accept new ideas.

Not realizing the attention-getting value of sound. "This is a point that I believe is very important," says Scott. "There is one wonderful, wonderful thing, in my opinion, that sound can do. With the graphic arts you have to be looking in order to be attracted. You must pay at least some visual attention because if you're not looking you can be exposed to the most graphic stuff in the world and not even know it's there. Sound, however, can envelope you—bring you into the commercial. Sound doesn't knock on your door — it comes right in.

"If the sound portion of a commercial is winning and attractive, gets your point across and makes you want to see what's happening, then the sound is *very* important. You could go to the sink for a drink of water or look at a newspaper for a bit, not really interested in what's going on, but if the *sound* is attractive enough, it can pull you back.

"And let me make another point about sound and video. Could the video in a commercial be successful without sound? I think video would have a helluva time without sound."

What the client doesn't know does hurt him. "An agency," says Scott, "might give you a great deal

of leeway, but unfortunately, the same is not always true of the client. There have been occasions when we've worked out something terrific for a product. We're thrilled. The agency's thrilled. Everybody's extremely happy. Then the client says: 'I like the Star Spangled Banner better.' Most of the time the *advertiser* is the problem.

"In my experience, there are very few clients who let you go ahead on a commercial. The client is not creative, but he goes by the classic 'I know what I like' principle. And I can't blame him. I'd probably say the same thing in an area about which I know nothing."

According to Charles Barclay, vice president of Raymond Scott Enterprises, "Most advertising agency professionals recognize a good piece of music when they hear it, but, to a large extent, they have abdicated their creative responsibility to the non-creative client. I'd say about 90 percent of the time the agency says to us: 'What can we do that the client will understand? He has a tin ear and he's going to play it to Aunt Tilly.' This is unfortunate. The client whose money is being spent should, I suppose, have something to say. But he's a manufacturer—that's what he knows best. Now he's being asked to judge advertising

sounds off on sound



"Sound can bring you into a commercial."

and, frequently, he's just not well enough informed to do so."

According to Scott, advertisers are too often impressed with a lot of "fancy footwork." "I'd love it," Scott told SPONSOR, "if some day you would do an article on the importance of commercial content. For heaven's sake, examine content; *then* dress it up. Let the commercial be attractive in its barest form; *then* try and make it a little more attractive. In my opinion, a good deal of the time there isn't much content, but the production is so flashy and there's so much going on that the advertiser is led to believe the music is really great."

"A lot of people operate on the snow job principle. They try to confuse the client with musical footwork. But we believe in simple demos—you know, just one or two voices and a piano.

"We sent a demo to Delta Airlines, for example, with one girl's voice and my crummy piano playing — I haven't really played for about 25 years. The content was strong—I felt it was strong when I sent it down. The next morning they called and said the commercial was so right as it was that it would be put on the air immediately, without polishing. Delta used it steadily for five or six months.

"Many jingles are on the air for a short time, changed, and then they're gone or modified to the point that you can't recognize them. This is the result of attempting to please the client—or somebody—by producing the jingles so lavishly that one hears a rhythm, drum and a bunch of strings and thinks it *must* be great. but it's just window dressing.

"The fact that the music for commercials should be basically good is not followed very much in advertising. But all the flash by itself doesn't last, although flash *with* content is marvelous."

Considering sound too late. "As a musical consultant," Scott goes on, "I am usually brought in *after* the idea for the commercial has been conceived. In fact, after it has taken shape. I think this is bad. I feel strongly that video, sound and words should be considered as though one was writing a movie. In the early stages, the video, audio and word people should all get together. In this way a unity of feeling and effectiveness can be achieved and nothing is tacked on

at the end. As it is, sound is usually tacked on at the end.

"When I am called in, the commercial is usually completed. Only at that point I am asked for background or foreground music, or something for the opening. It's usually a case of 'Where can we put something?' or 'We ought to have some music here.' Instead, the sound person should be able to say, 'Hey, if we stopped over here and did a thing like this, it might be very effective and get the point across like crazy.' But it's seldom done that way.

"To some degree, the writer of a tv script will indicate a sound here and there, but he is working merely from a general knowledge of sound. He *thinks* he'd like to have this here or that there. But if right from the beginning the writer worked with a sound person who is creative in that particular direction, the two might spark each other — something magnificent might happen. This is so much better than deciding at the last minute we'll have a string here, the effect of rushing water there, a bubble here.

"I have seen some commercials that are well integrated. I remember some Firestone and Volkswagen commercials with almost no talking, but with good sound and

graphics. A strong decision about *all* the elements was apparently made in the planning. You could tell because there was no indication of words to begin with. It may have been that the words were thrown out, but I doubt it. Sound is usually in commercials because it should be there — not because someone had a helluvan idea for it.

"Most of the time sound follows the artwork. Sometimes, as in animated commercials, the general scheme of artwork is decided upon first, but its actual mechanics are planned according to a pre-recorded sound."

According to Scott and his vice president, the cost of the music for commercials is based on the time involved, the amount of creativity and the cost of production. Vice president Barclay explains that the length and coverage of the advertising campaign, as well as the appropriation of the advertiser, also enter into the price.

"If the commercial," Barclay explains, "is going to be aired nationally and the product message could reach 190 million people, obviously we're in a position to be paid better than if the same commercial were intended for a single city with a population of a million or less.

"We do have—and this is common in our business of music and sound—a rate structure which reflects: first, the area of broadcast; second, whether tv and/or radio will be used; third, the creative effort.

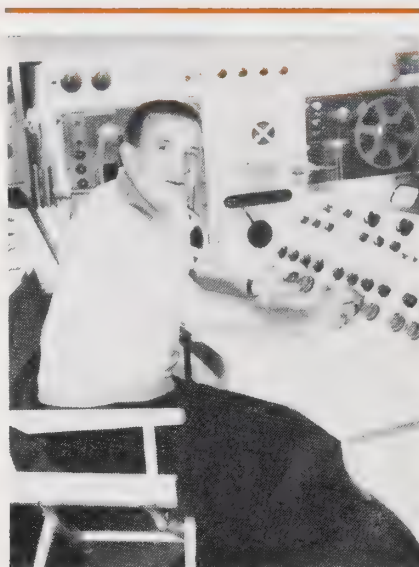
"There are factors that enable us to give price considerations, however," continues Barclay. "For example, if the commercial is going to be used in a test market, the price might be cheaper. If a jingle is going to be played in Pittsburgh or Atlanta only, the price would be less than if it were to be used regionally, such as along the whole East Coast. By the same token, we charge less for national use in Canada because the population is lower.

"I think all composers would like to be paid an annual fee, but competition forced that out several years ago. And we don't get the usual residuals. Any residuals we get for music in commercials, disregarding electronic music for the

moment, are the natural residuals Ray would get as the leader of the orchestra or a member of the band. These are performing fees, not composition fees."

However, in electronic music, a relatively new area in commercial music, Scott and his partner do obtain some sort of residuals.

Wanting but shying away from new ideas. "Electronics has been a hobby of mine for some 25 years," says Scott. "About four and one half years ago the cry went out for something really new in sound. Everybody wants a new sound. It was the same then as now. It suddenly occurred to me that I have electronic equipment, I am a composer and the advertisers want something different . . .



"Client goes by 'I know what I like.'"

why not give it to them electronically? We first did a Vicks Cough Drop commercial. The Vicks people said they were willing to try electronic music. Now advertisers are less afraid of it, but they still hesitate—that is, the ones that don't have the courage to lead."

Barclay recalls the director of advertising for a large auto firm. He liked the idea of using electronic music, but said the dealers wouldn't understand and he didn't want to risk his job.

"It all depends on the advertiser," says Scott. "Recently we used electronic music for the General Motors Futurama exhibit and commercials. For that advertiser it was terrific. Then Listerine and

Autolite accepted it, as have Nescafe and Sprite.

"There is a great potential for electronic music in commercials. Our installation is so vast, it's as though we have a symphony orchestra of 4000 people. I have \$250,000 worth of equipment here. We could play electronic music in the studio for 40 hours straight and exhaust nothing. The resources are so infinite you could live a trillion years and not use up what we have right now. Our competition, however, doesn't agree with us on this."

By competition Scott refers to Eric Siday. "I don't know of anyone besides Eric who does good work in electronic sound," comments Scott. "There must be others who have done things, but I'm not aware of them. It's Eric and us, as far as I know."

Raymond Scott has made great strides since he published his first compositions in 1934 as a staff pianist for CBS. For the next four years he played with orchestras conducted by Andre Kostelanetz, Mark Warnow and Freddie Rich. Later he built a small band called the Raymond Scott Quintet, and in the late '30s he appeared in Hollywood musicals with Eddie Cantor, Shirley Temple and Fred Allen, in addition to making records like "The Toy Trumpet," "In an 18th Century Drawing Room" and "Twilight in Turkey."

It was in 1949 and 1950, as director of *Your Hit Parade*, that Scott started doing commercials. Since then he has devoted more and more time to compositions for commercials, until today they are his prime interest. He has established a jingle workshop and a new Sounds Electronique division to handle advertisers' needs.

Scott works from his home in Manhasset, Long Island, where he resides with his wife, tv star Dorothy Collins, and their two daughters.

In addition to award-winning commercials for Autolite, Esso and RCA Victor, Scott's firm has done work for Proctor & Gamble, Lever Bros., Hamm's Beer, Chrysler, Scott Paper, Shell, Gulf Oil, Nescafe, Mercury, U.S. Steel, Greyhound Bus, Salada Tea and Alka Seltzer. His commercial for Lucky Strike, "Be Happy, Go Lucky" is probably one of the best remembered. ♦

MCA gives new property the 'road show treatment'

Whirlwind tour of major cities has helped syndicator introduce new personality to agency men, clients

■ Most agency timebuyers today are generally familiar with the top rerun programs available as syndication spot buys. Their network track records are a matter of rating history, and even if they weren't, syndicators and station reps lose little time these days in letting agency buyers know just what stations are buying which film packages, and how they're doing in local rating contests.

But, what do you do if you're a syndicator handling a hot new show built around a tv star that nobody ever heard of—a personality who's done well in one market but is an unknown quantity in Omaha and Philadelphia and New York and Bismarck?

Furthermore, what do you do if your plan is to syndicate entirely with tapes—about as expensive a mode of syndication as you can think of—so that you must literally be an overnight sales success in nearly a dozen major markets just to break even with tape costs?

You take the personality on the road to meet agency buyers and broadcast executives in key cities across the country, that's what you do.

And, that's just what MCA did late this summer with the *Lloyd Thaxton Show*, a first-run syndicated show literally "discovered" by MCA vice president Hal Golden on Los Angeles' KCOP-TV and now MCA-distributed to over 50 tv outlets.



During tour, Thaxton held 25 press conferences, which paid off with local-level tv press breaks such as this cover on "Indianapolis Times" tv section to plug the start of the show over WTTV.

MCA decided that a whirlwind appearance schedule was the answer to the problem of raising Thaxton's level of visibility on the agency circuit—particularly since Thaxton's show, like those of Jack Paar, Dick Clark, Steve Allen, Dave

Garroway, and other all-around "host" types, is mercurial and varied to the point where description is difficult.

To quite a degree, Thaxton has to be seen to be appreciated. Basically, his show, which runs an hour

a day and is taped live, is built around pop records and musical guest stars, with some three dozen teen-agers added daily as a combination audience and performing staff. It is not unlike Dick Clark's *American Bandstand* series in this respect, but Thaxton himself denies that direct comparison is possible.

"Dick Clark's show is essentially a radio disk jockey show which happens to be on tv," Thaxton told SPONSOR. "Our show is planned and written to have pace, as well as a beginning, a middle and an end each day."

Thaxton's forte is an endless series of visual gimmicks—imaginary musical instruments, dance routines, lip synchronizations, etc.—done with the records placed on the show. In other words, a musical variety show.

"We gear much of the show to 18 to 39-year-old women. They're an important market for advertisers, and often buy most household products for a whole family," says Thaxton.

This last point, according to Thaxton, was one he often found himself making during his major market tour, a jet-age junket which took him to Cleveland, Columbus, Chicago, Philadelphia, Dallas, St. Louis, Minneapolis and Atlanta on a morning-through-night schedule packed into only seven days.

During the trip, Thaxton was spinning as fast as a record turning at 333 rpm. He taped over 200 promotion spots for 20 stations purchasing the show (either in the market he visited, or in nearby cities), cut 94 audio tape promotion blurbs, held 25 press conferences attended by over 130 people, and was guest of honor at six time-buyer luncheons or cocktail parties staged by major-market television agencies.

"I lost track of how many agency-men I met on the trip," recalls Thaxton. "The question they asked mostly was 'Why do so many adults watch the show when you're supposed to appeal mostly only to the teen crowd?'"

"My answer was simply that we

tried to make young adults feel like 19-year-old teenagers when they watched the show, and as far as the teens were concerned they had a buying influence that no advertiser should put down these days."

To some degree, the Thaxton show is pre-sold in major markets. Bottlers of three major soft-drink lines—Pepsi-Cola, Seven-Up and Coca-Cola—have bought participations in several markets. Also on the multimarket sponsor list are Vick Chemical for Clearasil, Revlon, Colgate-Palmolive for Halo, Noxzema, and Procter & Gamble. Most of these multi-market sponsors have been riding in the original Thaxton show in Los Angeles, a show which boosted KCOP-TV's ARB rating position from last in a seven-station market in the weekday 5-5:45 p.m. period to first place with a 40,000-home edge over the nearest competitor.

A roster of advertising blue chips, a few of them garnered through branch offices of agencies in the cities Thaxton visited, can be found in local spot buys in the show. In fact, there is more national business than local/regional in the show in virtually every case.

Some of the other spot clients: American Chicle for Dentyne, Kimberly-Clark for Kleenex, Rice-A-Roni, Brylcreem and Beecham, Pet Milk, Bauer & Black for Curad, Baggies, Lever Bros. for All, Spic & Span, Wrigley, M&M Candies, Kool Aid, Mattel Toys, Muntz TV, Wise Potato Chips, General Foods for Gaines Dog Meal, Lestoil and Toni.

There are 12 minute spots in every show. Most are film or tape commercials used in other spot situations, but some will be "star commercials" taped to order by Thaxton in Los Angeles for spot clients who have signed for at least a 13-week run and are willing to pay the costs involved.

Stations purchase tv rights to the series for 52 week deals. A few station deals are in 26-week cycles, where the show is aired fewer than five times weekly, with the show subject to recall by MCA (although the station has a full-schedule purchase option) if another outlet in the market is willing to go the full purchase. Stations are guaranteed that no taped episodes will be bicycled to them that are more than six weeks old.



THE PROBLEM: MCA had largely unknown quantity in Lloyd Thaxton, star of KCOP-TV daily recorded music show. Syndicator felt he should meet local-level timebuyers.

The bicycle system (i.e., playing a tape on one station, then Air-Expressing it to another, then another, etc) is necessary to reduce the huge costs of syndicating a taped show. Costs could be reduced to about a fifth of the all-tape level simply by using film transfers from a master tape, but Thaxton himself—who owns 60 percent of the show—insisted on the “all-live” look of tape made directly from the studio line monitor.

Some idea of the tape costs involved can be seen from the fact that each hour-long tape, just in terms of raw tape and dubbing costs, cost about \$400 apiece, or about \$2000 for a week's supply to be bicycled to five or six stations. Thus, the investment for the first 13 weeks in tape alone on the Thaxton show quickly soared to over \$75,000.

Now off to a running head start in sales, the *Lloyd Thaxton Show* looks likely to become one of MCA's major syndication properties. Thanks to some strong promotion efforts linked to those of pur-



In Columbus, WBNS-TV party for buyers involved gimmick: agencyman and client could attend party only if accompanied by a teenager. Thaxton gave sales talk.

chasing stations, the show is now much better known to agency buyers than it had been only a few months ago.

How does Thaxton himself feel

about the blitz trip through major tv markets?

He told SPONSOR: “It was one of the most enlightening, thrilling things I’ll never do again.” ♦



THE ANSWER: Whirlwind road tour of eight tv cities involved six special timebuyer luncheons. WJW-TV Cleveland party drew 200.

Rollins Broadcasting Plans Delaware CATV System

Stockholders of diversified Rollins Broadcasting, Inc., were told last week that the company is awaiting a green-light from the city of Wilmington which would pave the way for a community antenna system in northern Delaware.

The shareholders were also told that fiscal 1964 showed "appreciable growth and expansion" and that the company's newer acquisitions would contribute quite substantially to revenue and profits in fiscal 1965.

The CATV system, declared O. Wayne Rollins, president of the firm, is expected "to be one of the most ambitious of its kind in the country. We propose to include in our service the programs of tv stations in New York, Baltimore, Philadelphia, Lancaster and other cities."

Rollins also announced that the company had recently purchased an FM station in Norfolk, Va., subject to FCC approval.

Discussing the company's most substantial acquisition of recent years, the Orkin Exterminating Co., Rollins said: "With our years of experience in advertising and promotion, we expect to accelerate the excellent growth record of Orkin."

We plan to strengthen Orkin's

management at the staff, district and branch levels and tighten cost control methods."

Rollins said that expansion operations would start in Delaware, Pennsylvania and Maryland where Rollins owns radio or outdoor ad media. He added that Orkin, which does \$40 million in volume per year, has "in the last decade outperformed its industry with an average annual revenue growth of 13 percent and an earnings growth of 29 percent."

Gibbs Appointed MGM Vice President Sales

The appointment of William R. Gibbs as vice president in charge of sales at MGM Telestudios, Inc. was announced by George K. Gould, president and general manager.



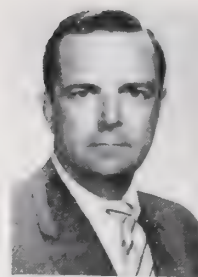
William Gibbs

This appointment marks a return to Metro-Goldwyn - Mayer for Gibbs, who served as general manager of its Commercial Film Div. from 1958-1960.

Previously, Gibbs served for three and a half years as vice president of J. Walter Thompson in New York, managing its film and tape production groups, the traffic department, and a variety of creative functions. His other affiliations, all in important production capacities, have been with Young & Rubicam in New York and on the West Coast and with Fuller, Smith & Ross in New York.

Personnel Reassigned At CBS Tv Division

The reassignment of key executive personnel in the CBS Television Stations Div. was announced by Merle S. Jones, president of the division.

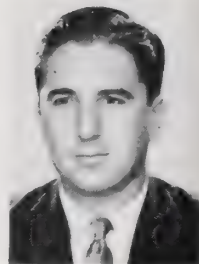


John Schneider



Bruce Bryant

John A. Schneider, vice president, CBS television stations and general manager of WCAU-TV Philadelphia has been named general manager of WCBS-TV New York, effective Oct. 5, 1964.



Theodore O'Connell

Bruce R. Bryant, vice president, CBS television stations and general manager, national sales since June, 1959, has been named general manager, WCAU-TV Philadelphia, effective Oct. 5.

Theodore W. O'Connell was named vice president, CBS television stations and general manager, national sales, effective Oct. 5. He has served as eastern sales manager of national sales since August, 1960.

Petry Sale Completed; Nierman Named President

With purchase of the Edward Petry Co. and the naming of Martin L. Nierman as its new president, the firm becomes the first major broadcast representative to be wholly employee owned.

Negotiations for the purchase began one year and one month ago by a group of 26 employees. Since that time, Nierman has operated Petry as executive vice president.

With a meeting of the board of directors recently, the transaction was completed and Edward E. Voynow stepped down as president and Edward Petry as chairman of the board.

Nierman said that the resignations of the previous owners were accepted with regret, but with an understanding of their wishes to pursue individual interests for which they had been hoping to find time.

The company, which represents both radio and tv stations, has offices in 10 cities.

P. G. W. OPEN HOUSE



Peters, Griffin, Woodward, Inc. welcomes agency and client friends to the station rep firm's new Detroit offices in the Penobscot Building. Attending the open house were (l-r) Thomas Rice, Campbell-Ewald Co.; Lloyd Griffin, president of PGW Television, New York; Carl Georgi, media director of the Campbell-Ewald Co. PGW also recently moved its New York offices to 277 Park Ave.

Agency Appointments

Kastor Hilton Chesley Clifford & Atherton, Inc. appointed advertising agency for Technical Tape Corp., New Rochelle, N.Y., manufacturers of Tuck Tape. Products of the company have national distribution and advertising will utilize television, newspaper and trade publications.

Walter G. O'Connor Co. Advertising Agency division, Harrisburg, Pa. appointed the advertising agency of the Charms Co., Asbury Park, N.J., candy manufacturer. . . **The Cadwell Davis Co.** named to handle advertising for a number of new products for Shulton, Inc. . . **Geyer Morey Ballard, Inc.** appointed advertising agency for the American Republic Insurance Co., Des Moines, Iowa.

Fuller & Smith & Ross Inc., Los Angeles, appointed agency for UTA French Airlines which opened its North American headquarters at 503 W. 6th St., Los Angeles. . . **Chirug & Cairns, Inc.**, New York and Boston advertising agency selected as advertising agency for the

Electronics Corp. of America. . .

Needham, Louis and Brorby, Inc. named advertising agency for Johnson Auto Wash & Wax Systems, Inc.

Winston Sales Co., Chicago named **Bofinger-Kaplan Advertising, Inc.**, Glenside, Pa., to handle its East Coast advertising and public relations. . . **E. W. Baker, Inc.**, appointed advertising, promotion and public relations counsel for stations CKLW-AM-FM-TV Detroit, Mich. . . **Needham, Louis and Brorby, Inc.** named advertising agency for Johnson Auto Wash and Wax Systems, Inc.

Syndication Sales Climb

Trans-Lux Television Corp. announced the sales for three syndicated programs and feature films. *The Mighty Hercules* was sold to KFDA-TV Amarillo, Texas; *Mack & Myer for Hire* to KGNC-TV Amarillo, Texas and *Top Draw* and *Award Four* feature films to KPLR-TV St. Louis, Mo.

United Artists Television, Syndi-

cation Div. announces sales for four program series. *The Aquanauts* have added WSJV-TV Elkhart-So. Bend, Ind., KCHU-TV San Bernadino, Calif., WUHF-TV Milwaukee, Wis., WKEF-TV Dayton, Ohio and WWOR-TV Springfield, Mass. *The Mystery Stories* has been sold to KTAR-TV Phoenix, Ariz., *Rough Riders* will be programed by WAST-TV Albany, N. Y. and *Tombstone Territory* has added to its sales list KRBC-TV Abilene, Texas, KACB-TV San Angelo, Texas, KONA-TV Honolulu, Hawaii and WJHG-TV Panama City, Fla.

Four Star Distribution Corp. reported record sales for August covering all its syndicated properties. Len Firestone, vice president and general manager said it was the third largest selling month in the history of the company with 40 sales of off-network show, seven sales of the *Spectacular Showcase* feature film package and three sales of the firms' two documentary shows.

Embassy Pictures will place in national release in mid-October *Three Penny Opera* based on the celebrated musical-drama by Bertolt Brecht and Kurt Weill. It stars Curt Jurgens, June Ritchie, Hildegard Neff and Sammy Davis.

Astro Boy has been signed for another year by NBC Enterprises. The half-hour cartoon series has had spectacular success since it was introduced in the United States by NBC in 1963.

Sales of nine major tv series in countries on every continent were reported by Richard Dinsmore, vice president and general manager of Desilu Sales, Inc. The shows include *The Lucy Show*, *Greatest Show on Earth*, *Desilu Playhouse*, *The Untouchables*, *Fractured Flickers*, Nat King Cole special, *Wild is Love*, *Jazz Scene*, *U. S. A.*, *Glynis* and *Guestward Ho*.

One of the most successful shows in syndication, Official Film's *Peter Gunn* is still reaching new peaks in programing interest for a syndicated show, and continues to add key sales to chalk up a distribution record that is already close to saturation with an impressive 140 market list. Most recent sales by Official to comprise the 140 market distribution on *Gunn* include KTHV Little Rock, Ark., WLKY Louisville, Ky., WCIX Miami, Fla. and KTLA Los Angeles, Calif. on a renewal basis.

EDUCATIONAL TV AIRS GRADUATES COURSES



"Television in Today's World—Executive Planning Committee for the graduate in-service course for Chicago teachers to be offered this fall at Chicago Teachers College North through the collaboration of the commercial and educational television stations of Chicago and the Chicago Board of Education. Front row, left to right: Robert Seipp, WTTW; David O. Taylor, WGN-TV, chairman; Joseph F. Corey, WBKB, co-chairman. Rear row, left to right: Dave Hart, WMAQ-TV; George Nicholaw, WBBM-TV.

Harvard Football In Sixth Broadcast Year

For the sixth consecutive year the entire schedule of Harvard University football games will be carried exclusively on WNAC under the sponsorship of the First National Bank of Boston and the Old Colony Trust Co. The gridiron season began Sept. 26 with the University of Massachusetts clash.

Chris Clark, well-known New England sportscaster, will return for the fifth year to do the play-by-play and Spike Brown, popular North Shore sports director, will give the color and commercials.

Cay Cooley Joins Teleprompter Corp.

Caywood Cooley, Jr., a pioneer in the development of community antenna television and microwave systems and equipment, is joining

TelePrompter Corp. is one of the manager of its CATV Div.

TelePrompter Corp. is one of the nation's major owner-operators of CATV systems, which supply high-quality television to subscribers by cable from a master antenna. The company currently owns 16 systems throughout the United States, serving more than 50,000 subscribers.

Cooley will assume his new duties Oct. 1. He has been instrumental in the development of much of the equipment and the engineering techniques now in use throughout the CATV industry and helped to design and install the first professionally built system at Lansford, Pa., in 1951.

Olympic Ceremonies Relay Live By Satellite To Mexico

NBC International, in conjunction with NBC News, will bring the opening ceremonies of the 1964 Tokyo Summer Olympic Games live to Mexico via the medium of the Syncon III satellite, it was announced by Joseph M. Klein, president, NBC International. The broadcast will be received from the satellite by WOAI-TV, NBC's affiliate station in San Antonio, Tex., and sent by microwave relay to all



On hand to discuss the role and responsibilities of Broadcasting at the Philadelphia Club of Advertising Women are (left to right): Mary Doyle, chairman of the evening's program; Howard McFadden, manager of sales at WRCV-AM; "Jack" P. Wiley, national tv sales manager at the NBC-owned WRCV-TV; Raymond Anrig, advertising and public relations manager of S. A. Schonbrunn Co., New York and Elizabeth Cogger, president of the Philadelphia Club.

Mexico through Telesistema in Mexico City.

NBC International is exclusive agent for distribution of Olympics tv coverage in Latin America, Africa and the Caribbean. Many countries (in terms of local time) will be viewing the games within hours of their taking place because of the International Date Line and NBC International's fast tape servicing.

Sports popular in each area will be dubbed into the appropriate language. Every area will receive a daily package of sports indigenous to its interests, according to Klein.

This will be the first time the Olympic Games have been brought to Latin America, Africa and the Caribbean with such dispatch and in such quantity, Klein said, and it is the first time an effort has been made to tailor the coverage to each area's individual interests.

Roman Meal Cereals Schedule Radio Drive

Roman Meal Co. of Tacoma, Wash. is launching a big Fall-Winter campaign for its cereal division

on 40 Western radio stations. This advertising (out of Honig-Cooper & Harrington, San Francisco) coincides with a sampling aimed at reaching more than a million families in California, Washington, Oregon, Arizona, Idaho, Montana, Colorado, Utah, Texas and New Mexico.

The radio campaign, using a series of five 60-second spots appearing up to 30 times per week, will feature "Roman Meal—the hot cereal with the natural goodness of whole grains." These commercials, timed to hit the peak season for hot cereals, will run from now into February.

Radio Spots To Spur Wool Topcoat Sales

The Wool Bureau has announced that it has recorded two 60-second spots available to retailers as a tie-in for the promotion of all-wool topcoats.

"Teaser" types, they use both the James Bond 007 thriller approach and the "femme fatale" angle in playing up the fashion appeal of

topcoats for fall. Slightly tongue-in-cheek, they put across the thought that spies and lovers are among the men who would benefit from a real wool topcoat in chilly weather.

In the metropolitan New York area the spots will be heard over radio stations WCBS, WOR and WNEW on chilly mornings this fall. The tapes will be available nationally without cost to men's wear merchants wishing to use them over their local stations.

La Choy Food Products Launches Fall Campaign

La Choy Food Products launches its fall advertising-promotion program with Teflon fry pan premium offer in October.

An eight-inch Vitality fry pan, finished with Du Pont Teflon will be offered for a label from any of La Choy's 27 canned American-Chinese foods and \$2.00. The pan retails at \$3.00.

The La Choy premium offer is expected to gain added impetus from a saturation television schedule by Du Pont for Teflon which will run from August 3 through Dec. 21, peaking during October. Du Pont has programed commercials each week demonstrating cookware coated with Teflon on 13 shows.

General Foods Markets Low Calorie Dressing

The first low calorie salad dressing mix on the market—Good Seasons Low Calorie Italian—has been introduced in most areas of the United States by General Foods Corp.

The new product will be advertised on *The Danny Thomas* and *I've Got a Secret* tv show this month.

GF's line of Good Seasons salad dressing mixes is marketed by the Kool-Aid division.

Cuticura, Ocean Spray Renew 'Godfrey Time'

Ocean Spray Cranberries, Inc., Hanson, Mass. and Campana Corp. of Batavia, Ill., a division of Purex Corp., Ltd., have begun their second year on the CBS Network of weekly participation in *Arthur Godfrey Time*.

Campana, which had previously used Godfrey's program in successful campaigns for Italian Balm and Ayds, began its Cuticura Soap and Ointment commercials on CBS Radio Sept. 16, 1963.

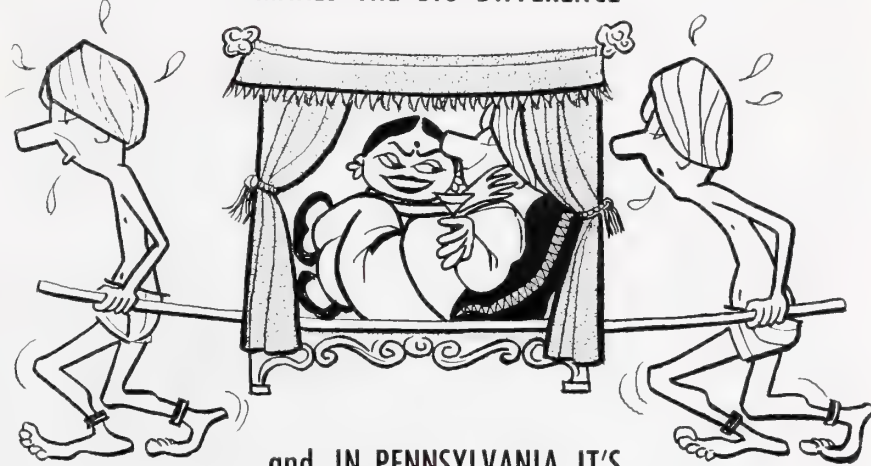
Campana's advertising agency for Cuticura is Foote, Cone and Belding, Inc., Los Angeles.

Ocean Spray Cranberries, Inc., through McCann-Erickson, Inc., New York, has renewed its schedule of twice-weekly announcements for another 52 weeks, it announced.

Godfrey, who played a key role in establishing high national acceptance of Ocean Spray's cranberry juice last year, will again support new Ocean Spray products. Chief among these will be cranberry-orange relish, which recently reached store shelves for the first time.

The new Fall campaign will break with announcements about Ocean Spray's fresh cranberries, tying in the fresh fruit with other cranberry products.

WHAT'S IN THE MIDDLE MAKES THE BIG DIFFERENCE

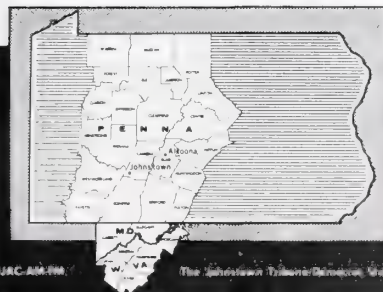


...and, IN PENNSYLVANIA, IT'S WJAC-TV

WJAC-TV more than carries its load when it comes to delivering a rich, rich market. Pennsylvania's famous million dollar market in the middle! From high atop the Alleghenies, WJAC-TV reaches a wealth of consumers in 35 counties. Transport your clients into America's 27th largest TV market--and give sales a lift!



Represented
Nationally
by
Harrington,
Richter &
Parsons, Inc.



Bruce Lansbury Appointed CBS Programing VeeP

Bruce Lansbury has been appointed vice president-programs, New York, CBS Television Network, effective Sept. 23.

Lansbury joined the CBS Television Network in 1959 as assistant director of Program Development. In February of 1961, he was appointed director of daytime programs and subsequently became general program executive in Hollywood. During the 1963-64 season, Lansbury was one of the producers of *The Great Adventure* series. More recently, he has been concerned with the production of *The Danny Kaye Show*, *The Red Skelton Hour* and *Celebrity Game*.

Prior to joining the CBS Television Network, Lansbury was assistant program director, producer and writer for KABC-TV in Los Angeles.

Sponsorship Bought For NBC-TV Programs

For the second consecutive year, the Pontiac Division of General Motors Corp. has purchased complete single-date sponsorship of NBC-TV's *Today* show and *The Tonight Show Starring Johnny Carson* to introduce its new line of autos.

Last year, Pontiac became the first advertiser to recognize the significant promotional value of complete sponsorship of *Today - Tonight*, which provides all of the excitement of a tv special," Mike Weinblatt, director, participating sales, NBC-TV, said. "We are delighted that Pontiac has chosen to repeat its sponsorship of both programs again this year."

The order was placed through MacManus, John & Adams.

Sauter Laboratories, Inc., proprietary of Hoffman-La Roche, has purchased sponsorship in seven prime-time NBC-TV programs and in four daytime programs for 1964-65, it was announced by John M. Otter, vice president, national sales, NBC-TV.

The nighttime programs are *The Alfred Hitchcock Hour*, *That Was the Week That Was*, *The Virginian*,

Wednesday Night at the Movies, *Daniel Boone*, *International Showtime* and *The Jack Paar Program*. The daytime programs are *Concentration*, *Let's Make a Deal*, *The Loretta Young Theatre* and *The Doctors*.

The order was placed through McCann-Erickson.

The Xerox Corp. has purchased full sponsorship of the NBC News color special *The Louvre*, which will be telecast Tuesday, Nov. 17 (10-11 p.m. EST) on NBC-TV, it was announced by Sam K. Maxwell, director of special program sales, NBC-TV.

Charles Boyer will be narrator for the special, which marks the first time that American television cameras were allowed inside the Louvre, to focus on its art treasures.

The Xerox order was placed through Papert, Koenig, Lois, Inc.

United States Borax & Chemical Corp. has purchased sponsorship in five NBC-TV Monday-through-Friday daytime programs for 1964-65, it was announced by James Hergen, director of daytime sales, NBC Television Network.

The programs are *Make Room*

for *Daddy*, *Let's Make a Deal*, *You Don't Say*, *The Loretta Young Show* and *Word for Word*.

The agency is McCann-Erickson Inc.

The Colgate-Palmolive Co. has purchased—four days before the premiere — sponsorship in NBC-TV's *The Rogues*, and joined the three other national advertisers as sponsors of the new comedy-adventure series, it was announced by John M. Otter, vice president, national sales, NBC-TV.

Colgate-Palmolive's sponsorship in *The Rogues* began in the premiere episode Sunday, Sept. 13 (10-11 p.m. NYT). The other advertisers are American Tobacco Co., National Biscuit Co. and Miles Labs.

The Colgate order was placed through Ted Bates and Co.

The Pillsbury Co. has purchased sponsorship in four NBC-TV prime-time programs for 1964-65, Don Durgin, vice president, television network sales NBC, announced.

The programs are *90 Bristol Court*, *The Virginian*, *International Showtime* and *Wednesday Night at the Movies*.

The Pillsbury order was placed through Campbell-Mithun Inc.

YATES-MURRAY IN TV FILM DEAL



Richard G. Yates, president of Richard G. Yates Film Sales Inc. has announced that he has acquired a group of 20 thrillers from K. Gordon Murray, president of K. Gordon Murray Productions Inc. Yates, who says the deal involves in excess of a million dollars, has exclusive television rights for U.S. and Canada. Murray, whose operation is based in Miami, Fla., is well known for his highly exploited saturation bookings of theatrical product. He will release the thrillers theatrically as combination features with top budget exploitation and advertising prior to their release on television.

PGW In Major Shift To Larger Quarters

Peters, Griffin, Woodward, Inc., pioneer broadcasting station representatives, has moved and now occupies a full tower floor in the Chemical Bank New York Trust Co. Building at 277 Park Ave., for its headquarters offices.

In making the announcement, H. Preston Peters, PGW president, said the "new and vastly expanded offices—the most modern and functional in the station representative field—will mean that PGW will be able to continue to lead the industry in offering unmatched service to radio and television station clients as well as the nation's advertisers and their agencies whom we serve."

Agency Move Triples Space

Sept. 21, Carl Ally, Inc. moved to 711 Third Ave., New York from the Seagram Building.

The move triples the space occupied by the agency and provides adequate room and facilities to handle growing activities of the clients.

Brown & Williamson Announces Tv Lineup

Brown & Williamson Tobacco Corp. will sponsor 12 nighttime network television shows this year, plus national results of the Presidential election the night of Nov. 3. Viceroy, Kool, Raleigh and Belair cigarettes, along with Sir Walter Raleigh smoking tobacco will be advertised on the programs. Programs in the schedule include *Wagon Train*, *Joey Bishop*, *Ron Cochran News*, *Ben Casey*, *World War I*, *Peyton Place*, *The Fugitive*, *The Nurses*, *The Defenders*, *Rawhide*, *12 O'Clock High* and *Mr. Broadway*.

Boston Tv Station Begins Test Pattern

WIHS-TV Boston began test pattern operation Sept. 29, according to the general manager, Austin A. Harrison.

The station will be conducting equipment tests with test pattern and tone each day, Monday through Saturday, from 9 a.m. until 8 p.m.

The first week of WIHS-TV pro-

graming will include full public commercial entertainment programs directed to all home viewers. Programming will commence at 3 p.m. each day, seven days a week and continue until midnight. Beginning the second week of operation, WIHS-TV will add its full educational programming schedule to each day's operation. The station will then operate from 9 a.m. until midnight each day.

WIHS is owned by the Boston Catholic Television Center, which

is under the direction of the Rt. Rev. Walter T. Flaherty.

Milwaukee Station Shows Canadian Football Games

Saturday, Sept. 12, WISN-TV Milwaukee televised the first of eleven CFL games, the Winnipeg Blue Bombers vs. the Vancouver B. C. Lions.

This was the first time Canadian football regular league play was seen in Milwaukee.

GET YOUR PITTSBURGHERS HERE!

Mattel Toys does. They buy WIIC exclusively in the big Pittsburgh market. There's no better spot TV buy around. Check the figures (especially cost-per-thousand) on some great availabilities with General Sales Manager Roger Rice or your Blair-TV man.

CHANNEL 11 **WIIC** NBC IN PITTSBURGH



East Ohio Gas Co. Opens Fall Campaign

The East Ohio Gas Co. opened a \$350,000 fall campaign aimed at a 10 percent increase in sales of ranges, dryers and incinerators, the firm reports.

Broadcast support will feature live and recorded spots on radio stations in Cleveland, Akron, Youngstown, Warren, Canton, Wooster, Painesville, Dover and Ashtabula. Over 1,000 spots are scheduled for saturation in Cleveland, Akron and Youngstown. Major exposure will be on the 11 p.m. *Tom Field and the News* show, sponsored by East Ohio on WEWS-TV Cleveland.

Chemstrand Co. Sets 'Block Busters' Series

Television is a good way to sell the virtues of specific types of carpeting to the American consumer—and the best way to use television advantageously is employ a "block-buster" technique.

That's the formula of Chemstrand Co., division of Monsanto Co. and on November 12 Chemstrand is set for another in its series of "block-busters."

This time it will be the curvaceous Italian movie star, Sophia Loren, who will act as the fiber producer's personal guide for an expected 50 million Americans.

Her subject for the one-hour color show, which is set for the 10 p.m. time slot on ABC-TV, appears to be another natural—a tour of Rome.

Advertising Acquisitions Increase Communications

Park Outdoor Advertising, with offices at 408 East State St., Ithaca, N. Y., has more than doubled its size to 2,500 paint and poster boards with the acquisition through an affiliate of the five Andrews Advertising Companies at Rome, Elmira and Auburn in New York and Oil City and Bradford in Pennsylvania.

This second outdoor advertising acquisition in less than two months

WATER-BORNE CAR HAS PARKING PROBLEM



Appearing to head into a too-small dockside berth is the amphibicar of WCSC-AM-FM-TV Charleston, S. C. Actually, the unit was sent out to report sail boat races for a sports show, but was called upon to perform an emergency rescue of a boat becalmed in Charleston harbor. Its mission turned out, instead, to be public service.

further adds to Park communication interests. Park Broadcasting, Inc., operates CBS television stations WNCT Greenville, N. C. and WDEF Chattanooga and WJHL Johnson City both in Tennessee and has a 30 percent interest in tele-

vision station WECT Wilmington, N. C.

Radio properties also in the Park group are WGTC-AM, WNCT-FM, Greenville, N. C. and WDEF-AM Chattanooga. WDEF-FM is under construction at Chattanooga.

AGENCY MOVES TO NEW QUARTERS



Welcomes to the new offices of Peters, Griffin, Woodward. Jones Scovern, vice-president-treasurer (far l) and the Colonel himself, symbol of the "pioneer" station representatives, greet employees as they arrive for their first day's work in the firm's new headquarters at 277 Park Avenue, New York. PGW, which will occupy a full tower floor in the building, also maintains offices in ten other cities.

Broadcast Council Awards Certificates

The Broadcast Rating Council has awarded Certificates of Application for Accreditation to Survey and Marketing Services, Inc., of Honolulu and to Coincidental Audience Audit of Seattle. These are the first two of the "non-regular" services to have completed the reply to the Council's questionnaire regarding the details of their operation. The next step is to arrange for the audit of each measurement.

Survey and Marketing Services, Inc., conducts a combined coincidental telephone (for home listening) and traffic intersection interviewing (for automobile listening) to determine radio station shares of audience. They have been in operation since 1962.

Coincidental Audience Audit produces a report based on coincidental telephone interviewing. Their interviewers are employees of telephone-answering services who do their interviewing along with their other duties at the answering service.

WROZ Broadcasts 24 Hours A Day

WROZ Evansville, Ind. has started broadcasting 24 hours a day, seven days a week. The announcement came after a one week build-up featuring Charlie Scheu, WROZ program director, roving throughout downtown Evansville and the shopping centers in an astronaut uniform, complete with helmet. The theme of the promotion was based upon WROZ exploring a new field of radio programming. There is no other station in Evansville on the air 24 hours a day.

Championship Bowling Top Syndicated Show

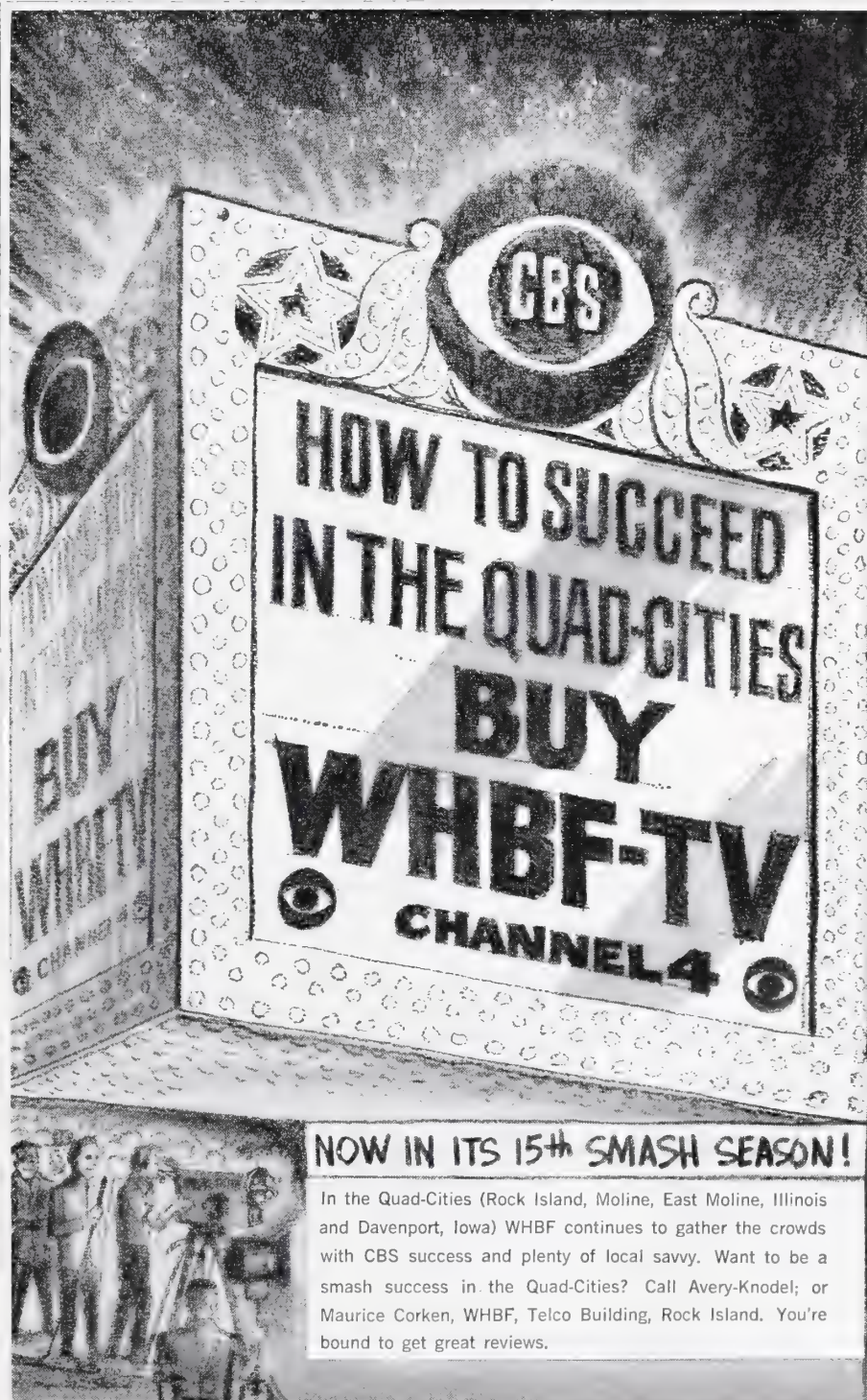
"Now a sports standard, *Championship Bowling* has become the number one syndicated show on television and will have its biggest year in sales in 1964," reported Bernard Crost, director of sales for the Walter Schwimmer organization which has been active in tv sports since television's pioneering days. "As in the past five years, we're getting 90 percent renewals plus a great deal of new interest and sales for *Championship Bowling*.

We have time cleared in every one of the top 100 markets in the country and the way sales are going in other markets, we will go over the 200 mark in stations airing the show the first time since it began in 1953."

The new series sponsored by Firestone Tires and Rubber Co. was shot this year in Akron at the Bowlarama and features "the best bowlers we've had in the past five years," said Crost.

Among top markets which have

renewed *Championship Bowling* are WOR-TV New York, WGN-TV Chicago, WNAC-TV Boston, WTAE-TV Pittsburgh, KHJ-TV Los Angeles, WNEWS-TV Cleveland, WKRC-TV Cincinnati, KTVI St. Louis, KTVU San Francisco, KOMO-TV Seattle, WXYZ-TV Detroit, WTCN-TV Minneapolis, WMAL-TV Washington, D.C., WFBM-TV Indianapolis and WDAF-TV Kansas City. It has been set for Honolulu, Hawaii on KHVH-TV.



HOW TO SUCCEED IN THE QUAD-CITIES BUY WHBF-TV CHANNEL 4

NOW IN ITS 15th SMASH SEASON!

In the Quad-Cities (Rock Island, Moline, East Moline, Illinois and Davenport, Iowa) WHBF continues to gather the crowds with CBS success and plenty of local savvy. Want to be a smash success in the Quad-Cities? Call Avery-Knodel; or Maurice Corken, WHBF, Telco Building, Rock Island. You're bound to get great reviews.

International Promotes Instant Blending Flour

International Milling Co., Inc., Minneapolis, Minn. has developed a new free-flowing instant blending flour which is scheduled to be in retail distribution by the end of September.

International will promote the new product with full-page, four-color national magazine advertisements in *McCalls*, *Ladies Home Journal*, *Better Homes and Gardens*, *Progressive Farmer* and *Farm Journal*. Large space, two-color and black and white advertisements will appear in 147 markets and spot television and radio commercials will run in 83 markets.

French Programing For CBC Station

The Canadian Broadcasting Corp. has announced that CJBC Toronto, Ont. will switch to full-time French programing Oct. 1.

Programs will be supplied by the regular French network of CBS in Montreal and supplemented by locally produced shows under the supervision of Jean Charbonneau, who since 1962 has been program representative of the CBC French network in Toronto.

Many of the programs and per-

sonalities currently heard on CJBC will, as a result, be moved to CBL and CBC-FM Toronto.

French language programing began on CJBC on a limited basis in April, 1962 with a half hour of news and commentary daily, and by Jan. 1, 1964, this was increased to three and a half hours nightly.

STORY ELICITS MIXED REACTIONS FROM GROUP



Mixed reaction is being shown to a story told by Les Sterne, right, of Fuller, Smith & Ross Advertising Agency at a recent "Alcoa Theatre 14" reception. Others in photo, from left, include: John D. Gibbs, vice president and general manager of KQV Radio; D. O. Albrecht, manager of Industrial Advertising for ALCOA; Edward Imbrie of Ketchum, Macleod & Grove, and KQV's Dave Scott, "Alcoa Theatre 14" host. The radio dramas are returning to KQV Radio in Pittsburgh.

'LES INSOLENCES D'UNE CAMERA'



Representatives of Coopérative agricole de Granby (Manufacturers of Crino) and the CBC French Tv Network, Montreal, witness the signing of Crino's sponsorship of the French version of "Candid Camera." Signing the 26 week contract (Sundays 8:30-9 p.m. starting Sept. 13) are (from left): André J. Lapointe, supervisor of CBC-TV sales; René Bouthillier, ad manager, Coopérative agricole de Granby; Maurice Watier, account executive for Crino; Philippe Pariseault (seated), general manager of Granby

'Living Doll' Introduced To Television Commercials

A new dimension in commercials—the living doll—has been introduced to television in the person of Misty, a teen-age super saleslady who says she's the "best friend" of Tammy, the 12 inch fashion doll by Ideal.

Setting a precedent as the first live teen-age personality to promote a teen-age doll on television, 17-year-old Misty will act as a spokeswoman for the doll in both tv commercials and department store appearances.

Schnitzer Loses No Time During Reorganization

The new studio of Gerald Schnitzer Productions located in the heart of Hollywood—6063 Sunset Boulevard—is completed. The organization has not lost a moment in their production schedule as the large sound stage was in use during the time of moving from the KTTV lot.

Schnitzer has designed the completely equipped studio especially for the production of tv commercials.

Agency Moves To Larger Quarters

Storm Advertising Inc. has moved to larger offices in the lobby floor of the Senate, 265 Union Boulevard, reports Gerald P. Deppe, executive vice president of the agency.

The entire first floor of the Senate building, totalling more than 3,300 sq. feet, has been extensively remodelled to accommodate the agency's growing staff.

The agency was formerly at 71 Maryland Plaza.

Commercials Feature Radio Celebrities

Lehn & Fink Products Corp. announced that it is adding Arthur Godfrey, radio's leading salesman, to its already heavy television schedule for Lysol Disinfectant Spray.

Geyer Morey Ballard, Inc., N.Y., is the agency for Lehn & Fink.

Art Linkletter and his son Jack, who were featured in network radio commercials for Wynn's car care products in the spring, return to promote Wynn's Radiator Stop-Leak in the fall. The father-son team will be heard on news and sports programs on the NBC and ABC networks, including Lindsey Nelson Sports, Morgan Beatty News and Monitor (on NBC) and Howard Cosell's Speaking of Sports (on ABC).

Rector Forms Production Co.

Richard R. Rector, veteran television executive, has announced the formation of his own production company at 136 E. 55th St., New York.

Named Richard R. Rector Productions, Inc., the firm will produce and originate pay-tv programs, documentaries, sales and industrial presentations and commercials on both tape and film, as well as radio shows and records.

Joining Rector in the new venture will be Miss Maury Clark, former program and production director of QXR Network on which she produced and directed the 26-week Victor Borge Series along with others.

Rector said the company is already at work on several major projects, including ten half-hour tv-film documentaries for the United

BRITISH WOOL COVERS CTV SPORTS



In its first television usage, the British Wool Textile Corp. will participate on CTV's "Wide World of Sports," Saturdays. From left are J. B. (Dick) Whittington, British trade commissioner; Spence Caldwell, CTV Network president; Joseph Balcon, account executive, Pemberton, Freeman, Mathes and Milne Ltd.; R. A. Aiken, CTV sales representative.

Church of Christ and the National Council of Churches.

Rector has been in the entertainment business as an actor, director and producer since 1945.

Over the years he has produced dozens of musicals, dramas, documentaries, comedies, syndicate shows, network productions, etc.

Among his credits are *Evenings* with Joan Baez, the Kingston Trio, Carlos Montoya, and the Limelighters, *Androcles & the Lion*, a series for Time-Life Broadcasting with Henry Cabot Lodge and a Pepsi Cola sales presentation.

Format To Change For Tv Late Show

Last month station KBAK-TV Bakersfield, Calif. premiered *50/50 Theatre*, a late show "designed for people who like to fall asleep in the middle of the late movie." To conform with this new programming concept one half of a movie is shown on Monday night. On Tuesday night the first half is briefly summarized and the second half played until conclusion. On Wednesday and Thursday, another film is played in its entirety.

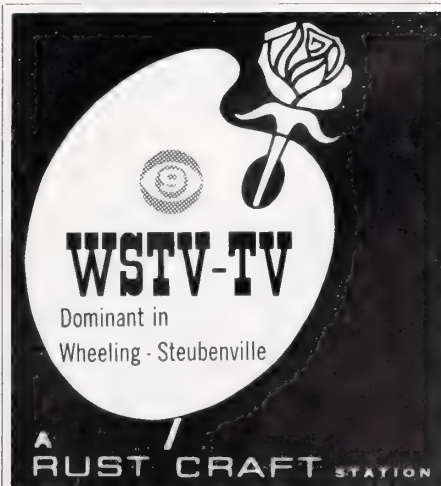
Burt I. Harris, president of HarriScope, Inc., which owns KBAK-TV, said that if the success of *50/50 Theatre* continues, he is con-

sidering adding the program to the schedules of the other HarriScope, Inc. stations, KTWO-TV Casper, Wyo. and KFBB-TV Great Falls, Mont.

NTA Puts 'Third Man' Into Tv Distribution

National Telefilm Associates, Inc. has put into distribution, *The Third Man*, starring Michael Rennie.

Pete Rodgers, senior vice president in charge of sales for NTA, disclosed that the first sale in *The Third Man* campaign has been finalized with WNEW New York City for prime time showing.



SPONSOR SPOTLIGHT

ADVERTISERS

W. David Parrish named to head B. F. Goodrich Chemical Co.'s sales departments as general sales manager. He was formerly sales manager of Hycar special-purpose rubber and latex.

William Lehrburger named director of dealer marketing for United States Plywood Corp.

Richard E. Day appointed to the position of director of advertising of Morton Salt Co., Chicago.

Joseph E. Whitwell, Frank Warren and **Carl E. Little** named assistant national sales manager to Morton G. Meyer, vice president, and national sales manager for the cigar company; regional vice president, sales, mid-west and regional vice president sales, west coast respectively.

James E. Burke appointed to the newly-created position of product public relations director of Clairol. He was previously with Farley Manning Associates, public relations agency and Procter & Gamble.

Fred D. Lantz and **Theodore R. Wuerfel** appointed lighter division sales representatives in Indianapolis and Cincinnati.

Robert C. Young named a senior commodity advertising manager for United States Gypsum Co.

W. Worth Ware appointed director of advertising and public relations for the Cleaver-Brooks Co., Milwaukee, Wis.

Craig Benson appointed director of corporate advertising services for Purex Corp., Ltd. He will move to Purex's corporate headquarters in Lakewood, Calif. in November.

Richard L. Mayes joined Bunte Candies, Inc., Oklahoma City, as director of marketing. He will be responsible for administration of Bunte's expanding marketing and sales programs and for its advertising and merchandising activities.

William E. Berglind joined the advertising department of the National Cylinder Gas division of the Chemetron Corp., Chicago, Ill.

AGENCIES

Owen J. Burns and **Peter M. Finn** joined the New York office of Foote, Cone & Belding as account executives on the Best Foods Div. of Corn Products Co. account.

Joseph Cattaglia Jr. appointed vice president in charge of media and broadcast services at Ben Sackheim, Inc., New York. He joined this advertising agency in 1960 as tv director.

Irvin S. Davis joined Richard K. Manoff, Inc., as assistant media director. He had been at Kenyon & Eckhardt for five years as media supervisor.

Ernest A. (Bill) Gray, vice president of Kudner Agency, Inc., appointed director of planning services. He will also serve as co-chairman of the Plans & Review Board.

Robert I. Silberberg named assistant media director at Doherty Clifford, Steers & Shenfield, Inc.

Thomas B. Kilbride appointed executive vice president of Knox Reeves Advertising, Inc., Minneapolis.

Prescott (Pete) Lustig appointed vice president, McCann-Erickson, Portland, Ore. He will serve as account supervisor and a member of the Portland Office Board of Management.

Val Brown and **Albert Bonny** joined the creative staff of Sander Rodkin Advertising, Chicago.

Marshall H. Pengra has been added to the staff of Aylin Advertising Agency, Inc. of Beaumont, Texas. He was formerly sales representative and sports director of KLTU Tyler, Texas.

Remus A. Harris appointed vice president of MacManus, John & Adams, Inc. He is New York director of Marketing, Media and Market Research.

Kenneth D. Campbell appointed executive vice president of Robert Otto-Intam, Inc. New York.

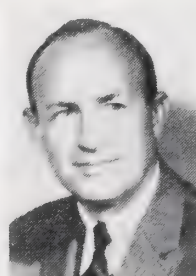
Seaborn C. Langley, Jr. joined Street & Finney, Inc. as account executive. He was formerly with the Atlanta division of Street & Finney, Inc.

Joseph R. Dickey Jr. appointed a member of the board and vice president of Joe Floyd & Associates, Inc., Little Rock advertising agency.

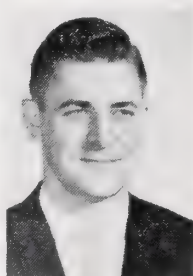
Clarence Hatch, Jr., executive vice president of Campbell-Ewald Co., will leave the agency Oct. 1 in line with the agency's retirement policy.



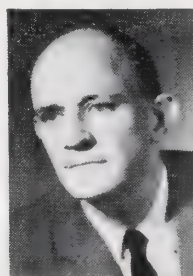
Robert Young



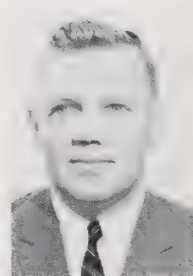
W. Worth Ware



William Berglind



Ernest Gray



Joseph Dickey, Jr.



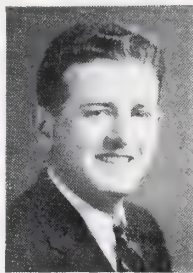
Clarence Hatch, Jr.



Frank Baker



Robert Woods



Gerry Mulderrig



Joseph Cuff



Fred Hegelund



George Andrick

Frank Baker joined Doherty, Clifford, Steers & Shenfield, Inc. as account executive. He was previously with Sullivan, Stauffer, Colwell & Bayles, Inc.

Robert J. Woods joined Kudner Agency, Inc. as vice president. He will serve as account supervisor on the Gilbey's Gin and Gilbey's Vodka accounts.

Mrs. Jo Wilson named media director for Humphrey, Williamson & Gibson, Inc., Oklahoma City. She has served in other capacities with the agency and has been affiliated with the advertising and communications field for several years.

William Kelly and **Leo Keegan** elected vice presidents of Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Mrs. Pat Leclercq appointed to the creative-contact staff of Stanley G. House & Associates, Inc., Washington, D. C.

Mrs. Judy Larrison appointed creative supervisor in the research department of Earle Ludgin & Co., Chicago.

Raymond J. Considine and **Joseph E. Gallagher** appointed vice presidents of Business Development Associates, a division of Dickie-Raymond Inc., Boston and New York.

Rift Fournier joined Feldman & Kahn, Pittsburgh advertising and public relations firm, in the creative and copy department.

TIME/Buying and Selling

Joseph P. Cuff elected executive vice-president of sales for Robert E. Eastman & Co., Inc.

Gerry Mulderrig named manager of Chicago office of Metro Tv Sales, New York.

Fred Hegelund joined KTVI St. Louis, Mo. as producer-director-writer. He has spent 11 years with NBC Hollywood, where he was associated with many top-notch radio and television shows.

Jim Thomas promoted to the position of program director of KOGO-TV Oklahoma City.

Keith Silver joined the WWLP-TV staff in Springfield, Mass. He will be seen nightly at 7 p.m. with the Local News and at 11 p.m. in the World News segment.

Thomas J. O'Dea named national sales manager for Roger O'Connor, Inc.

Harry C. Folts and **Nicholas Gordon** named executives at the eastern division of NBC Television Network Sales.

TV MEDIA

George Andrick, local sales manager of WSAZ-TV, Huntington, W. Va. elected governor of the fifth district Advertising Federation of America.

S. L. (Bud) Brooks, accepted post of local and regional sales manager for WGHP-TV High Point, N.C.

Robert E. Shay appointed to position of production manager of WLW-TV Cincinnati, Ohio.

Robert H. Battersby appointed controller of the new WJRT, Inc. Flint, Mich.

Norman E. Walt, Jr., appointed vice president of Columbia Broadcasting System, Inc.

Dean Behrend and **Paul Klempner** promoted to head the sales proposals, client presentations and sales promotion activities of Sales Planning, NBC-TV Network.

Frank P. Fogarty elected president of the Nebraska Broadcasters' Association. He is also president of Meredith-Avco, Inc., a community



Raymond Considine



Joseph Gallagher



Harry Folts



Nicholas Gordon



SPONSOR SPOTLIGHT

antenna television (CATV) firm jointly owned by Meredith Publishing Co. and the AVCO Corp.

Ginger Dutcher appointed promotion director of KENS-TV, San Antonio, Tex. She was formerly with Aylin Advertising Agency as radio-tv director.

Edward A. Warren appointed executive producer for the ABC Television Network Programing Department.

Richard W. Owen appointed director of research & sales promotion for WCBS-TV.

Michael A. Renault promoted to sales manager at WOR-TV, New York. He will report to Jacques Biraben, vice president and director of sales.

Robert E. Bailey appointed general sales manager of WSPD-TV. Bailey has served as national sales manager for WSPD-TV since Sept. 1961. Prior to that he served with Peters, Griffin, Woodward.

RADIO MEDIA

Larry Nightingale appointed account executive at WPBS, Philadelphia, Pa. He was former copy director at Cox and Tanz Advertising, Philadelphia.

Don Weberg appointed farm advisor in the WNAX Farm Service Dept. for WNAX Radio, Yankton, S. D.

Paul E. Gilmor, Lee Atwell and **Charles Kennedy** elected president

and vice presidents of the Ohio Broadcasting Co., effective Oct. 1, 1964.

Ken Goldblatt appointed station manager of WAOK Atlanta, Ga.

Jules Dundes, vice president of CBS Radio and general manager of KCBS San Francisco named chairman of the San Francisco Press Club's Radio and Television Awards Committee for 1964.

Merilyn Shaw, director of continuity for WKY Radio, Oklahoma City, Okla., named president of the Oklahoma City chapter of American Women in Radio and Television.

Robert H. Harter appointed general manager of WHO Broadcasting Co., operator of WHO-AM-FM-TV. Des Moines, Iowa.

Robert W. Dickey appointed sales manager of KDKA Radio. Most recently he was assistant sales manager of KYW, the Group W outlet in Cleveland.

Cliff Hansen general manager of KWXYZ Everett, Wash., moves to Petaluma, Calif. to direct management of KTOB Radio.

Frank D. Ward named executive vice president of WWRL Radio, New York, a Sonderling station—the only 24-hour Negro-oriented station in the metropolitan area.

S. Bryan Hickox, III, appointed general sales manager of KRML Radio Carmel-By-The-Sea, Calif.

Martin Greenberg appointed director of sales promotion and advertising for WXYZ, Detroit. He replaces **David R. Klemm**, who is now assuming the responsibilities of director of operation at WXYZ.

Sherman A. Strickhouser appointed program director of WJAR and **Philip B. Taylor** appointed assistant to the chief engineer of WJAR-TV-AM.

Ira Kamen now directing Kamen Associates, a New York City consulting firm. He was formerly executive vice president of Teleglove Pay TV Systems, Inc. and is now serving many important clients in the broadcast and communications fields.

Wesley J. Cox appointed program development consultant for Hatos-Hall Productions.

Joel M. Weisman appointed producer-director of WCD, Inc., with studios in New York City and Hollywood, Calif.

SYNDICATION & SERVICES

Robert A. Fraser appointed managing director of Stewart & Morrison, Inc., Industrial Designers, New York.

Buck Harris appointed editor of the *Screen Actor* magazine, the official publication of the Screen Actors Guild.

Frank I. Lester appointed sales representative for the Hammarlund Manufacturing Co. in New York. He will be responsible for sales of both commercial and amateur radio equipment in addition to variable air capacitors.

Allyn Jay Marsh joined the staff of Radio Tv Reports as an account and agency representative.

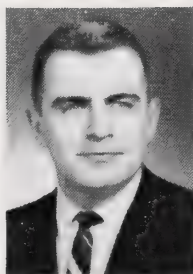
Louis S. Israel appointed to the newly-created position of sales service manager.



Michael Renault



Robert Bailey



Robert Dickey



Martin Greenberg



David Klemm



Louis Israel

The creative role— to copywrite or copycat?

By Sidney N. Berry

President

Carson New York Corp.

When it comes to filmed commercials, Sidney N. Berry ought to know, for he's president of Carson New York Corp., film producers and audio-visual specialists. Moreover, his background provides extra qualifications: he's been both chief of the tv branch and chief of special events for USIA and has also served as chief of radio programming, UNO. In somewhat more commercial terms, he's been newscaster-commentator for CBS, WNEW New York, WMCA New York, UN Radio and the Voice of America. As if that weren't enough, he's also taken time along the line to be chairman of the Production Workshop, IRTS.

■ A generally effective device for deflating a pompous individual is to expose him to caricature. If he is a person of basic integrity or intelligence, such therapy can be almost miraculous.

Not without cause has Hollywood created the "Madison Avenue type"—that overbearing adman wearing a gray flannel suit, carrying an attache case and eating ulcer pills. It reflects the actuality of the unqualified aspirant who, seeking entry into this glamorous world, chafes at the bit until he can at least (and sometimes "at most") don the outer trappings of the professional.

The incongruity of the caricature is that advertising *did* start out as a creative field. Its whole concept was to provide different, ingenious methods for selling the better mouse traps that had been created by people who knew how to invent but not necessarily how to sell.

For a time, the individuality of selling approaches was refreshing. In print media, the diversity of ad presentations almost overshadowed the content of the publications. Certainly, proofreading was invariably superior in advertisements than in editorial sections. And even an advertising-only vehicle like the Sears Roebuck catalog was able to achieve a much greater readership than most magazines.

With the advent of radio and,

ultimately, of tv, effects toward advertising individuality continued to draw praise—from most sources. There were the trend-setters. But then came the trend-followers:

- One of these trends is the repetitive shout that "this product *really* works." It may very well work. But with a number of competitive products all using the same words, how will the public know which ones *really* work best?

- Another is the overlapping (and constant) use of the same announcer or announcing style. Take the supposedly soft sell approach used by what I call the whisperers. The same style is used by so many advertisers so often that the public is completely confused about what's being sold—particularly since the voice sometimes can hardly be heard at all. "Soft sell" doesn't pertain to your tone of voice so much as to what you say.

- And cutting across the advertising lines of all industries and all products is the commercial that notes: "This product costs a little more." The standard answer, usually mouthed by the actor who represents a prospective customer, is: "Who cares?" Well, even if the advertiser doesn't, John Q. Public *does*—and undoubtedly resents the deliberate brainwashing that's supposed to disguise a general price rise.

These are just a few examples.

It's quite understandable that selling methods for any one product are limited. But the truth is that a product performs a specific job. And to succeed, its manufacturer, the sales manager or advertising agency must demonstrate how the product does its job *better* than competing products. Basically, most advertising is as simple as that.

It's also understandable that with a continued increase in the number of competitive products and with

each requiring a greater number of sales presentations, any one advertiser necessarily has less chance for achieving outstanding individuality.

What is not understandable, however, is the psychology that leads to patterns or trends—the practice of what is, in the end, mere "me-tooism." If we accept the premise that good advertising is "finding that little difference," then what possible benefit comes from advertising that *eliminates* differences?

In other words, what advantage is gained from copying instead of copywriting?

Is this follow-the-leader trend based on the idea that advertising success is achieved only by confusing the masses? If so, advertising has outlived its usefulness.

The respect and admiration that the public once accorded the genuine creativity of the advertising profession has dwindled. Now the public, like Hollywood, is tempted to regard people in advertising as a flock of sheep, waiting for a bright sheep dog to steer them in another direction.

Even the gray flannel caricature has not been therapeutic. Too often, it is met with callous indifference. A prevailing response to it: "There may be some characters like that, but not *me*." Madison Avenue has developed an almost monopolistic disregard for true public reaction.

The result is a selling hodgepodge. In desperation, customers shout: "A plague on all your houses" and then buy whatever's within reach—or something they remember agreeably from childhood. They can't any longer tell the difference among products.

Apparently, the castigating double portrait of the industry as a flock of sheep in gray flannel suits isn't enough to compel objective self-appraisal in the mirror of public reaction. Certainly, the jokes and stories continue, as told by agency people themselves, about strange inventions for switching off the tv commercial—or taking a stretch during "this brief message from the sponsor."

And that's the irony. For one of these days—when an account has been lost because an advertising campaign has flopped—some one will begin to realize that all those stories aren't funny. And, more than that, they're not just stories at all. ♦

CALENDAR

OCTOBER

Texas Assn. of Broadcasters fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

North Carolina Assn. of Broadcasters meeting, Grove Park Inn, Asheville, N. C. (4-6).

Federal Communications Bar Assn. annual fall outing, Washington Country Club, Gaithersburg, Md. (5).

New Jersey Broadcasters Assn. fall convention, Nassau Inn, Princeton, N. J. (5-6).

Advertising Research Foundation, annual conference, Commodore Hotel, New York (6).

Wisconsin FM Station Clinic, Center Building, University of Wisconsin, Madison (6).

International Radio & Television Society luncheon, Waldorf Astoria, Ballroom, New York, N.Y. (7).

Tennessee Assn. of Broadcasters meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Hotel Utah, Salt Lake City (Oct. 12-13).

Statler-Hilton Hotel, Los Angeles (Oct. 15-16).

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

Western Hills Lodge, Wagoner, Okla. (Oct. 8-9).

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).

Alabama Broadcasters Assn. meeting, Tuscaloosa, Ala. (8-10).

Mutual Advertising Agency Network meeting, Charter House Hotel, Cambridge, Mass. (8-10).

New York State Associated Press Broadcasters Assn. meeting, Rochester, N.Y. (10).

Advertising Federation of America 7th annual convention, Columbus, Ga. (9-11).

American Women in Radio & Television mideastern conference, Marriott Motor Hotel, Philadelphia, Pa. (9-11).

Audio Engineering Society's 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

International Radio and Television Society Time Buying & Selling Seminar, New York, Tuesday evenings (13- Dec. 8).

International Radio and Television Society luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

Illinois Broadcasters Assn. meeting, Sheraton Hotel, Chicago, Ill. (14-15).

American Women in Radio & Television the board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

Wisconsin Assn. Press Radio and Television Members meeting, Ivy Inn, Madison, Wis. (16-17).

The Pulse Inc's Man-of-the-Year award presentation to Chet Huntley and David Brinkley of NBC, Plaza Hotel, New York (21).

Kentucky Broadcasters Assn. fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

National Electronics Conference twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

Institute of Broadcasting Financial Management, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

Missouri Broadcasters Assn. meeting, Ramada Inn, Jefferson City, Mo. (22-23).

Fourth International Film & TV Festival of New York, held in con-

junction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

Indiana Broadcasters Assn. meeting, Marriott Hotel, Indianapolis, Ind. (22-23).

Massachusetts Broadcasters Assn. meeting, Hotel Somerset, Boston, Mass. (25-26).

National Assn. of Educational Broadcasters national convention, Austin, Tex. (25-28).

American Assn. of Advertising Agencies, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

Premium Advertising Assn. of America, premium ad conference, New York Coliseum, New York, N.Y. (27).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles (27-30).

International Radio & Television Society luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

National Industrial Conference Board Inc. twelfth annual marketing conference, Waldorf Astoria Hotel, New York (28-30).

NOVEMBER

Second Canadian Radio Commercials Festival, Park Plaza Hotel, Toronto, Canada (5).

Maryland - D.C. - Delaware Broadcasters Assn. fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

American Women in Radio & Television western area conference, Beverly Hilton Hotel, Beverly Hills, Calif. (7-8).

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

Oregon Assn. of Broadcasters fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

Broadcasters' Promotion Assn. annual convention, Pick-Congress Hotel, Chicago (16-18).

Mr. Frank Seymour
General Manager
Radio Station WCHL
Inkster, Michigan
Dear Mr. Seymour:

Radio Station
Inkster, Michigan

Dear Mr. Segman:

It is seldom that we have had the opportunity to simply
put in a clear cut way the results produced from an adver-
tising program designed to reach a given segment of the
community.

of the staff and management of Radio Sta-
tion, based on the effectiveness in
reaching a fine perfor-

The merchandising factor afforded us was a plus that, in
it, put more cream in the package

Sincerely yours,

Stanley L. Olson
President
Olson & Sons 1917

2.88

APRIL 22, 1938

Mr. Jim Panagos
Regional Sales Manager
MCHB Radio
32790 Henry Ruff Road
Inkster, Michigan

• (A) $\frac{1}{2}$

23 THE OTHER - ONE OF A WOMAN I SAID FOR THE
PAST FOUR YEARS AND I KNOW THAT I SHOULD HAVE
BE TOLD FOR THE LAST - TELL YOU OF THE GOOD
YOU HAVE DONE FOR ME & MARY.

ANYTHING, AGAIN, FOR THE WOB BELL DONE.

Sincerely,
 Roosevelt Williams
 ATACH

20/100

NOBLE-DURY & ASSOCIATES
1720 N. G. B. - 1240 - MEMPHIS - TENNESSEE 38
RICHARD W. FULTON
A 1964 124

April 6, 1954

MR FRANK SEYMOUR
WCHB RADIO STATION
32740 HENRY RUFF ROAD
INSTER, MICHIGAN

Осва Гланс

A MAJOR OBJECTIVE IN THE AMER. ASSOCIATION
PROMOTION WAS IMPROVED DISTRIBUTION.

YOUR WAS THE OUTSTANDING JOB IN THE 5-APPROX -
HELPING TO SECURE NEW KEY ACCOUNT CISTER BUT ON THE
ACTAL CROWN HAIR DRESS NG

I KNOW THAT HUGH CONNELL HAS EXPRESSED HIS APPRECIATION
TO YOU. SALES MANAGER B. RCB 4504 AND
FOR A JOB WELL DONE.

YOUR EFFORTS WILL HAVE A FINANCIAL LONG BEYOND AND BE -
ACT ON ACTIVITY OF THE YEAR OR ANY OTHER, AND I WANTED
YOU TO KNOW THAT THE CLIENT AND THE AGENCY ARE
GRATEFUL TO YOU AND YOUR STAFF

$\frac{1}{2} \times (\text{sum of } x_1, x_2)$

NOBLE-DURY & ASSOCIATES, INC.

Diak

MR. GEORGE S. ROBINSON
MRS. LUCY W. ROBINSON

[illegible]

WCHB merchandising is designed after consultation with each advertiser to gain actual sales increases for the product involved.

...The Personality Twins...

WCHB ^{AM}/_{FM} **WCHD**

"SOUL RADIO"

FM COMPANION TO WCHB

Inkster, Michigan—Detroit 1, Michigan



YOUNGSTOWN?

Take a second look! It's Erie Mining Company's huge taconite plant at Hoyt Lakes, Minnesota. Hoyt Lakes is one of four modern cities built near new plants which produce the famous pellet-shaped iron ore refined from northern Minnesota's abundant taconite. New plant investments on KDAL-land's taconite ranges total over \$630,000,000 to date. More giant processing plants are under construction and further investments are pledged. Taconite's big payrolls are a vital part of the super market of the north, the Duluth-Superior Market, second largest market in both Minnesota and Wisconsin. Channel 3 and 25 licensed translator stations now serve one million people.

KDAL
A WGN STATION



Represented by Edward Petry & Co., Inc. and
in Minneapolis/St. Paul by Harry S. Hyett Co.

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

OCTOBER 12, 1964 PRICE 40c

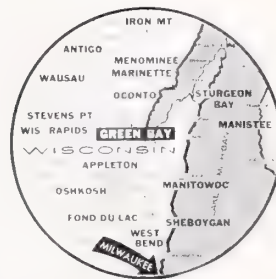
NEWSPAPER • NEWSPAPER

- Broadcast media add zest to 'contest' advertising . . . 31
 Station rep sells radio with radio 40
 Radio/tv: a bargain buy for bargain sell 47

Channel 2 means **BUSINESS!**



*In the Land of
 Milk and Xoney!*



WBAY-TV 2
 GREEN BAY, WISCONSIN
 HAYDN R. EVANS, General Manager • Represented by H.R. Television, Inc.



Reach the **whole** market

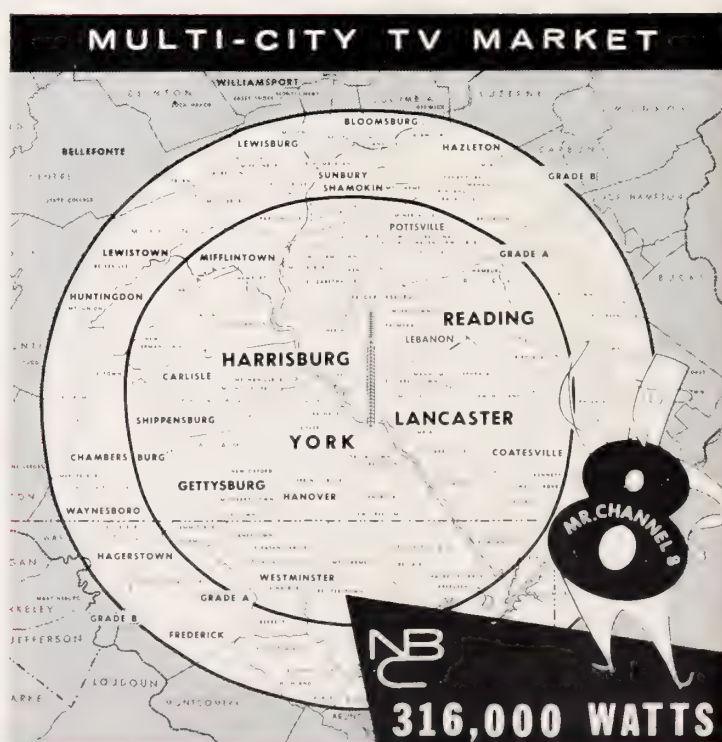
Not ONE segment over and over—Whether your product is food, drugs, gasoline, appliances, automotive, or general merchandise—WGAL-TV SELLS because you reach the *whole* market every time. No other station or combination of stations in the Channel 8 area can claim total-market reach.

WGAL-TV

Channel 8

Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco



Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Corinthian Exec Scores Piggyback Trend

Tower says spots will be lost in a sea of messages; urges broadcasters to maintain integrity of product

Gatlinburg, Tenn.—"If the battle over piggybacks is eventually lost—and no one can predict its outcome now—we broadcasters shall have only ourselves to blame," warned Charles H. Tower, executive vice president of Corinthian Broadcasting Corp., at the annual fall meeting of the Tennessee Broadcasters Assn.

Tower urged the broadcasters to maintain the integrity of their product and to show greater courage and concern in resisting "the pressures that chew away at the quality of our service."

The broadcast executive pointed out that Corinthian stations announced last March that they would not accept piggybacks as defined by the NAB Code, adding that "while there are many broadcasters who share our

concern if the present trend toward multiple product announcements goes unchecked, there are none who have shared our public position."

Tower declared that Corinthian's investigations reveal that some of the largest and most respected advertisers and agencies "are just as worried as we are by the deluge of product mentions."

He continued: "Broadcasters have let a small band of agencies and sponsors set a pattern which, if uncontrolled, others will have no alternative but to follow. By giving in to the few, we break faith with the many. Corinthian predicts that even the 'few' will not be happy should piggybacks become the established order of commercial format."

Tower added that "their own commercials will become lost in a sea of messages that will swamp the viewer and weaken the whole structure of the broadcasting ship."

Pointing out that broadcasters are subject to more external pressures than most businessmen, Tower said: "It's all part of the challenge, the interest and the headache of our business."

But much as we might like to pass the buck to fallacious advertisers, fallacious audiences, or fallacious bureaucrats, we cannot in good conscience do so. Both legally and morally the quality of our product is our own responsibility."

Bulova Seeks Spanish Speaking N. Y. Market

New York — Among the latest broadcast campaigns to be launched in New York aimed at the city's million-plus residents who speak Spanish is a two-station radio campaign which pairs Bulova Watch Co. in a cooperative deal with a number of leading credit jewelers.

A long-time user of general-market air media, Bulova is now splitting the costs of a 13-week newscasts series in Spanish on WBNX with three multi-store Bronx jewelers, and of a 13-week daily music show on WADO with a group of jewelers in Brooklyn, Newark and Paterson, N.J. The campaign is the first such major air-media pursuit of the Spanish-speaking ethnic segment by Bulova.

The group promotion was organized by Philadelphia's Ted Barkus Co., a small agency specializing in retail jewelry advertising in radio. In practice, the concept of the "dealer group" co-op campaign is not unlike that practiced for years in the auto industry. Agencyman Barkus is reportedly scouting other areas (Philadelphia, Boston, etc.) for similar Bulova-supported campaigns.

Note: A special report on Spanish-language air media will be featured in the Oct. 19, 1964, issue of SPONSOR.

Stanton Denies Report Of Appointment by LBJ

New York — What had been a trade rumor wound up on the front page of a weekly entertainment publication last week—that Frank Stanton, president of CBS, might resign and accept an appointment by President Johnson, Stanton has categorically denied he has any such thing in mind.

In a memo to the CBS Advisory Committee, he dubbed the story a sheer fiction, especially that part which suggested that his New York town house was up for sale.

Kaiser Broadcasting Sells Hawaiian Stations

Honolulu — With an announced price tag of more than \$4 million, Kaiser Broadcasting Corp. has agreed to the sale of its broadcast properties to a mainland company.

Subject to FCC approval, the new owner will be Pacific Broadcasting Co., headed by Lawrence S. Bergerm, former partner in tv station in Wyoming and Montana.

Kaiser properties include KHVH-AM-TV Honolulu and the construction permit for KHVH-FM, plus one station and five translators which retelecast to the islands of Hawaii and Kauai.

Kaiser is currently entering the UHF Field in a big way and has sold all of its VHF outlets. (See SPONSOR, May 11, p. 38; Aug. 10, p. 37).

FCC Worries but Okays Media Concentration Case

Washington — FCC last week agreed to sale of radio station to sole newspaper in Grants, N. M., but not without some soul-searching on the issue of concentration of media control.

Majority of commissioners Bartley, Loevinger, Lee and Ford agreed to \$145,000 sale on KMIN, Inc., to Grants Publishing Co., publisher of Grants' *Daily Beacon*, while chairman Henry and commissioner Cox dissented.

The chairman and commissioner Cox dissented on customary grounds of concentrated media control. Commissioner Bartley issued concurring

statement saying he felt particulars of transaction — with KMIN owning other broadcast interests, but Grants Publishing none—balanced out deterrent factor of mutual ownership of sole radio station and newspaper in locality.

Commissioner Loevinger concurred, but at arm's length. Loevinger benignly approves the transaction, while not exactly agreeing with either majority on one side, or dissenting Henry and Cox on other. Loevinger does not think this is "appropriate case" to take stand on, and he feels FCC has made "practical disposition of a minor case."

CONTINUED ON NEXT PAGE

ABC Radio Offers 24-Hour Programing

Salt Lake City — At an estimated cost of nearly \$750 thousand, ABC Radio has proposed 24-hour service to its affiliates.

In making the announcement at the first of eight regional affiliate meetings yesterday (Oct. 11) in Salt Lake City, Earl Mullin, ABC vice president in charge of station relations, said the proposed around-the-clock service would involve an additional eight hours of programing.

Mullin added that the network, which hopes to put the plan into effect as soon as financial and other details can be worked out, has received excellent response to the idea from stations as a result of a closed circuit broadcast to station managers last week.

Declared Mullin: "Numerous affiliates have indicated their desire to become 24-hour stations provided we service the news and the programing. Most local stations cannot afford to keep news departments and program people working around the clock."

When asked if the nighttime operation would consist only of news and music, Mullin indicated that if affiliate response suggests a demand for entertainment programs at night as well, then the network will look into this possibility also.

Discussing clearances, Mullin said: "Each month we send cancellation notices to the 10 stations with the poorest clearance factors. I am quite proud that month after month the majority of stations who receive these notices change their program

policy and ask to remain as affiliates."

Mullin pointed out that current clearances run about 90 percent of the network's 416 stations.

In still another report at the meeting, Jack H. Mann, vice president in charge of the network's western division, said that 32 advertisers had begun new accounts in 1964, adding that of the 34 clients spending in excess of \$100 thousand on ABC Radio this year, seven sponsors were spending a half million dollars or more with the network.

Merck Denies Charges Of False Advertising

Washington—Merck & Co., makers of Sucrets and Children's Sucrets throat lozenges, has denied FTC charges of false advertising. The firm, and its agency, Doherty, Clifford, Steers & Shenfield, Inc., of New York, were accused by the Federal Trade Commission of tv advertising which attributed germ-killing efficacy to the lozenges, when in truth Sucrets would not kill germs causing throat infection. FTC also said relief by the lozenges might delay treatment of serious infections.

Merck says most people with sore throats recover without recourse to medical attention, and in any case, its product bears warnings to get medical treatment when sore throat is accompanied by fever, headache.

In its separate defense, the advertising agency says it relied in good faith on Merck's claims for the product, and the manufacturer had final say on all advertising.

Clients Participate In Talent Agency

Los Angeles — Clients of a new West Coast talent agency may find themselves getting part of their commissions back in the form of profits with announcement by veteran agency Robert Longenecker of formation of a new agency in which clients will participate.

Long active in both the theatrical and commercials field, the agency is operating under the parent corporation of Telepak, Inc. Clients participating in executive positions include Ruth Hussey and Art Gilmore, both vice presidents. Directors include Dr. Frank C. Baxter of tv fame.

The new agency is seen as still another development in the trend which has seen many performers participate in business ventures for tax purposes, among other reasons.

CBS Offers Free Time on Medicare

New York — Although CBS-TV vetoed the American Medical Assn.'s Medicare spots on the basis of long-standing policy, the network is coming to grips with the problem via free time to both the AMA and the Senior Citizens Council.

The network is bumping "Sunday with Jack Benny" on Oct. 18 for the AMA arguments and the same show on Oct. 25 for the Senior Citizens.

Preempted sponsors on the half-hour show include Block Drug, P&G and Hartz Mountain.

Currently, 145 stations clear for Sunday Night with Jack Benny.

NBC Eases into Top Spot in Ratings Race

New York — Rarely have the ratings races been so close.

The ABC Television network moved to the top first on the basis of National Arbitron figures. CBS jumped into the lead the next week and seemed to solidify its position by Oct. 5 (see Sponsor Week), but as of Thursday, Oct. 8, NBC had eased into the lead with an edge of two-tenths of a rating point.

Last-minute ARB figures showed NBC with a 16.3 rating, CBS with 16.1 and ABC with 15.8.

Next step in the numbers game is A.C. Nielsen Co. with its national rating figures.

Sparkman Opposes Extension of FCC Power

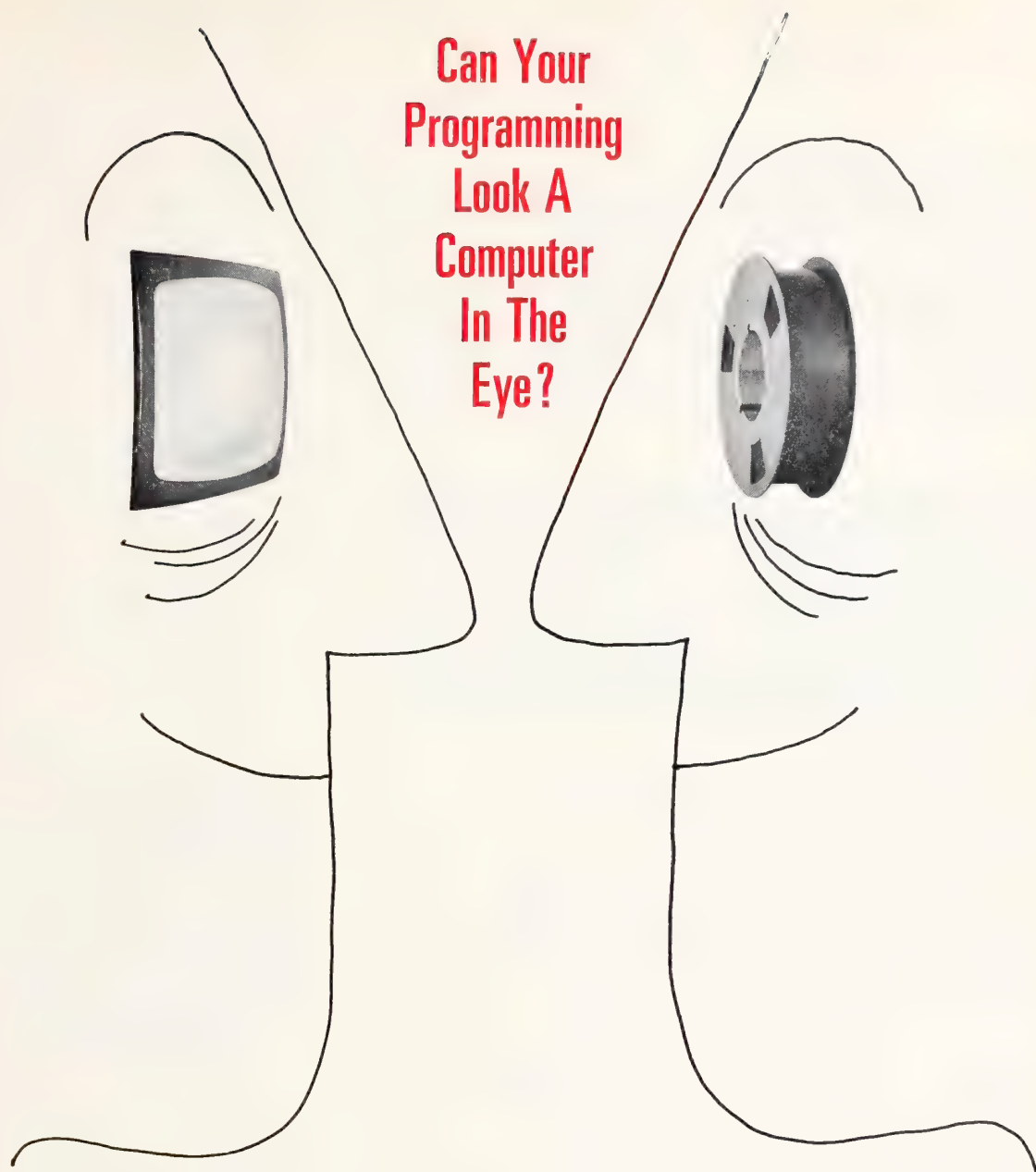
Tuscaloosa, Ala. — Stressing the desirability of self-regulation in the broadcast industry, Sen. John Sparkman (D-Ala.) rapped FCC efforts to impose curbs on the length and frequency of commercials.

"Obviously there must be a limit on how far the FCC may go in rule-making," the senator declared, commenting on recent congressional action, which if enacted into law, would have prohibited the FCC's excursion into commercial control.

"Personally," Sen. Sparkman added,

"I have urged, and will continue to urge, that the FCC support self-regulation rather than mandatory rules in this area which is not conducive to federal regulation."

In his remarks before the Alabama Broadcasters Convention, the senator said: "The broadcaster must approach his job with all the responsibility of a public official. Yet, he does not operate on public funds. He has to get out and struggle in the free and competitive advertising market like any private business."



If you bought off-network series by the numbers which indicate the *kind of viewers* the program can be expected to attract on your station, then there'll be no blinking of eyes—no wincing at results.

Today spot money is facing facts.

Ask your MGM-TV representative about the inside facts on his available series.



NEW YORK • CHICAGO • ATLANTA • CULVER CITY • TORONTO

31 Contests: giveaways with a payoff

Contests not only repay sponsors with dramatic public response but also spur dealer interest and supercharge company advertising; and broadcast media play their part

34 Tea for tv

Tetley Tea uses television contest to increase already large share-of-market in Philadelphia

40 Selling radio with radio

Portland's Charles L. Burrow Co. uses radio spots to publicize its list of stations and their value as ad vehicles for growth-minded local businessmen

42 Tv is Pearl's oyster for beer campaign

Filmed commercials help Pearl Brewery keep beer sales bubbling in Texas; also give a boost to tourist trade

46 Public service sponsors get profitable image

Bankrolling of often-shunned "instant" news and bad-weather bulletins rewards Charleston radio advertisers with public applause — and profit

47 Radio/tv: a bargain buy for bargain sell

Local retail merchants find broadcast promotion increases Winston-Salem bargain-day business 50 percent

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...in a class by itself!

**The
Halle Bros.
Co.**
MID-AMERICA'S
PRESTIGE
DEPARTMENT
STORES

the **MAY** co.

Sterling
Lindner

SEARS
ROEBUCK AND CO

HIGBEE'S
THE STORE WITH MORE

The big five retailers of Cleveland, with total annual estimated sales in excess of \$285 million, represents approximately 85% of all area department store sales of fashion merchandise, men's and children's apparel, soft goods, furniture, housewares and household equipment sold in Greater Cleveland.

During 1964 each of these retailers has selected WJW RADIO to reach the adult audience having the inclination and income to ring their registers.

WJW RADIO carries more different department store advertising schedules than any other Cleveland radio or television station. WJW RADIO is the only station to air advertising for each of the big five. Why?

Compared to Clevelanders in general, WJW RADIO listeners earn more, have achieved higher educational and occupational levels, live in more expensive homes. These adult listeners like our 24 hours of Beautiful Music, Total Information News and pleasing program personalities. When considering Cleveland whether it be for cars, candy, cigarettes, canned goods or whatever your commodity, follow Cleveland's five to WJW RADIO 850. Call your Katz Representative.

10,000 WATTS

WJW
RADIO 850

LOS ANGELES
KGBS

PHILADELPHIA
WIBC

CLEVELAND
WJW

MIAMI
WGBS

TOLEDO
WSPD

DETROIT
WJBK

DETROIT
WJBK-TV

NEW YORK
WHN

MILWAUKEE
WITI-TV

CLEVELAND
WJW-TV

ATLANTA
WAGA-TV

TOLEDO
WSPD-TV

STORER
BROADCASTING COMPANY

**WE SQUEEZED
THE AIR OUT
AND LEFT
NOTHING
BUT AIR IN**



All broadcast . . . all buying . . . all important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not gossipy. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads SPONSOR, the broadcast idea weekly with the fat trimmed away. 555 Fifth Avenue, New York 17, Telephone: 212 MURrayhill 7-8080.

Publisher's Report



How the broadcaster can serve more

I like to travel.

Or to put it more accurately, I like to visit stations.

Perhaps the most rewarding aspects of my station visits are the countless examples of outstanding public service that come to my attention. They range from charity drives to establishment of grass roots opera to finding lost children to tackling tough community problems to sponsoring symphony orchestras to working around the clock to aid disaster victims to a thousand and one other services.

Everybody likes to feel that he justifies his existence by doing more than drawing a weekly pay check and being kind to his family. Broadcasters have a real opportunity to contribute to the common-good. I know many who make the most of it.

Back in 1961 it was my privilege to work with Charlie Crutchfield, head of the Jefferson Standard Stations, in disseminating a document called "A Young Communist Writes . . ." I remember the thrill I got in printing this dramatic warning of the dangers of communistic zeal. People from everywhere wrote for copies and got that good warm glow of satisfaction.

I was in Charlotte the other day and Charlie had another one. He gave me a four page brochure and asked me to read it on the plane home.

It turned out to be the text of a talk delivered over WBTV Charlotte, by way of KVOO-TV Tulsa.

A newspaper man, Editor Jenkin Lloyd Jones of the *Tulsa Tribune*, lets loose with some 4000 words, unencumbered by musical background, scenery, props or supplemental voices.

Charlie gave him prime time—8 p.m. Wednesday. He was right.

As a service Jones' remarks, titled "Who is tampering with the soul of America?" rate with the best ever delivered on the air.

He talks on the lowering standards of morality in America. He expounds with great expressiveness and clarity and from the depths of his grave concern. His words ring a danger toll that reverberates long after one has digested the thoughts.

I want to bring them to your attention not only because I, like so many others, am deeply disturbed by the increasing evidences of juvenile delinquency, crime, smutty books, naughty movies and a general attitude of permissiveness in every walk of life, but because I think that our industry can do something about it.

Despite its critics, television and radio have proven themselves keenly aware of a standard of decency and morality.

The excesses and decadence tearing at our social structures and moral fibre have not found lodging via the air waves. Even a Peyton Place on the air is that in name only. The NAB Codes have meaning and are among the most important instruments in any industry.

Broadcasters as well as advertising men generally can enlist to do more.

We have the power to reverse this devastating trend.

As step number one I recommend that you read Jenkin Jones' talk. I am sure Charlie Crutchfield has extra copies.

Norm Glenn

THE BIG NEWS IN BUFFALO



WBEN-TV DAILY NEWS COVERAGE

The complete news — accurately reported first — that's the aim of WBEN-TV and what its viewers expect.

Fourteen men deep, an experienced staff gets the news fresh, gives it the full treatment, digs below the headlines and films the action on the local scene.

WBEN-TV focuses on the news at 12 noon, 6:15 and 11 pm —complementing the CBS news periods at 10 am, 3:25 and 6:30 pm. And WBEN-TV is the only Buffalo television station with its own mobile unit— instantly available for extraordinary news events.

WBEN-TV is the source of reliable news reporting in the Buffalo area. This extensive, intensive news presentation makes WBEN-TV the Big Buy — whether it's participation in or availabilities around our six-a-day news programs.

Nationally represented by: Harrington, Richter & Parsons

WBEN-TV

affiliate of WBEN radio
The Buffalo Evening News Station



CH.

4

CBS in Buffalo



THE CONTEST

In chess there is often a concentration of major pieces supporting a single pawn in a key position on the board. The value of the pawn—as compared to any of the other pieces—is negligible. But the control of the area it holds is vital. Hence, all the power to its support.

Some areas of broadcast advertising have the relative value of the above-mentioned pawn, but often are supported by intense and expensive techniques to make certain of an area's control by the advertiser. That area may be: share of market, geographic dominance, product prestige or even awareness, and the like.

There are few new gambits in the merchandising game. The contest is one of the oldest. And there are masters of the contest technique, like the soap giants, the breakfast food brigade, the toy-tempters of tots and the mid-day Svengalis of the gals at home. But there are others who—far from being masters or even moderately schooled in contest strategy—find the contest a valuable tactic in salvaging a campaign suffering from mis-moves, weak beginnings and other malaise.

The contest is no substitute for the best use of advertising on broadcast or other media. Nor is it so strong a chess queen that it can salvage all the errors that can be made in an opening or middle game.

Bill Ruchti's report (page 31) on how the contest pawn is used by some masters and novices is a kind of player's manual, based on the actual game as used in the broadcast tournament, and giving examples from which both the master and the novice can learn from each other.

Sam Elber

LETTERS

Recess Over?

Your article, "Back-to-School Snubs Air Media" [Sept. 21], may have started something!

We have received a number of inquiries from advertisers—present and potential—all of whom have said in gist, "We always believed that the back-to-school period could be the most important advertising campaign of the year, but we could never figure out why it wasn't promoted more strongly. Do you have any ideas?"

Like the vast majority who believe tipping is unfair but never organize, more intelligent back-to-school promotions have frequently caught the eye of skilled professionals but have rarely gotten the attention they deserve.

Radio and television avails go begging in late August, yet the advertising dollar goes into space media even though the ultimate consumer—the child under 10 or 11—either cannot read or spends little time with general newspapers and magazines.

Congratulations to SPONSOR for putting the spotlight on another of the industry's underdeveloped areas.

MELVIN HELITZER

*President
Helitzer, Waring & Wayne, Inc.
New York*

Editorializing Costly

Thanks for Mr. McMillin's article refuting the "hot-eyed young man" who declared that broadcasters editorialize only to "make an extra buck," [Editorializing — What It Means to the Advertiser," Aug. 24].

WBBF, which has been editorializing for almost six years, knows how right Mr. McMillin is. In just the last few months, our editorials, far from making us that extra buck, have cost us quite a few dollars. Examples:

A wine company allowed its WBBF contract to lapse, then gave the business to another Rochester radio station. The wine distributor

pulled no punches when he told us why: local liquor dealers had pressured the winery; they were up in arms about WBBF's repeatedly expressed support of Gov. Rockefeller's effort to revise state liquor laws.

A furniture dealer who regularly includes WBBF in his radio buys pointedly left us out when promoting a late-summer sale. When asked why, he was quick to tell us—he didn't like WBBF's endorsement of President Johnson in this year's presidential election.

Needless to say, WBBF will keep editorializing. We find the economic pressures flattering.

ROBERT S. KIEVE

*Vice President & General Mgr.
WBBF, Inc.
Rochester, N.Y.*

Coverage Patterns

In your Sept. 8 issue, your article, "Why Not Get Technical," was indeed interesting and informative. Unfortunately, it was also misleading.

The illustration on page 46 compares possible coverage patterns of a 5000-watt station at 600 kc versus a 50,000-watt station at 1400 kc. The coverage circumferences of the two stations could, and should in context, be reversed. As stated in the editorial . . . "stations at lower frequencies often get greater coverage than those with the same power at higher frequencies."

Although the editorial mentions several influences of radio coverage, such as power, frequency, ionospheric and soil conditions, etc., it did not state how one can equate these factors. Perhaps it is just as well—with the myriad of data currently supplied by radio salesmen, it might be too much to ask for comparisons indicating the density of ionized particles or climate and soil conductivity.

DOUGLAS S. FLYNN

*Media Supervisor
Ogilvy, Benson & Mather
New York*



Nobody called



until Spot TV changed the picture

It happened back in 1953. Avon began in only two markets and now uses a 230-station line-up in 190 different markets. In eleven years their share of the house-to-house market climbed from 40%—to a giant 70%, by adding Spot TV to their existing advertising. Today, Avon's sales outstrip all other cosmetic companies, running a third ahead of the nearest competitor.

Avon calls on Spot TV to pre-condition customers for in-home sales. Spot TV can change the picture for you. For Spot TV is the flexible medium. It can cover the country or spot the market. TvAR—Television Advertising Representatives—can show you how to use this flexible

medium in eight major television markets. TvAR offers additional service to help you make the most of Spot TV. Example: A "Television Spot Test", enabling you to test the effectiveness of Spot TV on any of TvAR's eight stations throughout the country.

You get more out of your advertising dollar when you spot your markets with Spot TV. Avon learned that buying television by the market opened the big door to sales. Call TvAR and you can too.



**TELEVISION
ADVERTISING
REPRESENTATIVES,
INCORPORATED**

Representing: WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS) WBZ-TV BOSTON, WJZ-TV BALTIMORE, KDKA-TV PITTSBURGH, KYW-TV CLEVELAND AND KPIX SAN FRANCISCO (GROUP W STATIONS)

TvAR Offices in New York, Chicago, Detroit, San Francisco, Los Angeles and Atlanta

If you lived in San Francisco...



...you'd be sold on KRON-TV

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

October 9, 1964

When the 88th Congress tore out of here last week, it left one large blot on its two-year record of comparatively adult approach to broadcasting regulations--its failure to deal with the equal time impasse. Congressional decision not to exempt top-level candidate debates or appearances on tv from equal-time demands was bad enough. Its apparent indifference to FCC's rule out of presidential press conferences for Sec. 315 exemption left broadcasters in shock.

Inevitably, the next question arises: will sponsored political time be challenged somewhere along the line? If so, will FCC split itself down the middle to exempt paid political segments from "free time" demands--while the Fairness Doctrine requires balancing of controversial coverage even if paid program must get a free answer. It can certainly be claimed that candidates deal in controversial issues.

The deafening silence from House Commerce Committee's chairman Oren Harris and Communications Subcommittee's chairman Walter Rogers on the FCC's rule out of presidential press conferences poses more questions. These two House members traditionally leap on any FCC action they consider a threat to broadcaster functioning as free enterprise.

Broadcasters wonder where the President stands. Democratic leadership was blamed for killing exemption for Johnson-Goldwater debates. It was claimed that President Johnson had nothing to gain, and Goldwater had plenty, from free appearances on network tv.

Was the President undisturbed, or even somewhat pleased by rule out of equal time exemption for press conferences, by the FCC? Did the word go out that he was not keen on the question barrage, preferring to pick his own pre-election times and topics?

Speculation is that if President Johnson dislikes FCC's latest moves and if he returns to the White House in 1965, there may be changes at the commission. There could be a new chairman.

No reaction to the FCC decisions on the press conferences, and the rule out of the United Community Fund message, has come from the Democratic campaign managers. They are known to have regrets only over the cost factor in bar of free time for their candidate. No reaction has come from Sen. John Pastore, also close to the President--yet the Communications Subcommittee chairman went counter to his own party to vote for exemption for pre-election tv debates for top candidates.

The answers to all the questions may have one solid, simple common denominator. From the President on down to the newest freshman congressman, no one wants to trust the terrifying power of tv exposure to the diversified, "someone-else" judgment of individual broadcasters.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

It must seem more expedient, if less democratic, to keep the decisions in the hands of the FCC, which is subject to both legislative and executive persuasion. It may seem increasingly preferable to hold on to the "idiotic" of the confused equal-time rules, rather than let the control get away.

Sen. Clifford Case (R-N.J.) put it frankly to a group of New Jersey advertisers last week: "As the Congressional sessions become year round, and as the population soars, it becomes increasingly difficult for an office holder to be seen or to become known by a large percentage of his potential electorate, and so the communications media are more and more essential tools of our effort."

Congress seems determined to hold on to those tools.

During the two-year span of the departed 88th Congress, the broadcaster has had no help and plenty of confusion and hindrance from his mentors on the Hill in matters of politics and controversy. While Congress generously delegated the matter of broadcast ratings and commercial limits to broadcaster judgment--the record is different in matters of broadcasting politics and controversy.

In June of 1963, the FCC "clarified" its Fairness Doctrine, and re-clarified it for the irate House Commerce Subcommittee on Communications in July. The subcommittee hearings produced a faltering, no-decision report in December which did nothing to clarify matters of equal time, fairness doctrine and editorializing. The FCC was warned not to penalize any licensee under the Fairness Doctrine. For the rest, the subcommittee would look into it all some more, some time.

Neither then nor later did the FCC's House Committee overseers come to any conclusions on how the patchwork quilt of equal-time exemptions set up in 1959, and the crazy quilt of FCC rulings on fairness, would apply to station editorials about political candidates or their causes.

To safeguard themselves against multiple equal-time demands, licensees are supposedly to provide answering spokesmen when a candidate feels he has been editorialized against. Rep. John Moss (D-Calif.) said he wanted to "speak for himself," and pushed a bill to that effect.

There were no final decisions on what to do when paid controversy aired by a licensee brought demands for free answering time, under the Fairness Doctrine. Sen. Pastore said some provision would have to be made to air both sides, regardless of the money factor. FCC chairman Henry made the same point. But no legislation or ruling made it solid, and House Commerce members protested the idea vehemently.

In 1964, FCC came out with "primers" on how it deals with equal time and Fairness Doctrine cases. But time seems to have rendered much of the ruling backlog "moot." Time also seems to have called out new and drastic departures by the FCC, to deal with current situations.

Mildred Hall

WWDC radio salutes Washington's finest

Less than a year ago, Tom Bradford and Martin Deskin opened the doors of Tom and Martin Ford and made the brave promise to sell "the most affordable Fords." Brave, because Washington is well known as one of the nation's most fiercely competitive automobile markets. How well Tom and Martin are living up to their promise was shown this past summer, when they passed 143 other Ford dealers to challenge for the number one sales position in their district. A pretty impressive record for a suburban dealership in business less than a year. WWDC thanks Mr. Bradford and Mr. Deskin and their agency, Leon Shaffer Gohnick Advertising, Inc., for the privilege of playing an important part in this Washington sales success story.

Represented nationally by John Blair & Company



Photograph by Schonbrunn

WWDC RADIO WASHINGTON, D.C.



Bell Calls for Talks Between Broadcasters, Advertisers

NAB Code director suggests informal meetings to swap ideas on problems; sees need for clearing house

New York — Calling for "even closer liaison in the problem areas of advertising," Howard H. Bell, director of the NAB's Code Authority, last week suggested to about 500 members of the International Radio and Television Society an extension of recent closed-door tripartite meetings between NAB, ANA, 4A.

"Perhaps a small informal group representing all three interests should meet occasionally to exchange ideas and keep open the lines of communication," Bell said. "This would be a practical extension of a series of meetings, on a much larger scale, held earlier this year by the representatives of the three organizations."

Bell prefaced his suggestion by listing the areas of difficulty NAB encounters in advertising content.

- Misuse of testimonials
- Demonstrations not proving product effectiveness
- Derogation of competitors
- Inadequate clinicals to support claims

puffery

- Pseudo-therapeutic claims
- Encouragement of self-diagnosis beyond reasonable caution
- Questionable surveys in support of claims

• Exaggerated claims beyond
Declared Bell: "The advertiser pays the bills, it is true, but it is the broadcaster under license, not the advertiser, who must always set the ground rules as to how the medium will be utilized."

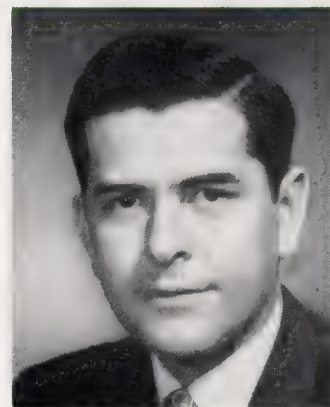
Bell added that NAB's "relationship to the advertising community is not that of picador to bull. We see our role not as a protagonist or tormentor, but as an ally our common objective is acceptable advertising."

The NAB code director continued: "However, it should be clearly understood that where a conflict over a clearance arises, the decision of the Code Authority, as umpire, must prevail."

Bell also called for establishment "within the structure of the codes of a central commercial clearance mechanism" for certain product categories which include over-the-counter drugs, among others. "In these categories," he said, "the competition is so intense that the temptation to cross that fine line of propriety is considerable."

Bell cited a similar plan in the toy field where the Code Authority now serves as a clearing house "with the full, if not enthusiastic, support of subscribers and advertisers" as ample proof of the workability and feasibility of such a plan.

Turning to the recent request by the Republican Party that the Code Authority rule on political spots (i.e. the Democratic Party's commercial portraying a little girl and a nuclear bomb explosion), and a similar request by the Democrats, Bell said: "We turned down these requests for rulings, not because of a lack of concern over good taste in all advertising, but because of the dif-



Bell . . . "a closer liason"

ficulty in applying code standards to politics."

Bell added that rejection of the complaints "was our way of saying we believe prior censorship of political ideas is very dangerous in our society." He added that the voter, in essence, is the real censor.

As for future Code activity in the political area, Bell said that this will be taken up at a meeting of the Television Code Review Board in December, as it was at the Radio Code board meeting in September.

NAB Code To Publish Monthly Roster

New York — In an effort to identify on a regular basis those "who do and those who do not support the industry's self-regulatory efforts," the NAB Code Authority has decided to publish a monthly list of new subscribers to the Code, plus those stations which resign or are dropped.

Speaking before the IRTS newsmaker luncheon, Howard H. Bell, NAB Code director, said the codes' most effective sanction is public awareness of the codes, what they seek to accomplish "and which stations are subscribing to these standards."

In the past, Code rosters were only published periodically.

NBC International Reports Record Sales

New York—With sales of over 3000 tv hours in a six-week period, NBC International reports 21 percent higher profits in the third quarter of this year as compared with the same period in 1963.

According to Joseph M. Klein, president of the division, 30 countries figured in the sales for the six-week period. Properties sold ranged from Olympic Games programming for Latin America, Africa and the Caribbean to entertainment shows in East European countries.

Among the entertainment shows sold abroad are *Bonanza*, still the top-rated program in the U.S., *Dr. Kildare*, the *Dick Powell* series, *The Richard Boone Show*, *Laramie*, *Wild Kingdom* and *Kentucky Jones*.

Ratings Sweepstakes Settle Down With CBS-TV Taking Top Spot

New York — Despite ABC's valiant early bid for supremacy, a prospect which undoubtedly caused nervous shudders at the rival networks, the ratings race has begun to settle down into its anticipated pattern, with CBS leading the field, NBC second and ABC third.

ABC jumped into the lead in the week ending Sept. 21 with a National Arbitron rating of 18.5. NBC scored a 14.9 that week and CBS had a 14.3. The picture changed radically in the week ending Sept. 28 with CBS hitting 18.4, ABC 16.3 and NBC 15.3.

As of the week ending Oct. 5, with the new shows on the air, CBS drew a 16.8 as measured by National Arbitron, with NBC a single point behind at 15.8 and ABC third at 15.4.

In terms of programs and half-hours, CBS had 12 shows and 16 half-hours among the top 20; NBC

had four programs and 11 half-hours (although the network points out that a number of its shows are considerably longer than its rivals); ABC had four programs and five half-hours in the first 20.

Here is how the top 20 break down, according to Arbitron:

1. Bonanza (NBC) 28.3
2. Bewitched (ABC) 25.3
3. Red Skelton (CBS) 24.1
4. Ed Sullivan (CBS) 23.9
5. Fugitive (ABC) 23.3
6. Andy Griffith (CBS) 23.2

7. Dick Van Dyke (CBS) 22.3
8. Beverly Hillbillies (CBS) 22.1
9. Peyton Place II (ABC) 22.0
10. Martian (CBS) 21.3
11. Gomer Pyle (CBS) 20.8
12. Petticoat Junction (CBS) 20.7
13. Walt Disney (NBC) 20.3
14. Saturday Movies (NBC) 20.3
15. Lucy (CBS) 19.9
16. I've Got a Secret (CBS) 19.9
17. Peyton Place I (ABC) 19.5
18. Jackie Gleason (CBS) 19.5
19. Virginian (NBC) 19.4
20. Perry Mason (CBS) 18.9

Taylor: Radio No Longer Fears Tv Threat

Fort Worth—Asserting that radio is "moving into a singularly creative and profitable heyday," Sher-ril Taylor, NAB vice president for radio, told the Texas Assn. of Broadcasters that the majority of

stations no longer have to "grapple with the once-ominous threat of television."

Giving NAB's program clinics credit for kindling a "cross-pollination of creative thinking in programming and a healthful interchange of new ideas," Taylor said that today's radio is so mobile, personal and always present that its listener appeal and utility value "lie way beyond the accessibility of television."

Taylor continued: "Alert radio stations, 1964 style, have garnered a strong niche in the creative power of the information and entertainment spectrum."

Stressing the medium's intimacy, its new musical sounds and techniques, its instant news coverage and wide "circulation," the NAB vice president said radio has an "unmatched edge among communications media."

More and more today, Taylor continued, "radio is emphasizing the art of extemporaneous conversation—a human interest type communication directly with listeners by way of telephone. People-to-people sports, religion, medicine, public affairs, business, fashion and beauty columns in modern radio all have strongly established their popularity and have been conducive to an even wider listener appeal."

SYNCOM — IT WORKS!



One of the first pictures telecast direct from Japan to the United States via Syncom III communications satellite shows Etsusaburo Shina, Japanese minister of foreign affairs. The Gulf-sponsored NBC special on the Olympics aired Wednesday morning also included taped remarks by President Johnson and Secretary of State Dean Rusk which had been recorded in the United States and shipped to Japan for the program. NBC-TV was scheduled to use Syncom III for live coverage of the opening ceremonies of the Olympic Games Saturday. The remainder of the games, a total of 25 programs, will be on tape shipped by jet to NBC's KING-TV Seattle, which will originate net telecasts.

Borge and Tv Spark Biggest Ad Drive in U.S. Plywood History

New York — Relying heavily on television and the services of comic Victor Borge, United States Plywood Corp. has launched what it terms the "most extensive advertising schedule in the company's history."

Discussing the ad campaign, John Thompson, U.S. Plywood advertising manager, declared: "Television will play a very important part in our plans this year. This season, we have the most extensive schedule of commercials in our history — delivering more than half a billion sales messages to adult viewers."

Programs involved are the *Sunday Night Movie*, *Trailmaster* and *Ron Cochran's Evening News Report*, all on ABC-TV.

An element of humor has been injected into two of U.S. Plywood's paneling commercials on *Sunday Night Movie* with the appearance of Victor Borge. The spots were prepared by Kenyon & Eckhardt.



Borge . . . an element of humor

Other commercials spotlight the company's line of adhesives and preservatives, Thompson said. He added that one of the adhesive spots features a unique "gimmick" — a tube of Weldwood adhesive cemented to an airplane propeller so firmly that it holds even after tremendous centrifugal force causes the tube itself to explode.

Supporting advertising will include consumer and trade magazines, trade shows and permanent exhibits at the World's Fair and other locations.

Which Medium Do You Prefer?

New York — The majority of congressmen cast their votes in favor of broadcast as opposed to newspaper space, says John Lindsay, Republican representative from New York's "silk stocking" district. "Most congressmen, if my many discussions with them mean anything," declared Lindsay, "prefer coverage on radio and tv, where they can put themselves across the way they want to. Newspapers leave the politician at the mercy of the writer who gives his own interpretation."

Lindsay's observations were made at a panel discussion staged by CASSU (Communications Alumni Society of Syracuse University) which included Gabe Pressman, NBC News; Edward Costikyan, chairman of the New York Demo-

cratic Committee, and Tom O'Hara, political editor for the *New York Herald Tribune*.

Costikyan felt that spot announcements on television were more helpful than newspaper stories for getting across an idea. "People read headlines and little more," he said. "You have to tell your story in headlines. Short spots are much more effective."

Costikyan added that spots also force the politician to compress his material and are more powerful than a long speech on tv.

For his part, Gabe Pressman argued that news coverage was more effective than any commercial could be. "People tend to doubt a paid announcement," he said, "whether it be for cereal, soap, or politicians . . . [but] tend to believe news."

Fireman, Spare That Spot!

Albany, N.Y. — Despite a three-hour fire which gutted its studios, WPTR Radio didn't miss a single commercial. Last week's fire, with damage estimated at \$100 thousand, broke out early in the morning and sent the announcer on duty scurrying to makeshift studios in the transmitter building a mile away while WPTR mobile units covered the blaze.

Perry Samuels, manager of the station, said that much of the recorded material was saved and that there were duplicates of many spots at the transmitter. Also, a hurried phone call was made to Robert E. Eastmen, the station's rep in New York, asking clients to send additional copy.

The fire destroyed the second floor of WPTR's main building, including studios and the entire sales department as well as other offices.

Westclox Pegs Broadcast Schedule to Time Change

New York—Capitalizing on the public awareness of clocks during a time change, the Westclox Div. of General Time Corp. will stage a short, concentrated campaign on NBC Radio and Television when standard time becomes effective in many parts of the country.

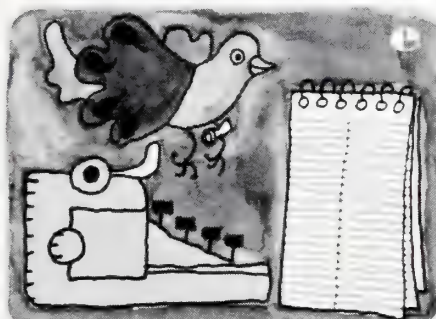
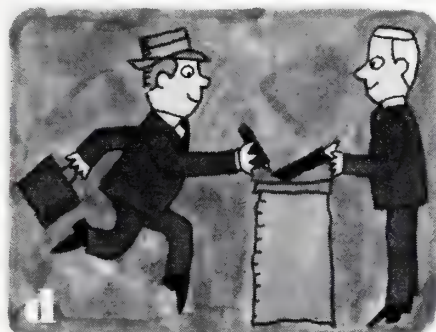
Westclox made a similar purchase on NBC when daylight savings time went into effect last April.

Schedule includes participations in the *Today* program and *Tonight Show Starring Johnny Carson* Oct. 23 on tv, and *News of the World*, *Emphasis* and *Monitor* on radio for a five-day period beginning Oct. 21.

Commenting on the buy, Robert L. Shaw, Westclox vice president for marketing, said that the "extremely gratifying results of the Westclox spring buy had far-reaching effects in the clock industry." As a result, he said that the new buy, part of the "Westclox gift time" promotion campaign, "would pay high dividends for launching the fall-Christmas program."

The word's getting around

(Busy men stay at Sheraton)



a Split-second reservations — confirmed on-the-spot by our electronic computer. (Insured Reservations at a Guaranteed Rate.) **b** We park your car for you free. **c** Distinguished address—you're proud to invite business associates to Sheraton. Handy, too. **d** Speedy check-in and check-out. **e** Stenographers, typewriters, messengers — the minute you need them. **f** Superb food, prompt attentive service in famous specialty restaurants. **g** And, at night, slow down, unwind, with a good night's sleep in a quiet, comfortable, air-conditioned room.

95 Sheraton Hotels & Motor Inns

FOR INSURED RESERVATIONS AT ANY SHERATON ANYWHERE — CALL YOUR NEAREST SHERATON HOTEL OR RESERVATION OFFICE COAST TO COAST IN THE U. S., IN HAWAII, CANADA, JAMAICA, PUERTO RICO, VENEZUELA, NASSAU, MEXICO, ISRAEL.

Sheraton shares are listed on the New York Stock Exchange.

Diners' Club card honored for all hotel services.

NAB To Tell Radio Code Story Locally via New Information Kit

Washington — An information kit designed to aid subscribing stations in telling the Radio Code story to local advertisers, agencies, community leaders and the general public has been mailed to more than 2000 stations.

The kit, as prepared by the NAB, is similar to one sent Television Code subscribers earlier this year and contains, among other things, a direct mail promotion piece, "Our Business Is Atmosphere," explaining to advertisers and agencies why a Code station is a good buy. The piece points out that Code stations, by virtue of their membership, have high standards of advertising and programing which are intended to



Code cover girl... "atmosphere of response"

win the listener's respect, confidence and attention. "This places your advertising in an atmosphere of response," it tells the advertisers.

Other material in the kit includes "The Radio Code Story," a booklet explaining features of the Code and what it is seeking to accomplish; a second direct mail promotion piece explaining to community leaders what the Radio Code does and who it serves; a suggested on-air editorial; a series of on-air promotion spots; a lapel insignia; a series of three small-space ads for local newspaper insertion; sheets of Radio Code seals.

Embassy Reports Booming Business in Syndication

New York—Embassy Pictures Corp. reports a banner year in tv syndication. E. Jonny Graff, vice president of Embassy's tv division, reports that the original 35 feature films with which the company entered tv distribution are now being aired on 92 stations. A year ago, after 10 months in the syndication field, 74 markets had purchased feature films.

In addition, Graff pointed out that the "Sons of Hercules" spectaculars have been sold to 66 stations and Embassy's newest group of action features, "Adventure 26," has been sold in 41 markets. Also, a newly acquired cartoon series, "Dodo—the Kid from Outer Space" has been sold to the five RKO General stations.

Graff added that more than 75 percent of the Embassy product is in color, which he calls a decided plus.

Graff further noted that revenue from Embassy's sales has totaled over \$6 million, justifying the company's "continued investment in various pre-production deals of new product for 1965-66."

Trade Association Head Sees Rise in Tv Exports

New York—A 15 to 20 percent boost in the export of U.S. television properties overseas in 1964 was predicted by John G. McCarthy, president of the Television Program Export Assn. at a special meeting of the organization's board of directors last week. McCarthy added that he expected the pattern of increased business would carry through 1965.

For its part, the board unanimously voted to extend the contract of its president and reaffirmed its conviction that such a trade association in the tv program export field is a "vital necessity."

Pointing to results obtained over the past five years in Japan, Australia, Argentina, Brazil, Finland, West Germany and many other markets involving dollar ceilings, quotas, price restrictions, buying cartels, threats of compulsory dubbing legislation and threatened confiscatory tax measures, the board also discussed problems outstanding in the United Kingdom, Continental Europe, Canada and Latin America.

The agendas of future meetings of TBEA will include quotas, currency problems, credit difficulties, the increased use of the U.S. tv product and the development of competitive commercial television in large areas of the world.

Pittsburgh's Commercial Tv Stations Join with ETV in Educational Shows

Pittsburgh — Following on the heels of FCC chairman William E. Henry's call for stepped-up support of ETV by commercial broadcasters (see SPONSOR, Oct. 5, p. 19), the Pittsburgh Board of Education has just revealed a cooperative venture between the city's three commercial tv stations and its educational outlet.

Aimed at informing the public on what Dr. Sidney P. Marland, Jr., superintendent of schools, calls the city's "educational ferment," the four stations have agreed to produce two half-hour shows each to be aired

in prime time. Each commercial station will telecast its own shows and then make them available for rebroadcast on the ETV outlet in Pittsburgh.

The initial program will show how effective the manpower and training program, aimed at retraining older workers, has been in the city.

The cooperative venture is an outgrowth of a series of 15-minute shows aired on WIIC from February through June of last year.

The other two Pittsburgh stations joining in this year's effort are KDKA and WTAE.

B&B Executives Call for Multi-Market Tests

Stanton, Appel hit two-market testing as unreliable; see need to overcome "idiosyncratic market behavior"

New York—Radio, tv, newspaper—how can an advertiser and his agency best determine which media to use for a given product and in what combinations?

According to a study by Benton & Bowles, Inc., multi-market testing is the most "practical method for choosing between media alternatives."

Highly critical of two market studies, Frank Stanton, B&B's vice president and manager of information management, and Dr. Val Appel, vice president and director of ad research, last week reported that identical advertising run in two similar markets often yield diametrically opposed or seemingly unrelated results.

In a joint presentation before the 10th annual conference of the Advertising Research Foundation, the two agency executives also noted that the sales results when two different media plans for the same product are used in one pair of twin cities may be completely reversed when the same plans are carried out in another pair of matched cities.

To overcome such "idiosyncratic market behavior," experiments must be conducted in a sufficient number of markets, Appel argued. Multi-market testing eliminates extreme reactions which may be peculiar to individual markets and yields an over-all reaction which can effectively guide an advertiser, he added.

Stanton pointed out that the multi-market test design had its inception a year ago at a "time when we were facing a difficult media decision. The problem was how to allocate 35 percent of our client's budget. Sixty-five percent of the budget was already committed to two media. The remainder was to be allocated to one of two remaining media."

The test, worked out for the client, was successful, Stanton said, and "currently, we are using the multi-market approach to measure the effect of alternative uses of a single medium."

Appel, who gave the detailed presentation to the ad research organization, emphasized that sales performance is the proper criterion against which to measure advertising effectiveness. "The methods for such evaluation are now available," he said.

"And we cannot afford any longer to ignore their availability because of tradition, false economy, convenience, or because we think it can't be done."

For his part, Stanton said that



Frank Stanton



Val Appel

"the certification of a valid advertising research measurement will enable us to turn our talents away from excessive concentration on simple evaluation, and toward the much more important task of improving advertising's effectiveness."

MGM Lionizes Versatile New Video Tape System

New York — It looked something like a combination of a moving van and a steam shovel at first glance, but it was the newest piece of tv equipment owned by MGM Telestudios, tape-producing subsidiary of the movie-tv firm.

Termed "the most versatile video tape system in the world," the new mobile unit, built by RCA for MGM Telestudios at a reputed cost of \$250,000, may do much to ease the problems of working with cumbersome live tv equipment on location commercial assignments.

Among the new wrinkles of "Leo" (the truck is named for guess-who's trademark) are: a 22-foot,

hydraulically operated camera boom, a "director's caddy" cable — connected to the truck which allows the director to be near the camera position and still follow the shooting on junior-sized monitors, four power-operated cable storage drums to rewind camera and light cables within minutes, a late model RCA video tape recorder which can be "colorized" with the addition of a drop-in module, the equipment for shooting in the Gemini tape/film system which produces both video tape and 16 mm film through a common lens, and an electric pencil sharpener.

"Leo" has already had a baptism of commercial fire. Its first actual field assignment was a junket into Pennsylvania farmlands to tape *Conversation at Gettysburg*, a political telecast for the Republican National Committee with former President Eisenhower and Sen. Goldwater, produced by Erwin Wasey, Ruthrauff & Ryan's George Rogers.

In a press demonstration in Times Square, New York, last week, MGM rented a lion cub and posed it sitting on the seat of the giant camera boom. The cub proceeded to prove two things in rapid succession: (1) you can draw a crowd quickly in New York when you have a lion cub lofted in a cameraman's chair, and (2) the cub was not housebroken.



'Leo' . . . in Times Square

ABC's Lower Rejects Idea That Computers Can Influence Votes

New Britain, Conn.—With competition for returns ruled out by the pooled election service, computer predictions would seem to be a major selling point in the network bid for viewers. But Elmer Lower, president of ABC News, insists that "ABC will not race anyone for the dubious pleasure of bragging in print that we made the first projection by just a few minutes."

Discussing ABC's election coverage plans before the Connecticut Broadcasters Assn., Lower also touched on the controversial area of whether computer predictions can influence results. Said Lower: "In the last four presidential elections there just isn't any proof that a projection based on Eastern voting, whether made by man or machine, has influenced the Western electorate."

Lower pointed out that ABC will be using two Burroughs computers on election night, but he said that "when we do make projections, we will label them as such and make

clear to our radio listeners and television viewers that they are projections."

He added: "We will also remind voters in western states that many polls are still open and that state and local races are still to be decided."

Reviewing the conventions, Lower said that the parties would have to change the format of their conventions if they are to avoid the unimpressive ratings they received. He declared: "Some year — maybe even in 1968 — one or both political parties are going to do something bold, like eliminating all the make-believe demonstrations, the endless and boring seconding speeches, the paying of political debts by scheduling so-called appearances on the rostrum. When this happens, I predict that the audience will return."

Lower also warned that broadcasters themselves may break away from the gavel-to-gavel coverage which has been presented since television first presented conventions nationwide in 1952.

Clare Boothe Luce To Be ABC Political Consultant

New York — Clare Boothe Luce, outspoken former U.S. congresswoman and ambassador to Italy, has been signed as an on-the-air political consultant as part of the ABC News election night coverage.

Mrs. Luce, who also boasts successful stage and writing careers, will comment on election developments solo, in interviews with ABC newsmen and occasionally with politically newsworthy guests.

Sen. Sam J. Ervin (D-N.C.) and historian and former White House adviser Arthur M. Schlesinger, Jr., will also be serving ABC in consulting capacities on election night.

Scientist Suggests Study Of Computer Predictions

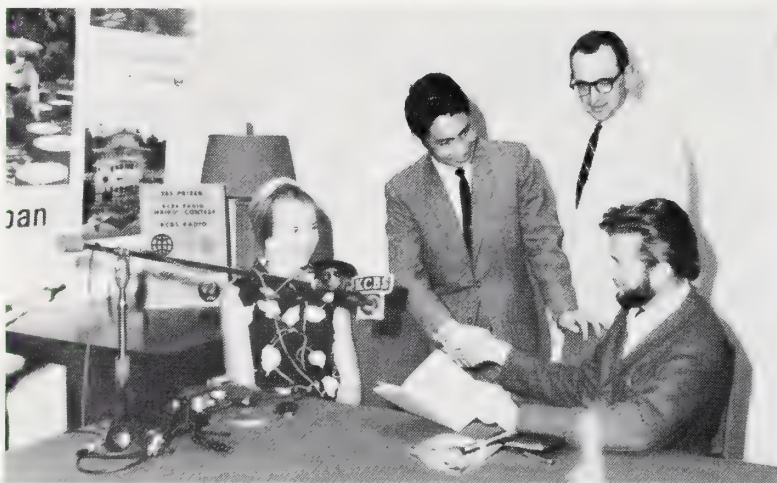
Washington, D.C. — With a number of politicians calling for an end to computerized predictions on election night, Dr. Jack Moshman, a Washington scientist, says that the growing controversy could largely be resolved this year by a university or research foundation-backed study to measure their influence, if any, on voting behavior.

Moshman, who heads the team of C-E-I-R computer experts providing ABC with its political projections, declared: "The coming election presents an excellent opportunity for social scientists under the auspices of a university or research foundation to do on-the-spot investigation of tv network projections upon voters in California and other western states who have yet to cast their ballots."

Moshman added: "There have been charges and counter-charges about computer predictions since 1952, but always in a factless vacuum. Because of this, the critics, both destructive and constructive, have galloped off like headless horsemen in every direction."

What the situation requires, he added, "is a rational, logical approach, and that, in turn, must be based on first-hand research in the field."

NATIONAL HAIKU CONTEST WINNER NAMED

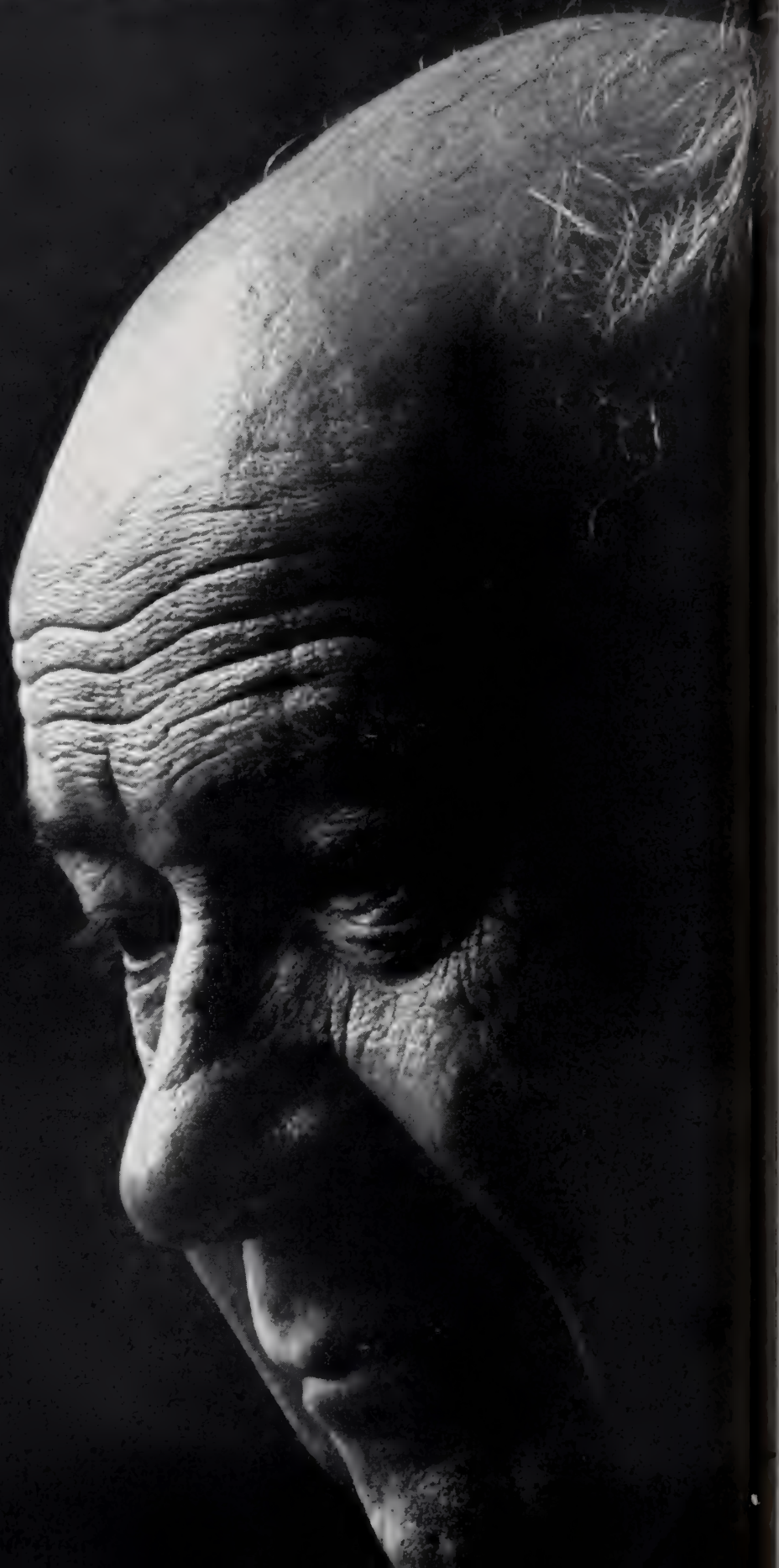


Tsutomu Yoshioka, assistant manager, advertising and sales promotion for Japan Air Lines' American Region, congratulates J. W. Hackett—national winner of the Haiku Poetry Contest sponsored by the airline on 17 radio stations throughout the country. One of the participating stations was KCBS Radio in San Francisco—and it was by winning KCBS's contest that Hackett became eligible for national competition. Also shown: Mrs. Hackett and Dave Botsford, Jr., chairman of Botsford, Constantine & McCarty (San Francisco)—agency for the airlines.

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NO OTHER PUBLICATION IS.

Gore Vidal's 90-minute late-evening Hot Line shows and David Susskind's two-hour Open End is television that stirs...stimulates...provokes. Programming for people with ideas is one of the 20 Different Worlds of Entertainment this year that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.

**People
think
more
with
WPIX
NEW YORK**



Why all the clamor over ratings?

Mounting confusion is the key term for the flood of communiques emanating from the tv networks on who's leading in the early ratings. It's a sort of dervish dance that's come to be expected at this time of the year. Amid the pointing with pride and counter-claims, the experts on Madison Avenue—who do the program picking and buying — bemusingly pose this query: who are the networks trying to impress? If it's the viewer through newspaper tv columns, that's one thing. If it's advertisers and agencies, the networks ought to realize by this time they're just whirling up a misdirected storm. The cognizant remain unmoved until the shifting returns settle down in the first or even second NTI. The Madison Avenue experts are also fully aware of the fact that the national election campaign further compounds the confusion. They take into account that there may be wholesale preemptions by local stations of nighttime network shows for local or regional candidates. Also that because of this, network shows on a delay schedule may suffer extended delays. Therefore the tendency among the veteran Madison Avenueites and their equally knowledgeable ad managers is to take the network alarums with a shakerful of salt and soberly await the ratings that truly reveal the shape of things that are.

Planned discounts need overhauling?

There's a school of station rep executives who hold to the thesis that nothing in air media dies harder than a selling tool that has outlived its usefulness. What they're referring to in particular are the plans that now are as stuck to spot tv as barnacles to a boat. The nub of this contention by rep executives is that the plan type of rate card is obsolete. The time has come, they say, for stations along with reps to review and analyze this motley collection of plans. The objective: to evolve a workable and modernized rate card. The streamlined rate card, they say, should have two main objectives: (1) reduce substantially the amount of paperwork and bookkeeping for agencies, reps and stations, (2) put spot tv in a more effective position to compete against network. The idea of the spot plan had a simple

genesis. In the early '50s stations found daytime tv hard to sell, and so, with the aid of their reps, they conceived the plan rate, principally the 5 plan and the 10 plan. Each was predicated on a lure: if so many daytime spots were bought, several choice prime nighttime spots would be made available at a combined discount. The plan concept, conceived, as it were, in "poverty," grew like Topsy. Now, in an era of "plenty," spot appears caught in a web of planned discounts that may—in the busy times of the year—be reducing dollars and business, especially for top stations in top markets. One reform suggested, if only as a face-saver: give advertisers an opportunity to get the end rate faster without reducing the open rate. Among the spot plans now available: the Selective Plan; the Preemptible Plan; the CWD Plan; the Annual Plan; the Single Product Plan; the Uni-Card Plan. It takes a hardy timebuyer, with the patience of Job and the mind of a Philadelphia lawyer, to keep up with the succession of plans and apply them in proper perspective.

New record for tv network sales

Tv network sales broke an all-time record for a September, according to figures compiled by NBC Corporate Planning. The estimate for a month's achievement in sponsored hours for the combined three networks is always based by Corporate Planning on the count for the first week of the month. The week ending Sept. 6 showed a total sponsorship of 169 hours and 27 minutes, compared to 166 hours and 23 minutes for the like week of 1963. The three-net gain was due to more hours of sponsorship at night and in daytime. Nighttime sponsorship went up 3.5 hours; daytime, including *Today*, provided an increase of 5.5 hours; weekends took a drop of 6 hours.

Colgate likes radio for market tests

Colgate's renewed romance with spot radio is getting torrid in one respect: use of the medium in test marketing campaigns. Latest moves in that direction: (1) Spree, a dishwashing detergent powder on the West Coast; (2) another deodorant soap, tentatively labeled Palmolive Gold, around the Midwest. Evidently, Colgate regards radio as a

CONTINUED ON NEXT PAGE

handy tool for selling bar soaps. It's been buying a lot of the medium for Palmolive. An afterthought: you never can tell, but the time may not be far off when the package goods giants will be talking about pet test radio markets as they do with test television markets.

Pepperidge Farm: radio tradition

Pepperidge Farm is keeping up its penchant for running spot radio campaigns of a more or less intensive type before national holidays that entail family gatherings. The latest campaign: for three weeks before Thanksgiving in major markets throughout the East and Midwest. The account is at Ogilvy, Benson & Mather. Other current action in spot radio: Standard Brands' Royal desserts and puddings, out of Bates; Shulton Old Spice, six weeks in October-November; Campbell Soup, via BBDO. Incidentally, BBDO's bid for bonus Saturday spots as a sweetener for getting a Campbell Soup schedule is being observed in the breach as well as religiously. A number of stations have received Campbell Soup orders without including any free spots. Fiscal note: the Campbell Soup Co. earned \$48 million for the year ending Aug. 2.

Contac again in cold remedy market

The cold medication sweepstakes' latest catalyst is Menley & James' Contac nasal spray, whose first tv commercial made its bow last weekend. As a result of this entry Menley & James' expenditure for tv this year is expected to go over the \$10 million mark. M&J, which put Contac into drugstores four years ago, is not hiding its light under a bushel basket. It's booming out the fact that it's number one among cold medications. Fighting for second place are American Home Products' Dristan and Schering Corp.'s Coricidin. Behind them is Warner-Lambert's Super Anahist. By the way, the ethical houses that have gone in for proprieties in recent years are a little sensitive about having something for colds referred to as a cold remedy. They much prefer the term, "cold medication." They believe it changes the image of the seller—from the Americana peddler on the tailboard to the faithworthy fellow in the white coat.

Group W radio sell gets to London

Group W may not know it, but Compton's media chief Frank Kemp has paid it quite a compliment. He sent a copy of Group W's latest pitch on radio to the agency's London office. Kemp figured it might become useful should the reports about Britain inaugurating commercial radio materialize. The presentation, among other things, points out that the character identity of the network affiliated station has become pretty much blurred and that an advertiser, by judicious buying of three or four stations in a metro market, can wind up with a solid reach.

How 'Bewitched' came to ABC-TV

Virtually every season has its anecdote about how a tv network missed out on a program series which turned into a hit on another network. The current instance is *Bewitched*, so far the big click of the new season. JWT bought the show through Screen Gems for Quaker Oats. The producer originally looked for location on CBS-TV. James Aubrey was enthusiastic about *Bewitched's* prospects, but because of other commitments in a period desired by Screen Gems and JWT, Aubrey couldn't accept Quaker Oats as co-sponsor of the show. The next move was to ABC-TV, where a most desirable spot was offered on two conditions: (1) Chevrolet become a co-sponsor and (2) ABC-TV become the licensee. Quaker agreed to either requirement, but with the understanding that *Bewitched* would never be moved out of the Thursday 9-9:30 p.m. period. P.S.: Chevrolet has had the spot for years and ABC-TV was sort of obligated to give the automotive first choice of any program put into it this season.

Humble resumes spot radio

Humble Oil (it's Esso in most markets) will embark Oct. 23 on a spot radio campaign which in geographical and schedule scope approximately matches the company's buy during this past summer. The accent's still on weekends. However, the West Coast, for some undisclosed reason, is not included. Many oldtime sellers may find of equal interest the fact Curt Peterson, who'd been identified with the media buying of Esso since

1930 (when the brand's agency was Marschalk & Pratt) has just been retired by McCann-Erickson, Humble's agency. For all anybody knows, Peterson may—over the 34 years—have achieved this record: the man who (more than any other) spent the largest accumulative total for a single brand in air media. Peterson did much traveling among stations, and with reps he ranked tops in air media knowledgeability and tractability.

Farm director's latest menace

As if farm directors weren't having a tough enough time preventing their ranks from further decimation, along comes FC&B Chicago with a test on transcribed commercials for farm radio. The implication of the test, done with client International Harvester in mind: maybe the recorded voice of some stranger to farmers in the area may be as effective, if not more so, as the local station's long familiar farm director. To farm directors this "awareness" study can't help but suggest a form of "lese majesty." The farm director is identified as much with the delivery of his sponsors' messages as his daily recital of valuable information, news and tips for the farming and dairying brethren. The farm directors' association is down to between 200 and 250 members. One seller of farm radio last week suggested one way that the transcribed commercial for farm radio might be countered, if it shows signs of becoming a trend—the association could help farm directors brush up on their selling technique. What's to fear? Those recorded commercials might find themselves in spots outside the farm directors' ken.

P&G Sets Dec. 12 blitz on CBS-TV

P&G has another one of those one-night blitzes coming up Saturday, Dec. 12. This one is on CBS-TV. The Cincinnati giant prefers to have these occasions referred to as "special promotion," as it did several years ago when it unveiled the Crest endorsement by the American Dental Assn. Being kept under close wraps is the product to benefit from the Dec. 12 "special promotion." P&G on that night will have a total of 13 commercial minutes, out of network's entire allotment of 21 commercial min-

utes. P&G is a regular sponsor of Saturday's *Gilligan's Island*, *Mr. Broadway* and *Gunsmoke*. On an alternate week P&G is entitled to a total of eight minutes on these three shows. This is to accommodate the blitz on the *Jackie Gleason Show*, on which it is not a regular sponsor.

SRA: maybe two timebuyer awards?

This is around the time that a committee of the Station Representatives Assn. sits down to pick a Timebuyer of the Year. Well, some sellers of spot radio think that the SRA's annual ritual could stand a little expansion. Instead of one Timebuyer of the Year, there might be two Timebuyers of the Year. In other words, give separate recognitions to a tv buyer and a radio buyer. The point these radio sellers raise: supposing the buyer picked for the award has no connection with radio whatever. Couldn't that be considered a case of slighting the older medium? The same hypothesis could be put the other way. Hence to be fair all around, why not honor a craftsman, or craftswoman, in each medium?

Sarnoff: back to personal commentary

Tv editors and columnists across the land can be assured that NBC's Robert Sarnoff hasn't totally abandoned the practice of keeping in touch with them by circular letter. He hasn't got one out to them since Sept. 25, 1963. But this is another programing season, new issues and introspections are afloat, and, as Sponsor Scope learned upon inquiry, Sarnoff plans to resume his correspondence with the medium's chroniclers and critics shortly.

Tv football: two rating facets

Buyers of network tv football will likely focus much of their rating attention this season on the NTI reports showing what happens on the days when the AFL games are pitted against NFL doubleheaders. Another sidelight that'll tickle their interest: the ratings that the two Saturday afternoon (Dec. 5 and 12) NFL games will rack up compared to the top ratings achieved by this

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

season's NCAA football events. To get a measure of how tv football has fared over the past three seasons, Sponsor Scope asked Nielsen for a three-team comparison in terms of homes and audience composition. Following is that comparison, based on the tune-in per average minute:

NCAA		
	1960	1963
Ratings %	11.7	13.0
Homes	5,290,000	6,670,000
Women	2,520,000	3,140,000
Men	4,500,000	5,610,000
Teens	1,080,000	1,120,000
Children	900,000	1,350,000

AFL		
	1960	1963
Ratings %	5.9	7.6
Homes	2,670,000	3,880,000
Women	1,550,000	1,760,000
Men	2,400,000	3,580,000
Teens	430,000	1,860,000
Children	750,000	360,000

NFL		
	1960	1963
Ratings %	4.1	17.1
Homes	1,850,000	8,770,000
Women	930,000	4,040,000
Men	1,570,000	8,070,000
Teens	590,000	740,000
Children	400,000	1,550,000

Note: During the 1963 season the NFL and the AFL competed against each other on the air for a total of 27 quarter-hours.

What they're saying is next for Y&R

It's just a topic of conversation among Madison Avenue agency managements, but recent moves in shoring up the agency's upper echelon structure give this reported coming development an air of substance: another switch-around at the top within Y&R. The reported executive blueprint in the making: (1) chairman George Gribbin, who's "got it made" in every respect at 58, lessening the responsibility burden by going semi-retirement on a consultant basis, (2) Ed Bond, now president and ranked as one of the ace business minds in the agency field, moving from president to board chairman, (3) Joe Wilkerson, gregarious and a whiz on account service, stepping up the ladder from executive vice president and chairman of the executive committee on all accounts to the presidency. One thing that might be said about Y&R: it's got more executive strength in depth in the upper regions than it's had since the days of Ray Rubicam, Lou Brockaway, Chet LaRoche and Harry Harding.

P.I.'s about reached dodo stage

Every now and then SPONSOR's readers service gets an inquiry for published material dealing with stations that take P.I. (per inquiry) business. Here is news for those merchandisers who would prefer to gamble on mail returns in lieu of rate card. P.I. in air media has become about as much of an anachronism as the studio lined with monk's cloth. There may be some stations accepting P.I. business in the traditional sense, but finding them, interested P.I. pursuers will admit, is almost as tough as getting a second order from a disgruntled customer. The reasons for the almost complete demise of P.I. might be reduced to three: (1) the fabulous comeback of radio since the faltering fifties when P.I. was quite rampant, (2) the inroads of barter on station "surplus" time, (3) the frequent discontent with the merchandise offered by the P.I. mail-order operators. A corollary reason, but not of much consequence: stations and P.I. merchants were never certain as to who was doing whom.

Snuff in area media not enough

Time was when spot radio could each year pick up a couple of flights among several of the snuff brands. One in the spring and the other in the fall. That tradition, like many others, has passed to tv. But the difference noted in the transition: the schedules are pretty well confined to metro sections—both North and South—where there are industrial plants that bar smoking. In the old radio days snuff campaigns were focused largely on the back country—in the hills and down along the deltas. Snuff's chief marketing characteristic, with perhaps only two brand exceptions, is that it reflects regional tastes. The two exceptions are Brown & Williamson's Tube Rose, which can be counted on for six weeks a year out of Bates, and U.S. Tobacco's Copenhagen (DCSS), which splits its annual 10 weeks of tv into two flights. The king pin of the product is the American Snuff Co., an old line Memphis firm that apparently feels that with the exotic names its brands bear the market needs no occasional jogging up via air media. A sample of American Snuff's brands: Bull of the Woods, Black Maria, Dental & Peach, Red Coon, Big Bear.



“A THOUSAND DAYS”

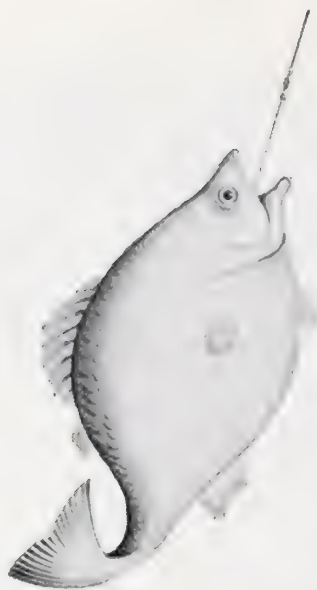
A Tribute to John Fitzgerald Kennedy

THIS OUTSTANDING DAVID L. WOLPER PRODUCTION, ORIGINALLY SHOWN AT THE DEMOCRATIC CONVENTION, IS NOW AVAILABLE TO TELEVISION STATIONS THROUGHOUT AMERICA

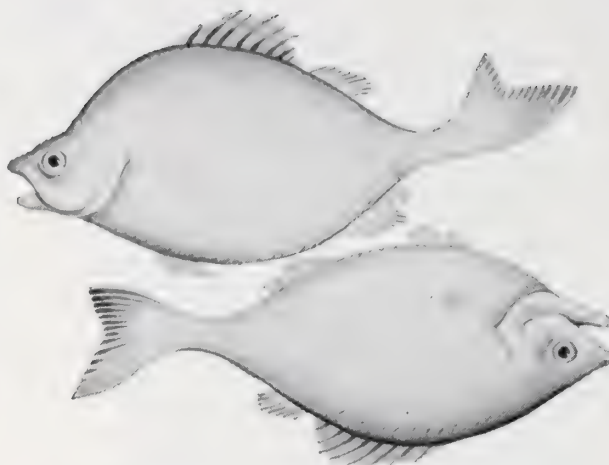
All Proceeds to John F. Kennedy Library

CONTACT:

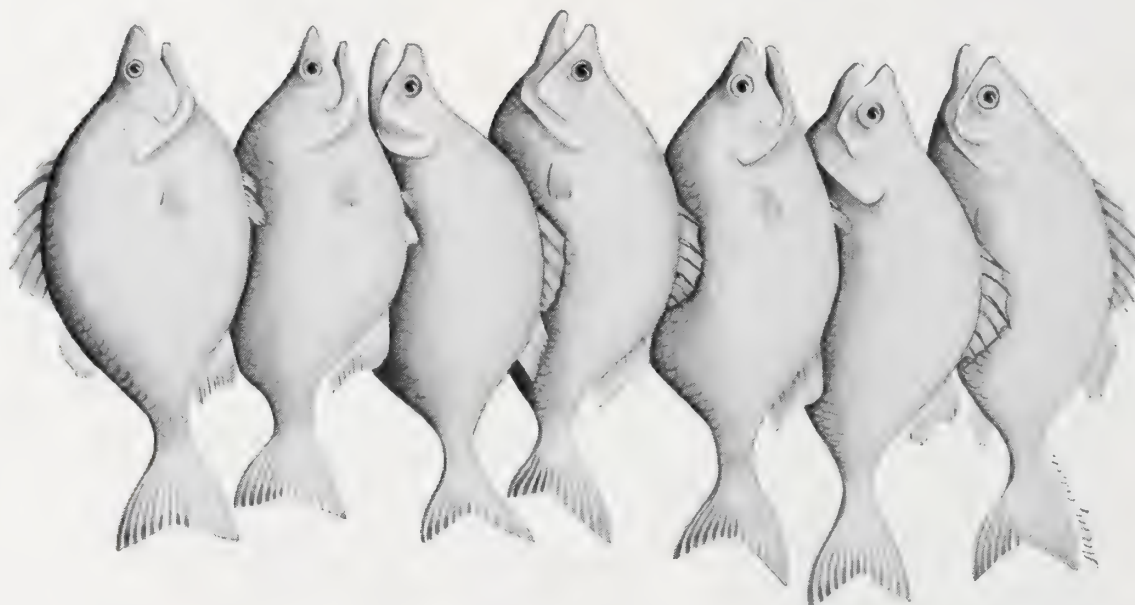
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Once...could be a fluke.



Twice...another fluke?



Seven times...just can't be flukes!

There must be a catch to it.

Seven times — in seven major cities — media buyers were asked which local radio stations they chose for the bulk of their buying.*

In New York, Chicago, Boston, Philadelphia, St. Louis, San Francisco and Los Angeles they chose the CBS Owned radio station as one of the top three. Why?

Because they're in familiar waters. They listen to their local stations. They know which ones

provide a talk-and-information format. That's the setting they find particularly effective for their commercials. They talk to people around town. They know which local stations are respected for interesting, entertaining, responsible programming.

In all seven cases, for format, for reputation, they chose the CBS Owned radio station.

And they put their money where their choice is. They're hooked.

THE CBS OWNED RADIO STATIONS

WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco
Represented by CBS Radio Spot Sales

*Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.



CONTESTS: **giveaways** **with a payoff**

Contests not only repay sponsors with dramatic public response, but also spur dealer interest and supercharge company advertising; and broadcast media play their part

■ The advertising vehicle known as a contest doesn't mean a thing all by itself. But like a good marriage, it becomes productive with the right pairing. Traditionally, contests have been mated with print. But the newest trend—and a great-

er stature for contests—is beginning to emerge with their increased use on broadcast media.

Actually, most companies that have conducted contests like them because, properly planned, a good contest creates excitement, invigor-

Service station promotion for Humble Oil's "Happy Motoring" spectacular was enforced with spots on 400 radio stations and more than 22 tv news programs.





ates commercial messages, bolsters sales, leaves a meaningful wake and might even be brought in at low cost.

That's as true on radio and tv as in print, for often a contest can be conducted *without* added media expense. And combining radio or tv commercials with a contest is, like the game of Polish Bank, a matter of give and take: The commercials create interest in the contest. The contest creates interest in the commercials.

True, you can't provide a coupon on the air for the consumer to clip and fill out. But you *can* tell him where to get the coupon. And you can have him mail it to a coded address that will tell you which advertising medium has elicited his response.

So say the experts. And they include radio-tv sponsors who're not only wise to marketplace maneuvers but have actually used radio and tv for contests—and vice versa. One of their number sums up their thinking: "A good contest attracts attention to your advertising; in effect, it *advertises* your advertising."

Contests have been conducted in

recent months by, among others: Alberto-Culver (Command), Borg-Warner (Norge), General Electric, General Foods, Kimberly-Clark, Kraft (jellies, preserves), 3M Co., Mazola margarine, Procter & Gamble (Prell), Purex (Trend, Dutch cleanser, Sweetheart soap), Sealy mattress, Sinclair Refining, Socony-Mobil, Tetley Tea, The Toni Co., Westinghouse.

Others have specifically been on the air, including those for Mr. Clean, Chesterfield King and L&M cigars, Minute Maid's Orange Delight, Humble Oil, Coca-Cola, Pepsi-Cola, Skippy peanut butter, DuPont's Zerex—to name a few.

Print media have traditionally been home-base for contests, and the printed rules (usually a maze of minute type) prove to be among the "best read" sections of the publications. But print shows dangerous signs of becoming contest-infested. The May issue of one woman's magazine alone announced four new contests, for instance, and each one was a whopper.

Thus (and with greater marketing wisdom), advertisers are learning that you don't have to commit every contest to print. Sometimes it's better—and more inciting to action—to *tell* about your contest with all the enthusiasm of the human voice. Following such logic, Tidewater Oil has led the way by conducting contests via radio only.

"Sweepstakes," says Richard J.

Stiefvater, Tidewater's sales promotion coordinator, "really lend themselves to radio because there's so much to talk *about*."

A radio veteran, Tidewater stayed with its standard schedules to promote their "Paris Holiday Sweepstakes" a year ago, bolstered the contest with pertinent point-of-purchase material but not extra media. Their initial objective—to build customer traffic—was easy to attain simply by requiring entrants to deposit entry blanks at Tidewater stations. (Station-owners liked the contest because they didn't have anything extra to buy, as occurs in free glassware and other giveaways.)

Results proved "highly successful," a statement Tidewater underlined by sponsoring another contest this year. This time, they're offering two sets of travel prizes—one for the East and one for the West, their two major distribution areas. Again, radio is *the* medium. Explains Stiefvater, "As a petroleum company, we're not averse to reaching drivers, especially at the wheel." Tidewater's agency is Grey Advertising.

Quarry and lure

Who enters contests?

The average entrant is young (75 percent are between 25 and 45 years old) and a married woman with two children. Roughly two-thirds of their families own their own homes, have an automobile

Win \$25,000 cash in the \$250,000 Jell-O Mold-of-Gold Sweepstakes



If you're lucky, you'll win the \$25,000 first prize.

Just fill out the entries blank and send them to:
General Foods, Inc., P.O. Box 100, New York, N.Y. 10108.
Entries must be received by:
May 15, 1964.
Prizes:
1. First Prize: \$25,000 cash.
2. Second Prize: \$10,000 cash.
3. Third Prize: \$5,000 cash.
4. Fourth Prize: \$2,500 cash.
5. Fifth Prize: \$1,250 cash.
6. Sixth Prize: \$625 cash.
7. Seventh Prize: \$312.50 cash.
8. Eighth Prize: \$156.25 cash.
9. Ninth Prize: \$78.12 cash.
10. Tenth Prize: \$39.06 cash.
11. Eleventh Prize: \$19.53 cash.
12. Twelfth Prize: \$9.77 cash.
13. Thirteenth Prize: \$4.88 cash.
14. Fourteenth Prize: \$2.44 cash.
15. Fifteenth Prize: \$1.22 cash.
16. Sixteenth Prize: \$0.61 cash.
17. Seventeenth Prize: \$0.31 cash.
18. Eighteenth Prize: \$0.15 cash.
19. Nineteenth Prize: \$0.08 cash.
20. Twentieth Prize: \$0.04 cash.

General Foods' current contest is Jell-O sweepstakes with first prize \$25,000—value of 40-pound gold-filled dessert mold.

Station forfeits \$350 for advertising lottery

A Mississippi radio station has, in effect, been fined \$50 by the FCC for broadcasting an advertisement involving a lottery.

Technically, a lottery is any lucky drawing in which consideration is required of entrants. In this case, a car dealer allegedly required entrants to purchase an automobile in order to be eligible for a \$100 cash jackpot. He advertised on radio with copy that in part said: "... Remember, if you buy one of these sale-priced cars this month during the big spring sale you will get a chance at the \$100 jackpot drawing..."

The station involved asserted to the FCC that it was not station policy to advertise lotteries and that such advertising had been refused in the past. Further, it stated that the salesman who took the order was not aware that it involved a lottery and that subsequent staff meetings have been held to prevent a recurrence.

Nevertheless, the FCC, sitting *en banc*, retorted, "We find your explanation insufficient to relieve you of liability."

Station involved is WXTN Lexington, owned by Holmes County Broadcasting Co.



Oklahoma housewife, a winner in Pepsi's "Shopping Spree," sprints down aisle for prize.

(25 percent also have a second car) and their median income lies between \$5 and \$8 thousand. In short, they have most characteristics of the ideal customer that marketing men dream of wooing.

And what lures these people-with-pocketbooks (and substantial possessions) into the give-away world of contests?

Excitement.

"Excitement is the basic substance of contests," says Cy Draddy. As president of D. L. Blair Corp., a bright new contest-management firm that, in its short four-year existence, has already dreamed up some of the record-breakers, he knows.

Sure, he admits, you can build contest excitement without radio or tv. "But it's a lot better if you've got 'em." He feels tv "breathes life" into contest prizes, converting them from dream-world unattainables into practical, real-life goals. And radio, he affirms, "provides better control" so that the advertiser can lob his contest right into the exact market-target. Says Draddy cautiously, "Other media *can* cross lines."

Given figures for both radio and tv to promote a contest, Draddy contends he "can almost predict the response."

An important point, however, is to wrap up all components of a contest and tie them into one bundle so that title, theme, prizes and

CODE AND CONTESTS

Section IV, paragraphs 22, 26 and 27 of the NAB Television Code pertain to contests. In brief, they forbid collusion between tv contestants and sponsors, on-air lotteries and "any telecasting designed to 'buy' the audience by requiring it to watch in hopes of a reward . . ."



Tidewater dealer Charles Brackett and wife, trade winners of "Win-A-Fling" trip, are congratulated by service station merchandiser James Berner as customer (background) prepares an entry.



marketing objectives are interrelated.

For example, people with camouflaged lucky numbers in a recent "Instant Sweepstakes" for Armour's Dial soap could find out at once if they were winners by taking their coupons to the sink and washing off the water-solvent ink—a prime situation for also trying Dial soap.

Shot in the arm

In short, then, a good contest sells an idea as well as a product. And, like a doctor's inoculation, it can have important results, providing the right serum is used.

Says one advertising manager who exacts anonymity as the price for his frankness: "What I—and others like me—predicted a long time ago has come to pass. Although we're spending an awful lot of money

on tv, we're not identified any more with the programs we sponsor. How can we be? There are too many other sponsors in there sharing the same program with us! A participation in tv has become like an insert in a magazine—it stands alone, without any help whatsoever from the vehicle that carries it. Unless, of course, you can figure out a way of interrelating the two or drawing extra attention to them."

And that's where contests come in. Consider these tv examples:

Clairol, Inc. recently ran a sweepstakes directly related to their tv advertising. In fact, it was called "Clairol's daytime television sweepstakes" and its purpose was to make beauty salon owners aware of the gigantic tv effort Clairol makes on their behalf.

"We figured," says a spokesman for the Clairol agency, Foote, Cone & Belding, "that women sitting under hair dryers with nothing to do might just as well give Clairol some thought." So they were asked to match identifying captions with

Clairol's daytime television shows.

Entrants were offered \$5000 in cash as first prize to buy their favorite dream: "Win whatever prize comes into your head." The myriads of replies, which "ran all over the lot," proved that the girls were in there trying. Fittingly, winners were announced on daytime television.

Fritos corn chips, through *Dancer-Fitzgerald-Sample*, used a contest to emphasize their association with *Mr. Novak* the NBC-TV nighttimer in which they were a participating sponsor. The sweepstakes was called "Find Mr. Novak," featured Novak-star James Franciscus in advertising and utilized point-of-purchase material that toed the same theme-line. First prize was a three-week coast-to-coast tour for four people.

Several months after the end of the competition, *Frito-Lay Corp.* conducted surveys to see if the contest had done its job. This time, they were the most-cited sponsor of *Mr. Novak*. Mission accomplished.

Liggett & Myers has conducted

Tea for tv

Tetley uses television contest to increase already large share-of-market in Philadelphia



Gimmick mailing went to food trade members to illustrate how easily Tetley tea cartons can be packed up for special store displays.

■ A contest on tv only was Tetley Tea's answer to an unusual marketing problem.

The problem: How to increase sales in Philadelphia when you already have a gigantic 32 percent share of that market?

Tetley and its agency, Ogilvy, Benson & Mather, took their problem to the people, and did so via tv—plus a meticulously developed merchandising-contest scheme.

Here's how it worked:

Media selection, as noted, restricted activity to video only. The agency placed "an extensive number of spots" on CBS-owned WCAU-TV Philadelphia and then virtually took over a local, live women's daytime program on the same station, called "Tv 10 Around Town." Program hostess Nancy Beebe and station personnel met with local Tetley representatives to help coordinate efforts.

For its part, the tea sponsor (a division of Beech-Nut Life Savers, Inc.) determined to promote the contest exclusively on "Tv 10 Around Town" over a four-week period. (That period, incidentally,

included a week of Republican National Convention preemptions.)

For her part, Miss Beebe carefully explained contest rules on the air and sometimes even enlisted the help of her guests for the day. (One of them, visiting celebrity Arthur Godfrey, commented, "I used to sell that stuff — it's great. And what's more, I want some!")

Contest rules were simple—and productive. Housewives were invited to enter lucky drawings by sending in either a Tetley label or facsimile. And every entrant won something, for each received a handsome iced tea spoon. Every week, there were drawings for an iced tea set — eight glasses and a matching ice tub, all packed in a portable serving rack. At the end of the four-week promotion, there was a grand-prize drawing for a silver tea service.

For its part, the station promotion department backed up the contest with special projects of its own: The total tv schedule was promoted through a mailing to individual Tetley salesmen, telling them of the advertiser's efforts on their behalf.



WIN FREE FOOD UNTIL 1970

112 PRIZES

Grand prize: Free food every week until 1970. 2 Second prizes: Free food for 1 year. 10 Third prizes: Free food for 6 months. 99 Fourth prizes: \$50 worth of food.

How to win: Fill out and mail this coupon to Trend, Inc., 1000 N. 1st St., Philadelphia, Pa. 19107. Name, address, city, state, zip. Your name & address.

5¢ STORE COUPON 5¢

FREE FOOD SWEEPSTAKES SPECIAL

SAVE 5¢
on Liquid Trend



5¢ STORE COUPON 5¢

Purex Corp. recently completed sweepstakes for Trend, Dutch cleanser, Sweetheart soap offering six years worth of free groceries.

two giveaways in as many years, one for L & M cigarets (for which winners were announced on CBS-TV's *Gunsmoke*) and most recently for Chesterfield Kings. Both were conducted without extra media costs because Liggett & Myers were able merely to switch commercials in their regular broadcast schedules.

The company feels, a spokesman says, that the most successful contests achieve lasting results by always establishing something new, always trying to establish an *idea*. "You've got to leave something behind in the wake of a contest, otherwise you just get temporary results." Liggett & Myers ought to know.

As a related follow-up, telegrams were sent to the local food trade, alerting them, too, to the contest and proposing that they put in extra stocks to meet the expected demand. In addition, a gimmick mailing went out to the food trade—a man's travel kit packed full of Tetley tea packages, thus illustrating the product's manageability for store displays.

The immediate result was that the station very quickly received more than 6500 entries for the Tetley contest—considered a strong response. Tetley's agency liked the

gimmick mailing so well that it requested extra samples for distribution in other markets. And Tetley sales representatives in nearby areas were able to conduct corollary contests of their own, bringing in winners for an appearance on "Tv 10 Around Town."

Most important of all, however, retailers responded, set up special Tetley promotions on their shelves and increased their orders—a combined effort that nudged Tetley's share-of-the-market up appreciably. ♦

Their L & M cigaret sweepstakes broke all previous records with 13.8 million entries, a record that's still number 2 in the contest world.

Humble Oil & Refining used something like 400 radio stations in 150 markets, 16 tv stations in 11 markets and 22 different news programs on television, plus other media, to promote its "Happy Motoring" travel spectacular in 1962.

Purpose: to tell motorists that Humble had become a coast-to-coast distributor through its 30,000 service stations.

The contest pulled "way, way beyond expectations"—a million entries in the first two weeks, a figure that quadrupled before all was over. Delighted, Humble ran a similarly expansive contest again last year, used similar media support, won similar results.

Coca-Cola's Minute Maid Co., through McCann-Erickson, is launching a "Bushel of Bucks" promotion via CBS television, plus supplements. For Orange Delight breakfast drink, it features 60-second commercials on four daytime network shows; *Password*, *Secret Storm*, *Love of Life* and *Pete and Gladys*. Promotion started in July, will run until November. Agency: McCann-Erickson.

Marketing objective is a double-header: to get consumers to buy more of the 12-oz. size container and to gain wider distribution for same size among market operators. Interesting facet is that, while trade response is the obvious core of the project, a consumer medium—network tv—is the major medium for reaching the target.

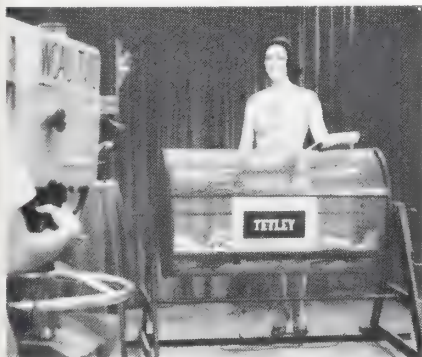
Best Foods' Skippy peanut butter contest was the subject of several participations both on *Walter Cronkite* and *The Flintstones* in late spring. Agency: Guild, Bascom & Bonfigli.

What makes a good contest? The strong components of *any* good advertising, says Cy Draddy.

The four critical planning areas, however, are: (1) the kind of contest; (2) its prizes; (3) legal problems, and (4) duration.

Kind of contest

The form any contest takes should hew closely to the company's reason for holding it in the first place. There's seldom just a single objec-



Hostess Nancy Beebe draws a weekly winner on her show carried by WCAU-TV Philadelphia.



Arthur Godfrey, (center), like other guests, joined right in on Tetley Tea commercials.



tive, Draddy explains, unless you want to resort to the very general final goal—to move goods. “Beyond that,” he says, “all objectives are a series of objectives.”

Some of the more prevalent ones: to introduce a new product, to trumpet an “old” product that’s newly improved or revised, to open new markets or increase distribution, to counteract strong competition, to build an active consumer interest in a specific ad campaign, to provide salesmen with a door-opener, to win greater display or supermarket shelf space, to heighten corporate prestige, perhaps even to commemorate a product or company anniversary.

An interesting story of objectives



Minute Maid used tv spots for contest . . .

lies in the Champion Spark Plug promotion of several years ago. They’d had the idea of holding a contest several years before they ever undertook it, waiting until they felt the contest would coincide with their market needs—and, of course, deliver expected results. So says R.D. Kudner, Champion’s advertising manager.

In 1962, both advertiser and



saying viewers had “nothing to buy . . .”

agency (J. Walter Thompson of Detroit) figured the time was ripe. Champion wanted to perk up dealer interest in their line. The idea was to get consumers to ask dealers about Champion spark plugs — “to clear the way for *any* conversation between them.” So they keyed their contest to the consumer, but offered a duplicate series of prizes to dealers, too.

In this corner: Mrs. Contestant

■ Who are the people that enter contests?

From the advertising point of view, they’re just about the pick of the crop — multi-childrend, urban-living, home-and-car-owning young marrieds that comprise a high stratum of the buying public.

That’s the report of Martin J. Landis, executive vice president (and the “L”) of D. L. Blair, contest-planning firm. (The “D” of D. L. Blair is Cy Draddy—see adjacent article. The Blair is “just something we thought of.”) Landis recently revealed results of a survey their firm has taken of nearly 2400 at-random individuals who’d actually entered either a contest or sweepstake.

About 25 percent had entered two or three contests during the previous year, and a comparable number had been entering them for 10-15 years. If contests represent daydreams, these people were trying repeatedly to make them come true. And they reported submitting from two to five entries for each competition.

Of the total sample, 1220 people

had entered contests (84 percent of whom were women) and 1170 had entered sweepstakes (53.4 percent women). Although the ladies clearly led the way, note that there was a beefy 46.6 percent of men among the sweepstake entrants.

Divided into those who had entered contests (skill) vs. those who had entered sweepstakes (chance), they proved to have differing—and firm—attitudes about the two formats. In particular, the contest group had a strong tendency to shy away from anything that smacked of gambling.

And since nearly half the sweepstake group was composed of men (with only a slight 16 percent of males entering contests), it seemed clear that the boys were more willing to take a chance—“draw the lucky number and let it go at that.”

Both groups corroborated their attitudes when it came to matching word associations.

Contest entrants, for example, were clearly disposed towards showing skills and making an effort. They much preferred composing a jingle to letting the outcome depend on a

risky drawing. In matching phrases, they linked together words like “jingle” with “requires intelligence” and “high chance of winning.”

But asked about sweepstakes, these same people picked words like “gambling” and “is morally wrong.” Nevertheless, they had their practical point of view, too. Asked to cite an “excellent” promotion form, the greatest number of these *contest* entrants — 35 percent — chose sweepstakes, even over such alternatives as 25-word statements (24.6 percent), jingles (23.3 percent) or word games (10.1 percent).

Sweepstake entrants showed greater loyalty to the format they had participated in. They reported that they liked games of chance. They said, yes, they’d take the trouble to mail in a box top—or even to obtain their entry form at a store. But they doubted they’d ask for the form if it weren’t on display and easily accessible. And they appeared pretty determined *not* to solve any puzzles, do any verse-writing or, certainly, to sit down and complete in 25 words a statement



in order to win \$25,000 first prize . . .



on behalf of Orange Delight breakfast drink.

"It was like an iceberg," Kudner explains, "because the part that showed pertained to the consumer. But below the surface was a substantial involvement of dealers and wholesalers — invisible, but nevertheless the major part."

The idea really worked.

So well, in fact, that Champion followed through with another contest in 1963, this one intended really

to build consumer traffic. It was timed to coincide with and encourage a spring spark-plug check. And, lured by substantial prizes, motorists were driving in by the thousands.

Having won over the dealers first and new customers second, the company's marketing strategy has advanced to attack other goals. But thanks in part to its contestants, Champion has been able to increase

that someone else had left unfinished. In short, the sweepstakers seemed an easy-going lot.

What was notable about them as a group: They're about evenly divided (38.5 percent vs. 39.6 percent) as to whether the "lucky-drawing" type of sweepstake gives them a low or a high chance of winning.

Several meaningful facts emerged from this survey of people who do enter contests:

(1) They seemed to have a strong desire—perhaps a psychic need—to establish that a contest is not their only reason for using a sponsor's product. This could, of course, be a matter of consumer pride comparable to the now-famous "hot breakfast" quiz. (A group of mothers swore in interviews that they *always* give their children a hot cereal before sending them off to school. When the children themselves were later interviewed at school about the hot cereals they preferred, many of them indicated they'd never even heard of the brands their mothers named.)

(2) On the other hand, people

who enter contests seem willing to cooperate to some degree with the sponsor—maybe even go a little out of their way to do so. For the greater part, they showed "excellent response," Landis says, to inquiries relating to product trial and use.

For instance, 44.9 percent of the 2400 people said they'd "often" try a new product because of a contest (as opposed to "sometimes," 43.6 percent; or "never," 11.5 percent). And as many as 65 percent said they might sometimes continue to use a product rather than a formerly used brand.

Asked about the prizes they prefer, almost all the entrants—a clean 8 out of 10—indicated they'd first of all choose cash. When they were later asked what they'd do if they won a tax-free \$10,000, many replied "pay off debts," "pay off mortgage" or "put money in bank."

What would they suggest that contest sponsors do in the future? Widely cited replies were "publish winners' names in advertising," "conduct local contests with many prizes," and "make all prizes tax free." ♦

its spot-radio-only schedule of 1963 to radio and television in 1964—notably seeking the male audience via such sports coverage as ABC's pro football and *Wide World of Sports*, plus farm audiences in the top 10 tractor states via special spring-fall promotions.

Procter & Gamble's Mr. Clean contest (give him a first name) was devised to reawaken consumer and trade interest in a well-established trademark.

General Foods' current Jell-O Mold-of-Gold sweepstakes includes a 7-cent coupon that is clearly intended to spur product sampling. Here is their curious problem: Since almost everyone knows and buys Jell-O, the trick is to get housewives to *use* the Jell-O they already have in their cupboards. A recipe-based contest like the current one can help enormously, while also challenging share-of-market figures with the competition that, instead of cash prizes, is stirring up business with new flavors.

Prizes make excitement

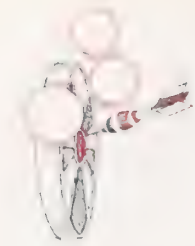
Prizes must be "significant," Draddy says. That means big enough to kindle the consumer's imagination.

Whole conflagrations have been ignited by such recent, dramatic offerings as outright ownership of a tropical island or producing oil well, a gourmet's table-hopping trip around the world. Du Pont's latest offer is a radiator filled with Zerex anti-freeze—it's a Rolls-Royce radiator with the limousine attached.

Imaginative as the first prize must be, its real purpose often is just to create excitement. In the end, the winner who's been spurred to victory by its very opulence may turn it down.

In the Champion spark plug contests, the lush grand prize was the use of a luxury airliner and its full crew (plus \$5000 for spending money) to carry the winner and 11 guests to all places in North America they'd like to visit during a two-week period.

Winner of the first Champion contest preferred cash instead, and with it, paid for his own trip to Europe, a new car, a weekend cottage. Says a Champion spokesman: "We felt it cruel to *insist* on the airplane prize. What if the winner didn't like to fly?" Like Champion,



most reputable sponsors offer cash alternatives.

Travel—especially a trip to the New York World's Fair — was a major prize in this summer's contests, such as General Electric's "Travel in Fashion." But the big prize, far and away the favorite of all, is, of course, cash.

A recent Blair survey, according to Executive Vice President Martin Landis, showed that 32 percent of contest entrants prefer a cash award. Runners-up: vacations, 25 percent; merchandise, 24 percent; cars, 17 percent; miscellaneous, 2 percent.

Second, third, fourth and all follow-up prizes must also be selected with care, however, for many people enter contests only in the hope of winning one of these prizes. Broadcasting again enters the picture here, for radios (especially portables) and tv sets (especially color receivers) are highly esteemed prizes. Again, however, merchandise is second choice; winners of second, third and other prizes also much prefer a payoff in cash.

The Blair survey indicated that even the headline appeal of a con-

test can depend upon the way that money is talked about. In general, contestants are more responsive to "Win \$25,000 in cash" than to "Enter this \$1 million contest!"

Legal problems

Not unexpectedly, contests are rife with technicalities—for the advertiser as for the contestant.

The chief one is that some seven states (Wisconsin and Florida, for example) flatly forbid certain sweepstakes.

Getting promotions through the mail may depend on wording, a matter that's presided over by U.S. Postal authorities. But winning the P.O.'s always-qualified permission to go ahead pays off handsomely. Its standards are sufficiently respected in Washington so that other Federal regulatory bodies—such as the FCC—generally add their tacit approval to that of the Post Office Department.

Most such matters are easily solved by turning over contest plans and/or management to professionals in the field. D.L. Blair Corp., Reuben H. Donnelly, and Advertising Distributors of America are considered the Big Three. Other consultants and specialists include Marden-Kane, R.L. Polk, Price Adams, Spotts Corp. Some advertising agencies include contest specialists on their staffs.

Duration of contests

The length of time a contest runs can also be vital.

There's real merit in keeping it short and to the point. A long time lapse tends to dissipate the very excitement on which a contest stands — or falls. Even the best-planned promotion just cannot sustain peak interest over an extended period, even with the powerful alliance of radio and tv.

A good length is about six weeks. Coca-Cola's big "Tour the World" sweepstakes lasted only that long. Yet, it attracted an impressive 9,250,000 entries.

Special needs may dictate special programing, however. For example, if entry blanks are printed on product-packages, there must be time enough to: (1) clear store shelves of current, non-contest packages; (2) get the new ones distributed and on display; (3) allow customers to buy and remove them. Thus, a carton-coupon contest requires a longer run.

Another major factor in the contest calendar is the amount of time needed for sales and promotion staffs to talk it up, to generate real grass-roots support among dealers and retailers, to get p-o-p material printed, delivered, accepted and set up.

When an important oil company recently gave away \$50,000, it caused hardly a flicker — largely because service stations hadn't been sufficiently "sold" on the idea to set up the p-o-p material that had properly been delivered to them.

Point-of-purchase promotions can be summed up quickly: You simply have to have them. Without these "arrows" that point the way for the consumer, even the greatest contest will fall flat on its fabulous face.

Turning the trick

If every facet of a contest is properly cut and polished, however, the result is a diamond. Pepsi-Cola's just-concluded "Shopping Spree" sweepstakes was one.

Launched on a \$1.8 million prize budget, final prizes cost over \$2 million because every prize offered was actually given away. The whole contest was keyed to family shopping sprees — collecting as many groceries as possible off supermarket shelves in a specified length of

GAMES AND GAME WORDS

People in the contest business make exacting distinctions between terms. Although "contest" is a generic term that means any kind of competition in general, in trade jargon it means a competition based on skill—such as completing a sentence in 25 words, composing a jingle, solving a series of puzzles.

A "sweepstakes," however, is a contest whose winner is determined by chance, usually through a lucky drawing. (The modern way to conduct a drawing is electronically, with a computer.)

And a "lottery" boils down to a one-word definition—trouble. Federal rulings hold that a lottery occurs whenever "consideration" (any kind of payment or outlay) is coupled with a contest in which the winner is selected by chance (i.e., a sweepstakes). Except in New Hampshire, whose legal code was recently revised to permit a state-operated lottery, a lottery's a serious offense. That's the chief reason that most contests accept "reasonable facsimiles" for box tops. By not requiring actual box tops (proof of "consideration" or purchase), they sidestep possible lottery charges.

time. In Washington, D.C., one winner of a national third prize properly brought all members of his family along with him to help collect—a total of 12 people. In the 15-minute spree allotted them, they collected groceries worth more than \$11,000.

For its part, Pepsi collected equally impressive publicity from its contest — especially the pay-off sprees. The family of 12 in Washington, for example, was covered by 20 radio and 5 tv stations. And like all the other payoffs around the country (which took longer to run than the contest itself), it won lots of free lineage in the form of newspaper coverage too.

The contest's impact came from two sources: (1) the parent company's sponsorship of the over-all national effort, including 121 major prizes; (2) some 522 Pepsi bottlers who held their own contests and shopping-spree payoffs locally. The parent company used its regular network tv to promote the contest, while local bottlers bought spot radio and tv heavily.

"It's difficult even to estimate the exposure we achieved," says S.M. Maran, promotion director for the parent company, "but we did arrive at some *conservative* estimates." Bottlers, alone, he reports, placed at least 2500 newspaper inserts, 13,000 minutes on tv and at least 200,000 minutes on radio.

The figures for broadcasting are conservative, he points out, because they include only commercials that were a full one-minute long and therefore don't include ID's, 20's, or any others, even though they, too, were placed "in vast quantity."

What were the results?

In the fiercely competitive soft-drink field, Pepsi officials never cite sales figures but do concede that they were satisfied.

Yet, there's a further clue to actual results: Pepsi's entry blank took the form of a carton-stuffer—one for each six-pack carrier. When the contest was finished, over 60 million of those stuffers had been returned. That gives Pepsi the all-time number one spot for the greatest number of entries of any contest ever.

By itself, a contest may mean little. But put to good use, it can *really* add energy to a company's over-all advertising effort.

SOME CONTEST POINTERS

DOs:

- Plan, discuss your contest in advance, don't just "plunge in" as a last resort.
- Unless your agency employs a specialist, call in contest-planning firm.
- Define your marketing objectives.
- Try, via your contest, to establish an idea.
- Support it with advertising volume.
- Key it all to EXCITEMENT.
- Consider the potent benefits of a trade contest tie-in.
- Pick inventive and appropriate prizes.
- Give merchandise when possible.
- Follow first prize with impressive runners-up.
- Establish, if feasible, local contests with many prizes.
- Make prizes tax free.
- Use radio and tv to "breathe life into prizes."
- Support it with point-of purchase material.
- Obtain Post Office clearance.
- Prime your sales force well in advance.
- Check seven states (or your advisers) for illegalities there.
- Put dealers in the know ahead of time so they can stock, utilize whatever is needed.
- Make sure entry blanks are at stores, if so advertised.
- Make entry blanks large enough to fill in properly.
- Give different post office boxes for different media to be able to trace advertising pull.
- Allow wide variety of entries in jingle-completion contests of skill.
- Sell your contest, not your product.
- Let all non-contest themes take back seat to your contest promotion on your regular ad schedules during run of the contest.
- For permanent results, leave something behind in contest wake.
- Remember that the keynote of a good contest is simplicity.

DON'Ts:

- Don't overcomplicate entry procedure.
- Don't require "consideration" of sweepstakes entrant or it'll become a lottery.
- Don't judge contest results by wrong criterion — i.e., by number of entries received if your objective was to win more supermarket shelf space.
- Don't announce a \$1 billion contest and then give a bag of peanuts as first prize — especially if you manufacture potato chips; in short, remember to unify theme, awards, product.
- Don't forget that the elements of any good advertising are what also make for a good contest.

When a rep turns sponsor:

Selling radio with radio

Portland's Charles L. Burrow Co. uses radio spots to publicize its list of stations and their value as ad vehicles for growth-minded local businessmen

■ Rare, if not unique, is the station representative who uses the medium he sells as a vehicle to advertise his clients.

Such a trail-blazer is Chuck Burrow, president of the Portland, Oregon-based Charles L. Burrow Co., representing 15 radio stations in Washington, Idaho, Alaska and Oregon.

Burrow is using 60-second spots on KPAM-FM to tell local Portland businessmen how they can expand their markets into the Pacific Northwest via radio commercials on his stations.

He notes that many businesses have "very heavy and static costs,"

and so must increase their volume if they are to increase their profits. And growth through an expanded trading area, Burrow points out, is a prime way to accomplish this.

Also, there are a large number of accounts in Portland that do place advertising in the markets covered by the Burrow-represented stations. These potential customers include utilities, banks, chain stores, dealer associations, food and beer companies, etc. The problem here is to sell the non-users on the value of the radio medium.

"At the outset, we didn't think that our radio advertising was such a revolutionary technique," says

Burrow, who now believes that he is the first station rep to use air media.

"It seems that not one of us had ever conceived of the idea," he states, "to sell our wares by using the medium that we serve."

The announcements are broadcast each day at 8:15 a.m., a time when many advertising agencies have their office radios tuned to KPAM-FM for the opening stock market news, according to Burrow. Also, he continues, many people who control or are in a position to influence advertising in Portland are listening. And, he explains, "the odds are good that we hit some important people, reaching them in an unusual way."

Each pre-taped announcement opens with a general explanatory statement, followed by a discussion of the strong points of one of the Burrow-represented stations and its market. The message ends with a suggestion to inquire for additional information.

Results, to date, have been in the form of goodwill and good public relations. There has been much favorable comment by agency people, while the Burrow stations think that the promotion is marvelous. No one has called to buy "a 52-week schedule on 20 stations," Burrow remarks, "nor is this expected."

"I am of the belief that there is too much emphasis on this 'result' business," he adds, emphasizing that he's primarily interested in calling attention to his stations. "When Coca Cola began putting up signs, they just wanted people to know

A Typical Burrow Sell on KPAM-FM

"This announcement is presented . . . in the belief that many of you . . . are interested in, and are influential in, advertising originated in the city of Portland. This announcement is scheduled . . . by the Charles L. Burrow Co., Portland sales representative for many outstanding Pacific Northwest radio and tv stations located in markets outside Portland.

"One of the stations that we represent is KERG Eugene.

"As the second largest metropolitan area in Oregon, Eugene is becoming more and more important as a major market. It is the world center of the lumber industry; it is the center of a vast agricultural activity; and it is a major transpor-

tation and distribution center. There are over 500 diversified manufacturing plants and 250 wholesale organizations located there, and of course, Eugene is the home of the University of Oregon.

"All of this makes Eugene a vital factor in the total merchandising and selling plans of anyone seeking to do business in the state of Oregon. KERG, the CBS station in Eugene, is a major factor in selling your products and services in this area.

"For further details on the Eugene area and the effectiveness of KERG, ask your agency for details (they know us), or call direct . . ."



Sponsor and station representative Charles L. Burrow (l) reviews rates and coverage with KPAM-FM's Del Lesson (c), station manager, and Wally Rossmann, sales manager.

that there was a product by that name. That's about all that I am trying to do."

In addition to its list of 15 radio stations, the Burrow organization represents eight video facilities, also located in the Pacific Northwest.

However, to date only one radio spot has been devoted to tv. This involved a soon-to-open satellite of KTVB Boise. But there are plans to go more heavily into tv coverage at a later date.

Chuck Burrow is so pleased with

being a sponsor, as well as a station representative, that he now has a 52-time schedule on KPAM-FM. For this, he thanks Wally Rossmann, sales manager of the station. Rossmann, together with KPAM-FM's station manager, Del Lesson, originally sold the advertising concept to Burrow.

When his current contract does expire, sponsor Burrow plans to take a short hiatus between advertising campaigns. When he returns to the air, "we probably will run more than one spot program per day—or take a 15-minute program where we can develop the copy a little further. ♦

DOROTHY GLASSER: buyer-rep partnership

"In a very real sense, buyers and sellers of time are partners, for both share the same objective: increasing the advertiser's sales. Each can help the other in reaching this goal," says Dorothy Glasser, media buyer for Kastor, Hilton, Chesley, Clifford & Atherton.

"The representative can aid the buyer by giving the best available schedule, not a short term arrangement," she continues.

"On the other hand, the more advance notice given about the buyer's objectives, the better the in-depth job a rep can do."

With KHCC&A for the past five

years, Dorothy handles timebuying for the following accounts: Norcliff Labs division of McKesson & Robbins, E. R. Squibb and WTS Pharmaceuticals. Before her present post, she spent three years at Herschel Deutsch & Co., buying for drug accounts such as Pharmaco. Prior to that, she started in advertising as a researcher with McCann-Marschalk.

A Phi Beta Kappa graduate of New York University, Dorothy lists travel as one of her major interests. She recently returned from her third European trip. Other interests include theater, ballet and antique collecting.



Filmed commercials
help Pearl Brewery keep
beer sales bubbling in Texas;
also give a boost
to tourist trade



Howard Fisher (l), radio-television director, and Morris Hite, president of Tracy-Locke, refer to previously printed material in creating and developing a copy idea for a new Pearl tv commercial.

Tv is Pearl's oyster

■ "In the country of 1100 springs you can use all your senses . . . listen and watch." That's a filmed lead into a selling idea moving 331 million bottles of beer annually in the drive by Pearl beer to remain the most popular beer in Texas.

Backbone of the brewery's advertising campaign is a series of filmed television commercials conceived by Tracy-Locke Co., Pearl's advertising agency. On-location, film work is handled by Dallas-based Jamieson Film Co., in the Edwards Plateau country of south central Texas.

In its fourth year, the campaign, dubbed the "water story," has helped account for a consistent 5 percent yearly rise in Pearl's sales since the last quarter of 1960. Net sales of \$48 million in 1963 were up nearly \$5 million over 1962 figures.

The idea is a relatively simple one; show the origin and quality of Pearl's famous brewing waters.

According to Bill James, executive vice president of Tracy-Locke,

"nature gave Pearl two ingredients for a powerful advertising program: One, a believable claim of superior brewing water and, hence, superior quality in their beer — believable because it's true. Two, a natural setting for the imagery with which to build a brand personality. Natural beauty has universal appeal. From the laborer-heavy beer drinker to the country club sophisticates, all men are attracted to the outdoors. The 'country of 1100 springs' furnished this natural beauty in abundance."

Bob Jornayvaz, advertising director for the Pearl Brewing Co., says: "Pearl is selling superior taste and quality from superior brewing water. We have one of the world's few truly great brewing waters. It comes bubbling up from the brewery's deep, springfed artesian wells in San Antonio, fresh from the famous 'country of 1100 springs.'"

"The pictorial story of this water is the heart of the whole Pearl campaign," Jornayvaz concludes.

Before the first foot of motion

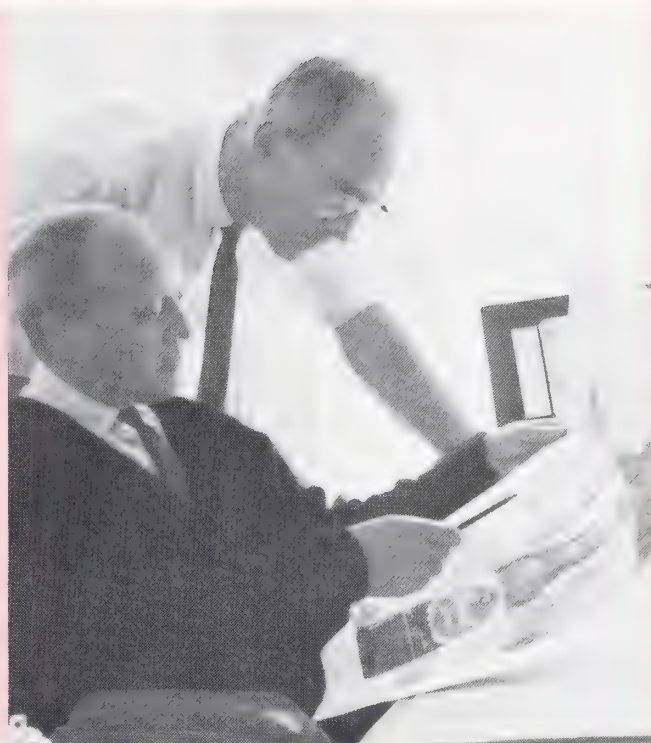
picture film was shot, an agency tv director and a Jamieson crew drove 750 miles, criss-crossing and searching out the best locations on the Neuces, Frio, Sabinal and Medina rivers and their tributaries. Still photographs were taken as reference for future trips.

Guided by their first look-see, a full production crew loaded aboard trucks for Pearl's pioneer filming in the "country of 1100 springs." Appropriately enough, they stayed on a ranch near Leakey, Tex.

Although television commercials are released in 16mm, the originals are on 35mm in order to deliver as much of the soft countryside appeal as possible to viewers' tv sets. (For the interested creative and technical crews who know that the use of 35mm fine grain film as the original medium helps assure maximum quality, both technical and esthetic, this further detail: Eastman Kodak 35mm Plus-X negative and Double-X negative have been used for the Pearl commercials — approximately 50,000



Art director Don Young (r) interprets the new commercial idea into story board form. Audio and video are both carefully checked for style. Any corrections or revisions are made at this point.



Every phase of the Pearl "water story" is meshed to give maximum advertising impact. Television, radio, billboards and printed P.O.P. materials are all integrated with the single theme of the campaign.

for beer campaign

feet have been shot in the hill country northwest of San Antonio since the fall of 1960.)

This approach of blanket motion picture coverage of the basic subject of the campaign also created a film library which has been the cost-saving backbone of this campaign. From the same basic 50,000 feet of negative film, the sponsors have realized material for 60 completed eight-second, 20-second and 60-second television commercials.

The number of spots produced has averaged about 15 per year — divided equally — five in each time group. Costs for the finished commercials have ranged between \$600 and \$2000, with an average cost of approximately \$1000.

Television is carrying the bulk of Pearl's advertising, with 35 percent of the total budget allocated for the "water story" commercials. This is an increase from the "pre-water story" days. Outdoor boards and point of purchase materials share in the budget at about 20 percent each. The remainder is divided between

radio and newspaper with radio getting the advantage.

Over 95 percent of Pearl's advertising in every medium, including P.O.P., is devoted to the "water story."

The year 1960 proved to be the turning point for Pearl beer. At least 11 other major brands were pouring advertising dollars into the state in an effort to topple the lead held by Pearl during the seven previous years.

From research, Tracy-Locke Co. learned about the fine brewing water. For the agency it seemed the perfect "hook." Howard Fisher, agency radio-television director, was dispatched with a camera to scout the country.

The agency's judgment has been borne out in a campaign that is gaining strength with each succeeding year. "Our theory has always been," says Tracy-Locke President Morris Hite, "to develop the one approach we believe to be best and then give it time to prove itself. Too many companies waste

money by jumping from theme to theme. To build a quality image for a product you have to develop one effective selling appeal and stay with it."

One indication of the success of a new advertising approach is the "penetration survey." Prior to the campaign, surveys showed a modest 16.5 percent recall of Pearl advertising messages. Three months after the introduction of the new advertising plan, penetration had jumped to 33 percent. Current averages have climbed to 60 percent with surges to 70 percent.

The true barometer of success, of course, is the quantity of beer consumed. Jan. 1, 1961, saw Pearl become the first Texas brewery to pass the 1 million barrel-a-year sales mark. Official Texas Liquor Control Board records show that for the year 1963, Texans put their money on the line for an equivalent of 1,117,498 barrels of Pearl. And in keeping with the "water story," this would be enough beer to replace all the water going over



Bill James (l), executive vice president of Tracy-Locke Co., goes over story boards in detail with Bob Jornayvaz, advertising director for the Pearl Brewing Co. and author of the "water story" campaign.



Niagara Falls for slightly more than 30 seconds.

Basically there are two types of Pearl commercials — strong product identification and educational. In the strong identification, the product is shown in closeups with the water as a background.

The educational approach uses beautiful shots of flowing water and the typical wild animals found in the Edwards Plateau country. Not so much as a hand or a fence post shows in any of the footage to give the slightest hint of civilization. Music and low key audio messages tie the commercial together. Product identification is brought in at the close of the spot.

Each spring, Jamieson crews have made between two and four location trips into the plateau country to capture water and animals on film. The flexible film equipment was easily set up in the rough, almost inaccessible country. Cameras have been set up in the stream beds, on hill-sides, in the bush and under waterfalls.

However, not many of the waterfalls, springs and streams are visible from the road. To search out the most attractive springs it was necessary to question area residents.

"When we first started looking

for the springs we were turned down a few times when people learned it was for beer commercials," recalls Bob Brown, Tracy-Locke account executive for Pearl, "and there were some who didn't want to be disturbed. But the big switch came when the commercials appeared on tv. We started getting offers of assistance in locating water sources after they saw our quality approach. Some of the small towns in the plateau area have been claiming a brisk tourist trade as a result of the commercials.

"In a quality message," Brown adds, "where product prestige is the strong selling point, as in the case of Pearl, small details can make a big difference. Such a thing as an imperfection in one of the beer glasses used in extreme close-ups could nullify the whole quality approach. We use a lot of care just in selecting the glasses."

Another example of the meticulous quality approach — beer drinkers can tell you that the beer bubbles stick to the sides of a glass when it is coated with a soap or grease film. So, a chemical bath is always used to keep the glassware sparkling.

Bob Brown and other agency representatives accompany the film

crews as technical supervisors and sometimes as algae scrapers and beer pourers. They estimate 100 cases of Pearl have been poured down the rivers, springs and streams while shooting was going on.

Pearl introduced a "first" with beer pouring in 1962 television commercials. To help develop a "thirst effect" in the viewer, Pearl beer came up in the glass with a nice man-size head and then, instead of stopping just at the top of the glass, the beer foam spilled down the side of the glass. An overflow scene appeared in an industrial film produced by Jamieson Films for Pearl in 1961. Brewery and agency officials liked the idea. Foam pouring over the sides of the glass stimulated an extra thirst reaction — and it seemed natural.

Pearl is after the man of the house. He is the heavy beer drinker. That puts Pearl commercials in the drama, adventure and sports segments on tv. But, at the same time, the beauty of the "water story" has general appeal. Waterfalls, rushing streams and clear springs appeal to men and women alike.

Agency plans call for 100 percent television coverage of Pearl's distribution area—the whole state of Texas and parts of New Mexico,



Oklahoma, Louisiana, Arkansas and Mississippi. The heavier purchases of time are made in the winter and autumn months, with lighter purchases in the summer. Radio time is increased during the summer months.

While the film for the television commercials was being shot, still photographs were taken too, to produce the ads for newspapers, P.O.P. and outdoor boards. (Well over 1000 color transparencies were taken in the hill country by Zintgraff Studios of San Antonio. Used was 4x5 Ektachrome and Ektachrome-X, but a duplicate shot was taken each time on Kodak Type-C color film for use in layout work. This saved time and extra costs in the final dye transfer process of the color ads.

Rewards for the carefully executed "water story" have come from more than an annual increase in sales alone. In 1962 and 1963 Pearl outdoor posters incorporating "water story" photographs won national and regional award recognition. Pearl ROP color ads consistently dominate competition for the best reproduction in Southwestern newspapers. In 1963 Pearl captured the ABET Award for the best television commercial produced in the Southwest. ♦

ONE WEEK OF JULY, 1964, TV SPOT ACTIVITY IN FIVE OF PEARL BEER'S MAJOR TV MARKETS (SPONSOR ESTIMATES)

Mrkt. & brand	Cost	No. of spots
AMARILLO		
Pearl	\$ 323	9
Berghoff	136	6
Budweiser	48	2
Coors	135	3
Falstaff	307	6
Hamms	330	5
Jax	297	5
Lone Star	353	8
Schlitz	246	9
DALLAS		
Pearl	\$ 2620	21
Budweiser	1574	13
Bull Dog	434	10
Busch	3214	18
Carling	2260	12
Country Club	1056	7
Falstaff	2431	12
Hamms	2441	15
Jax	3127	14
Lone Star	1701	9
Schlitz	2294	18
HOUSTON		
Pearl	\$ 1184	11
Budweiser	1901	11
Bull Dog	200	3
Busch	524	3
Carling	1750	7
Country Club	1118	5
Falstaff	3737	20
Hamms	3559	17
Jax	3676	19
Lone Star	1470	8
Miller	264	1
Pabst	951	6
Schlitz	1594	10
Wiedemann	235	1
SAN ANTONIO		
Pearl	\$ 1346	12
Country Club	510	9
Falstaff	1200	6
Hamms	781	8
Jax	2000	19
Lone Star	2142	28
Pabst	34	1
Schlitz	405	7
SHREVEPORT		
Pearl	\$ 572	12
Country Club	346	8
Falstaff	573	7
Jax	689	6
Schlitz	274	4
Totals	\$58,362	450

Estimated total dollars for same week in July tv spot advertising by all breweries in 211 major markets: \$1,107,701.

Public service sponsors get profitable image

Bankrolling of often-shunned "instant" news and bad-weather bulletins
rewards Charleston radio advertisers with public applause — and profit

■ Special news bulletin broadcasts reflect the radio-tv industry's constant emphasis on service in the public interest but, all too often, go needlessly unsponsored. The result is that advertisers overlook an opportunity to participate in a valuable vehicle that can build good will and an institutional image rooted in community involvement.

These intangible assets most often appeal to major national advertisers, and too few regional and local advertisers understand that such image and good will building can be translated in terms of dollars and cents in the form of sales and profit increases.

Two such far-sighted advertisers who are capitalizing on the successful sponsoring of public service news bulletins and specials (as opposed to regularly scheduled newscasts) are Charleston, S.C.'s Sam Solomon Co. and Calhoun Life Insurance.

Each is so pleased with its image on WCSC radio that the Solomon firm has bought all of the station's special bulletins, ranging from political notices through coverage of such local happenings as fires, robberies, etc., while Calhoun Life has sponsorship of emergency weather reports.

Because some of the emergency events could involve client policy, the station checks with Aaron Solomon, president and general manager of Sam Solomon Co., whenever a story appears to merit more than routine attention outside of regular news reports. As an exam-

ple, the Solomon firm recently underwrote the continuous coverage of a local kidnapping, and kept the community up to date on every news development. Solomon also purchased all the station breaks during the recent Republican convention.

Aaron Solomon heads a discount house that is interested in creating and maintaining an image unlike the average discounter, because his company carries only brand names and quality merchandise.

The firm has used radio since 1962, but it wasn't until earlier this year that it bought its first news special and moved into sponsoring "instant" news events. Now 10 percent of its ad budget is in radio, and its public service advertising has gone a long way toward creating a distinctive image.

In keeping with the special nature of its sponsorship, Solomon uses only institutional advertising.

As a quality retailer, the store believes that its participation in a quality news service is appreciated by the civic minded people of the community. As all shoppers at the showroom are required to be "admission cardholders," the firm directs its radio appeal to this group, which is largely composed of consumers in the middle or higher income brackets.

Sponsor Solomon emphasizes that he avoids the touting of specials and sale articles, an approach that is used by typical discount houses. Such a campaign, he believes, would damage his image as a quality dis-



Public service sponsorship has been a boon to Aaron Solomon (r), shown discussing tentative specials with WCSC's Cecil Keels.

counter, hence the institutional format.

Solomon states that the best measurement of his radio advertising's success is the many favorable comments that he receives daily. While he finds it difficult to attribute a specific part of his sales increase to his use of radio, his customers continually encourage him to continue his public service sponsorship. Solomon believes that with so many people favorably commenting, the radio announcements must lead substantial numbers of potential customers to his store.

The other half of the station's news-specials sponsor "team," Calhoun Life Insurance, has been sponsoring emergency weather coverage for the past five years. During that time, it has brought news reports of four hurricanes to listeners.

As soon as WCSC learns of extreme weather forecasts for the area, it notifies Calhoun Life. Prepared copy is ready at all times, and the conditions of the contract go into effect immediately when dangerous weather conditions appear imminent.

Calhoun Life is billed on a flat daily rate, since there are often more than 150 weather bulletins broadcast each day. In order to insure complete coverage during such times, the sponsor pays the operational costs of the station from 12 midnight to 5 a.m., and the radio facility stays on the air until the danger of the hurricane has passed.

Commercial messages depend upon the length of the weather bulletins. In-depth reports carry one-minute institutional spots, while shorter reports mention only the Calhoun Life name.

The president of the insurance firm, Robert Lovvorn, is "very pleased" with the results of his organization's sponsorship. Based in Columbia, S.C., the life-insurer reports much appreciative comment from residents in its Charleston sales area who have responded to the company's commercial slogan of "Insure with us, because we invest with you."

Calhoun Life, along with the Solomon company, have both found that an institutional sponsorship of intangibles can have tangible results. Each is an example of how public service serves not only the public, but sponsors as well. ♦

Radio / tv: a bargain buy for bargain sell

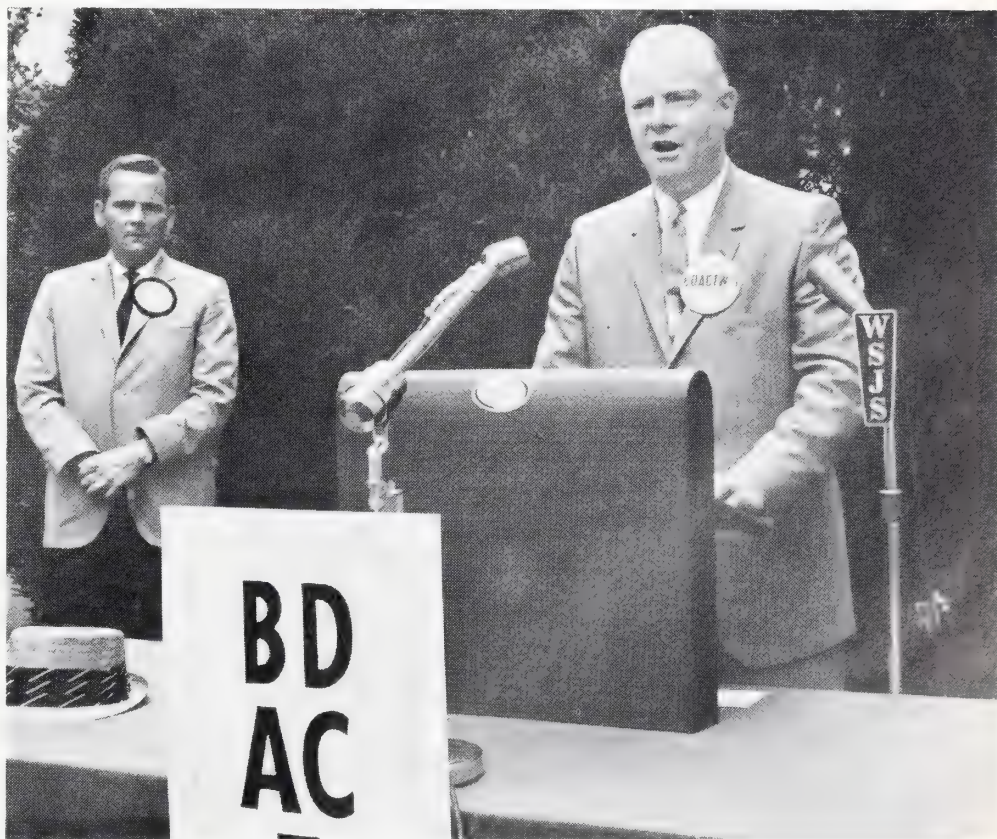
Local retail merchants find broadcast promotion increases Winston-Salem bargain-day business 50 percent

■ Over the past few years print-oriented retail sales outlets have been discovering that tv is an effective sales medium. While there has long been a number of staunch retail supporters of radio, there are now a growing number of tv enthusiasts among retailers. Some have entered tv to fill particular selling needs — to advertise sales, fashion shows and new seasonal

lines; others to promote their stores on a regular basis.

One of the latest groups to find proof of tv's sales power is the Winston-Salem Retail Merchants Assn. for whom tv brought a solution to "bargain days fatigue."

For the past several years these retailers had been faced with such public indifference to their semi-annual "Bargain Days" sales that they



What's a BDACTW-S? That was the big question posed to promote interest in Retail Merchants Assn. "Bargain Days." Here Mayor M. C. Bention of Winston-Salem officially opens sale.



The filming of shoppers for use on local tv shows gave the campaign a personal touch and was considered "one of the major factors contributing to the success of the promotion."

considered scrapping the whole promotion.

The association, which represents most of the North Carolina city's downtown merchants and four major shopping centers in the area, had invested healthy budgets in newspaper and radio advertising. The reaction of local customers had become so resistant that "sales days" were at least disappointing, if not downright flops, according to an association spokesman.

At a meeting of the group in August, Richard Barron — assistant to President Harold Essex of WSJS-TV — asked the advertisers to give the "Bargain Days" sales promotion one more chance, and

offered to organize and carry out a complete promotion on WSJS radio and television at little or no cost.

Barron pointed out that "Bargain Days" were something that the people of Winston-Salem and the surrounding areas had looked forward to each year and that a failure to rekindle interest and excitement in the promotion would be a disservice to the community.

The retail organization gave Barron the go-ahead and he promptly organized and ran a radio and television promotion that cost the association exactly \$614. The promotion was spread over a three-week period during which time the radio

and tv stations estimate donating about \$10,000 in time and talent.

The impact of the campaign was felt on the very first day of "Bargain Days," according to the association.

"On opening day we had more sales excitement and more women fighting to get to our specials than anytime in our history," says Neil Bedinger, a member of the downtown store group.

Total volume increased an average of 20 percent with many stores reporting increases as high as 50 percent.

The four shopping centers which had joined in this combined advertising and promotion campaign for the first time were impressed with the results. Said Sidney Shapiro of Thruway Shopping Center: "At last we're on the right track. We had more cars, more people and more business for the three-day sales period than we ever had before." One of the stores in the shopping center — Stanley's Shoes — had more customers than it could handle and had to turn people away.

The key to the promotion, according to Dick Barron, who supervised the plan, was suspense and saturation.

"We used a teaser campaign to whet consumer appetites," says Barron. "We called it our Operation BDACTW-S (Bargain Days Are Coming To Winston-Salem) and we received a lot of comment. With teaser spots on local radio and tv programs, we really had people in the Piedmont area wondering what BDACTW-S really meant."

The stations' follow-up to the teaser campaign was to provide entertainment at all the shopping centers and downtown stores, starring WSJS air talent which continued from "pre-bargain" sale through the final days of the sale.

The campaign's success was good news to the stations as well as the advertisers.

"Not only were we able to provide an excellent community service for our audience," says Harold Essex, president of WSJS, "but we were able to deliver a convincing example of what radio and television together could do for some very skeptical retailers who were the main recipients of the campaign's success. ♦



Representatives of the Reynolda Manor Shopping Center congratulate Reese Felts, WSJS promotion director, for his role in the most successful "Bargain Days" sale the merchants ever had. Fire truck in background was one of attention-getting features used in promotion.



Which gets the action?

You get the point—color increases brand recognition, makes a quality product really stand out!

People see color, want color, buy color. That's why 7-Up decided to go to color commercials for its "Festive Foods" promotion. For it takes color to do full justice to the delectable foods and the fine drinks they were showing. If stimulating the appetite and enlarging brand awareness are part of your selling program, shouldn't your TV commercials be

giving your product the *Plus of Color*?

Even if your transmission must at present be black-and-white, you'll be well-advised to film in color now. Black-and-white transmission is excellent; you'll be building a backlog of color material; and you'll find that you are way ahead in experience when everybody goes to color. And they certainly will—for color programming is on the rise, and sales of color TV sets are increasing rapidly. The whole country is going color.

For the purchase of film, for service and technical queries, write or phone: **EASTMAN KODAK COMPANY**, Rochester, N. Y. 14650, or the regional sales divisions, 200 Park Avenue, New York, N. Y.; 130 East Randolph Drive, Chicago, Ill.; 6677 Santa Monica Boulevard, Hollywood, Calif.

FOR COLOR...

EASTMAN FILM

THE CHANGING SCENE

Recipe Booklet Receives Strong Tv Advertising

Festive Fixin's with a Foreign Flair, a 24-page holiday booklet to be released by General Mills this November, is designed to combine up-to-date holiday recipes with the old-world traditional recipes.

The booklet is filled with festive recipes from Italy, France, Germany, Scandinavia and the British Isles plus cookie recipes from many lands. It will be packed in every five pound and larger specially flagged sack of Gold Medal (regular) and Gold Medal Wondra Instantized Flour during the upcoming holiday season.

A strong television advertising campaign for the promotion will utilize animated puppets synchronized to original music. With 31 commercial announcements, the television campaign will reach more than 80 percent of the U.S. homes over four times during the holiday season.

In addition to Gold Medal Flour,

these General Mills products are participating in the promotion: Betty Crocker Date Bar Mix, Bisquick, Cheerios, and Kix. Dow Chemical's Saran Wrap, Standard Brands Fleischmann's Yeast and McCormick-Schilling Spices will also tie-in to add additional sales momentum.

The advertising agencies are Dancer, Fitzgerald, Sample for Gold Medal Flour and Lennen & Newell, Inc. for McCormick-Schilling.

Tv Spot Campaign For Goodman's Noodles

An aggressive spot tv campaign will spearhead Goodman's noodle advertising in the metropolitan New York market. The keynote of the copy, prepared by Smith/Greenland, revolves about the freshness of eggs used in Goodman's noodles.

During October-November-December, Goodman's will be featured on the following shows: Over

WCBS-TV—*Danny Kaye Show*, *The Defenders*, *Slattery's People*, *The Perry Mason Show*, *The Nurses*, *Living Doll*, *Joey Bishop*, *The Martian*, *The Ed Sullivan Show*, *I've Got A Secret*, *The Andy Griffith Show*, Various News Shows and *The Late Show*. Over WOR-TV—*Surfside 6*, *Million Dollar Movie*, *Movie of the Week*, *Human Jungle*.

Air France Slates Selected Radio Push

As part of a coordinated sales drive for fall and winter business, Air France is scheduling spot radio in selected markets to back up national magazines and local newspapers.

Spot schedules have been slated for WCFL and WJJD in Chicago, WQXR in New York, WJR and WWJ in Detroit and WMAL in Washington, D.C. Schedules run through November.

Spots were created by and scheduled by Air France's agency, Fuller and Smith & Ross, New York.

Personnel Appointments At J. Walter Thompson

The Board of Directors of the J. Walter Thompson Co. announces the election of Jack Bernhardt, Barnett Daniels, Dudley Fay, Thomas Luckenbill, Benjamin Maugham and Carl Rhodes as vice presidents in the New York office.

The appointment of a new management group in J. Walter Thompson-London was announced by Norman H. Strouse, chairman of the company.

Members of the new group are: Thomas F. Sutton, managing director; Christopher Thomas, Dr. John Treasure, Denis Lanigan; John Lindesay-Bethune and Jerome Bullmore. Of the six members of this group, all of whom are directors of the company, Limited, three have had service in other Thompson offices.

Nielsen Declares Quarterly Dividend

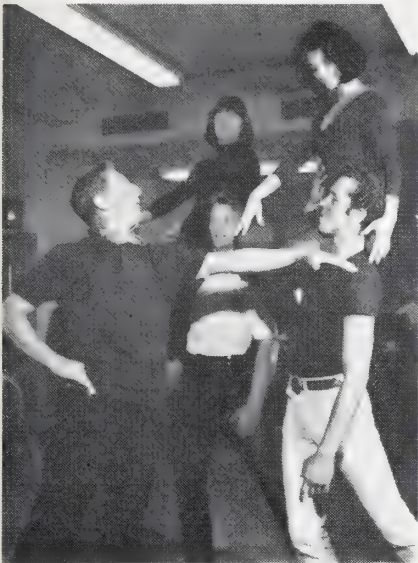
The Board of Directors of A.C. Nielson Co. has declared a quarterly cash dividend of \$.175 per share of the common stock of the company, payable Oct. 31 to stockholders of record on Oct. 12, 1964.

ADVERTISERS, AGENCIES GUESTS AT MEETINGS



Hosted by WSM-TV and its station representative, Edward Petry, advertisers and their agencies were feted at a series of meetings demonstrating the stature of the Nashville, Tenn. market. Among the participants were (l-r) Bill Rohn, Petry vice president and director of marketing; Betty Leckner, coverage analyst for Benton & Bowles; Hi Bramham, WSM-TV's commercial manager; and David Michaelson, Benton & Bowles' broadcast supervisor. Among its many attributes, Bramham noted that a number of sponsors also use Nashville as a test market. Such advertisers as DuPont, P&G, Carnation, Lever and Ralston Purina recently tested on WSM-TV, he said.

DANCING FOR PONTIAC



Pontiac sponsored the entire NBC-TV "Today" program Thursday, Sept. 24, as the program presented Ray Bolger in an informal survey of American dancing. Pontiac introduced its new line of autos on the program and also on the Tonight show the same date. This is the second consecutive year that Pontiac has bought out both shows to introduce its new line.

Chris-Craft Industries Purchases Tv Station

Chris-Craft Industries, Inc. took over operations of WTCN-TV Minneapolis. Chris-Craft purchased the station, one of the nation's top independent television operations, from Time-Life Broadcast, Inc., for an estimated \$4,000,000. The Federal Communications Commission approved the sale on August 25.

John G. Bannister, president of Chris-Craft Industries, announced the appointment of Robert C. Fransen, Edina, as vice president and general manager of the station.

Federal Grant Received For Educational Tv

A quarter million dollar federal grant has been received by the Educational Television Assn. of Metropolitan Cleveland for construction of educational television station in Cleveland on UGH Channel 25.

Announcement of the grant was made by the Department of Health, Education and Welfare to the Ohio Education Television Network Commission, to which the new Cleveland station will be affiliated. HEW administers the federal law

that provides funds on a matching basis for transmission apparatus to develop ETV stations across the country.

The Cleveland grant brings the total received in Ohio to \$626,499. Previous grants were received by WBGU-TV Bowling Green State University, \$95,137; WMUB-TV Miami University, Oxford, \$132,015; and WOUB-TV Ohio University, Athens, \$149,347.

Ohio is one of only eight states eligible for the one million dollar ceiling on grants to a single state.

Timex Sponsors Sherman In Hour 'Sneak Preview'

Allan Sherman, will utilize his talents as performer, producer, writer in the second full-hour "sneak preview special" on the NBC-TV Network for the 1964-65 season.

This special, *Alan Sherman's Funny Land*, will be colorcast in mid-January and will be fully sponsored by Timex Watches through Warwick & Legler Inc.

This season's first *Sneak Preview Special*, starring Steve Lawrence, will be presented in color Friday, Nov. 27, 10-11 p.m. NYT.

Gillette, Chrysler Co-Sponsor Series

The nation's number one sports attraction—the World Series—will be covered by the NBC Television Network for the 18th straight year

with the beginning of the classic, Wednesday, Oct. 7. The NBC Radio Network also will carry the entire Series.

All games will be televised in color for the sixth year in a row.

NBC's television and radio coverage will be co-sponsored by the Gillette Safety Razor Co. (through Maxon Inc.) and Chrysler Corp. (through Young & Rubicam Inc.).

Ray Eichmann Organizes First Presentations Firm

Ray Eichmann, writer-director of the NBC affiliates convention presentations for the past five years, has resigned to establish a new company concentrating on the production of wide-screen trade shows as well as sales aids ranging from strip independent sales development-promotion service available to individual broadcasters, station reps, networks and program packagers. The new company is called The Communications Group.

The firm's staff will consist of a team of sales promotion/presentation specialists and researchers who have held major positions in broadcasting. It will be allied with Vizmo Productions, which provides the rear-screen projection for many tv shows.



Ray Eichmann

CIGAR FIRMS PROMOTE PRODUCTS ON TV



El Producto Cigars is seeking new cigar smokers via its "New Smoker Special" commercials featured on three television programs—George Burns' "Wendy & Me," starring Connie Stevens (ABC-TV); "Meet The Press" (NBC-TV) and "Lawrence Welk" (ABC-TV). The theme for the one-minute commercials is "Buy Four . . . Get One Free." Compton Advertising, Inc. is the El Producto advertising agency. Kathleen Nolan, star of the ABC-TV "Broadside" television series is shown lighting up a Muriel Air-Tip cigar as she chats with Stanley S. Keyser, president of Consolidated Cigar Corp. during a recent trip to New York City to launch her new network program. Her visit included a tour of Consolidated's general offices where she met company personnel. "Broadside" is sponsored by Consolidated's Muriel and Dutch Masters cigars.

Westclox Repeats A Successful Campaign

A spectacular five-day network television and radio campaign, timed to coincide with the change back to Standard Time and to spearhead the company's Fall-Christmas promotional program, has been announced by the Westclox Div. of General Time Corp.

The campaign begins Wednesday, Oct. 21 and continues for five days through Sunday, Oct. 25. Highlight of the program is exclusive network sponsorship over the time-change weekend of the popular *Today* and *Tonight* shows on Friday and of the *Sunday* show on television. Radio saturation will be used on *News of The World* and *Emphasis* on Wednesday, Thursday and Friday and on *Monitor* on Saturday and Sunday.

Designed to deliver the greatest number of sales messages in a concentrated period, the campaign will deliver more than 150 million lis-

tener impressions on radio and reach over 23 million viewers on television. Through the combination of television and radio coverage during the period, Westclox will achieve a morning-till-night saturation on the country's most exciting and top-rated shows.

Jaffe Will Syndicate Julie London Series

Singer Julie London will be featured in a late night series, *Sleepy Time Gal*, for national syndication, according to Henry Jaffe Enterprises. The series will be fifteen-minute musical programs specifically designed for late night viewing.

The production is being done in Canada by the Jaffe Enterprises in cooperation with Desilu studios.

Controversial Newscaster Sponsored By Rheingold

Clure Mosher, controversial sportscaster, will be sponsored for 15 minutes a day, Monday through Friday, on both radio and television by Rheingold Extra Dry Lager Beer. Beginning Oct. 5, Mosher will launch a double barrel attack as he adds a stint in front of WOR-TV cameras at 11:15 p.m. to his current 7:45 p.m. show from behind a WOR Radio microphone.

Mosher will bring his own touch to commercial messages once a week on both shows with live, 60-second spots based on the "Rheingold is as good to your taste as it is to your thirst" theme. Foote, Cone & Belding is the agency for Rheingold.

Anti-Freeze Campaign On Yankee Network

The current Prestone Anti-Freeze campaign is being featured in newscasts and weathercasts in drive time on WNAC and the Yankee Network throughout New England.

Copy promotes current temperatures and also gives the lowest temperature ever recorded for the day by the U. S. Weather Bureau's Boston station.

The message this year to the consumers and the trade is "Don't settle for anything less than *total protection* in the anti-freeze they

NAB HEARS PAINTER



George Painter, president of the Colonial Coffee Co., Nashville, Tenn., addresses the National Association of Broadcasters Radio Program Clinic in Memphis. The Colonial Coffee Co. sponsors a five-minute segment of the "Waking Crew" program aired each morning over WSM, Nashville. Before the meeting, broadcasters attended a special "Waking Crew" show which that morning originated from the north ballroom in the Chisca Plaza Hotel where the clinic was held.

buy-protection against freeze-ups-against rust! Substitutes just aren't the same. Never pick up a stranger; pick up 'Prestone' Anti-Freeze."

The advertising agency for the firm is William Esty Co., Inc., New York.

General Mills To Sponsor 'The Story of Christmas'

The Story of Christmas with Tennessee Ernie Ford starring as singer-narrator, will be repeated in color on NBC-TV Monday Dec 21 (7:30-8:30 p.m. EST)

The special will be sponsored by General Mills Inc., through its advertising agency, Needham, Louis & Borby, Inc.

The show, featuring familiar sights and sounds of the holiday season, features the Roger Wagner Chorale and has an 18-minute animated sequence, the story of the Nativity, by Eyvind Earle. The script is by Charles Tazewell, author of the children's classic *The Littlest Angel*.

Atlantic City Station Becomes ABC Affiliate

Radio station WOND Atlantic City became affiliated with the ABC Radio Network Sept. 28, it was announced by Earl Mullin,

women-drivers



love

WGY 810 KC
50 KW

and so do housewives, doctors, students, executives, farmers, and secretaries in the 25 counties surrounding Albany, Schenectady, and Troy. Ask Henry I. Christal.

A GENERAL ELECTRIC STATION

ABC vice president in charge of station relations for the network.

Owned and operated by South Jersey Radio, Inc., WOND operates with 1000 watts on 1400 kilocycles.

Other leading regional stations which are newly affiliated with ABC Radio include WACL Waycross, Ga., WBOC Salisbury, Md. and WHCQ Spartanburg, S. C.

KXLE Ellensburg, Wash. and KORK Las Vegas, Nev. have increased their daytime power from 250 to 1000 watts.

Rep Appointments

Kettell-Carter, Inc. appointed exclusive sales representative in New England for station WRYM Hartford, Conn.

Vic Piano Associates, Inc. appointed national representative for WKEF-TV Dayton, Ohio.

C. K. Beaver & Associates, Memphis, Tenn., radio and tv representatives with offices in Dallas, Memphis and Atlanta, announce the addition of six major market stations to their service—WOR Radio and Tv New York, KFRC Radio San Francisco, KHJ Radio and Tv Los Angeles and WGMS Radio Washington, D.C., all RKP General Stations, and WHNT-TV Huntsville, Ala. and WKYT-TV Lexington, Ky.

Tv Rate Increase

Effective March 21, 1965 WCBI-TV Columbus, Miss. will increase its network rate from \$200 to \$250. All advertisers will be charged at the new rate indicated commencing with the effective date.

Schnitzer Commercial Wins Third Place

At the International Film Festival in Cork, Ireland, Kellogg's *Proper Grip* earned the Premier Award and previously won top awards at the 1946 AAW Competition and the American Film Festival in New York. The agency is Leo Burnett. The commercial features Nicci Ann Frank and Adam West.

A second commercial for Great Western Savings, which was also produced by Schnitzer, was a runner-up at the Cork Film Festival.

BROADCASTERS PROMOTION ASSOCIATION, INC.

1964 SEMINAR

NOV. 16-17-18 CHICAGO PICK-CONGRESS HOTEL



This year's B.P.A. Seminar is a "Must" for anyone in the Broadcasting Promotion Field.

"Work" sessions packed into three informative days.

Entertainment for the wives.

Bring your ideas and questions.

Chicago holds information and enjoyment for all.



SEND THIS COUPON FOR REGISTRATION INFORMATION
TO: B.P.A. SECRETARY/TREASURER
215 East 49th Street
New York 17, New York
PLaza 2-4255

PLEASE RUSH ME REGISTRATION AND PROGRAM
INFORMATION ON THE 1964 B.P.A. SEMINAR.

name_____

company_____

street address_____

city, state_____

Mutual of Omaha Sponsors Expedition Color Series

Films of expeditions that include trips to Australia, Africa, India, South America and the Arctic will be among the features to be presented on *Mutual of Omaha's Wild Kingdom* weekly color series on NBC-TV during the 1964-65 season starting Sunday, Oct. 18 (5-5:30 p.m. EDT).

Mutual of Omaha's Wild Kingdom is produced by Don Meier, and directed by Meier, Perkins, Fowler, and others. It is packaged by Don Meier Productions Inc., Chicago, Ill.

The sponsor is Mutual of Omaha and its advertising agency is Bozell & Jacobs Inc.

Black & Decker Signs CBS-TV Fall Contract

Black & Decker Mfg. Co. has confirmed a CBS television network contract for this fall. It is expected that this initial network participation will provide a solid back up service for the company's diversified marketing efforts.

Twelve tv commercials will appear on the CBS network which total 190 stations. The theme of the commercials will emphasize B&D's full line of power tools and proficiency to handle any job requirement—in the home, on the farm or in the shop.

It is estimated that 52 percent of the total tv audience will see at least six Black & Decker messages.



CBS NAMES THREE TO KEY POSITIONS



Charles Adell, Don H. Jumisco and Thomas Gorman, have been named to key account executive posts in CBS Radio Network Sales. Pictured (left-right)—Thomas Gorman, CBS Radio network sales, Chicago; Charles Adell, CBS Radio network sales, New York; Ben Lochridge, CBS Radio Network general sales manager; and Don H. Jumisco, CBS Radio network sales, Detroit.

Beginning Oct. 17 and running through Dec. 5, ten commercials will appear on *The Jackie Gleason Show*, *Joey Bishop Show*, *NFL Football*, *Mr. Broadway* and *Peter Gunn*. Two Black & Decker commercials are slated for *Living Doll*, a comedy program starring Bob Cummings and Julie Nemer.

Smith & Dorian, Inc. Establishes New Agency

Smith & Dorian, Inc. has established its fifteenth fully staffed advertising agency office in Baltimore.

The agency-office will be known as Smith & Dorian, Shecter & Levin. The two major executives in the Baltimore division will be Louis E. Shecter, chairman of the board and Jack L. Levin, president.

The Smith & Dorian network was started along the east coast in 1962 and is now located in key markets throughout the United States.

Five Minute Newscast Is Still Demanded by Radio

The five-minute newscast remains a tried-and-true vehicle for radio news, while it is "hardly a factor for television."

A survey taken among Associated Press Broadcast members shows that 35 percent of the stations responding air between 10 and 14 five-minute newscasts daily and 36 percent broadcast more than 14.

The picture was just the reverse for television with 92 percent of the stations reporting that they broadcast less than 10 five-minute newscasts daily, with some airing none at all.

According to the report, longer newscasts have become the "mainstay" for television.

Gibbs Appointed MGM Vice President-Sales

The appointment of William R. Gibbs as vice president in charge of sales at MGM Tele-studios. He managed the commercial film division from 1958-1960.

Previously, Gibbs served for three and a half years as vice president of J. Walter Thompson in New York, managing its film and tape production groups, the traffic department, and a variety of creative functions. His other affiliations, all in important production capacities, have been with Young & Rubicam in New York and on the West Coast and with Fuller, Smith & Ross in New York.

Hollywood Deb Stars Sponsored by Clairol

Clairol, Inc. has announced that the company has purchased full sponsorship of the one-hour telecast of Hollywood Deb Stars of 1965 for the third successive year through Foote, Cone & Belding. The program will air Jan. 2, 1965 over ABC-TV.

Syndication Sales Climb

Seven Arts Associated's domestic television distribution of 522 Warner Bros., 20th Century-Fox and Universal Films of the 50's, and other product accounted for sales of \$33,922,740 during the company's fiscal year, ending January 31, 1964, up \$19,183,631 and \$14,739,109 in the previous year, it was announced by Robert Rich, vice president and general sales manager and Donald Klauber, vice president and national sales manager. In addition to the Films of the 50's Seven Arts are presenting 26 one-hour tv concert specials featuring the Boston Symphony Orchestra, 100 Out of the Inkwell cartoons, 191 Looney Tunes cartoons. The Emmett Kelly Show, a series of 39 half-hour children's programs starring Emmett Kelly, En France, Mahalia Jackson Sings, Laffs, a series of 65 one-minute comedy sketches and two Christmas tv specials Mahalia Jackson Sings the Story of Christmas and the feature film classic, A Christmas Carol starring Alastair Sim.

Six straight weeks of record setting sales were chalked up with the addition of nine stations acquiring broadcast rights to Woroner Productions' The First Christmas and five stations acquiring rights to July 4, 1776.

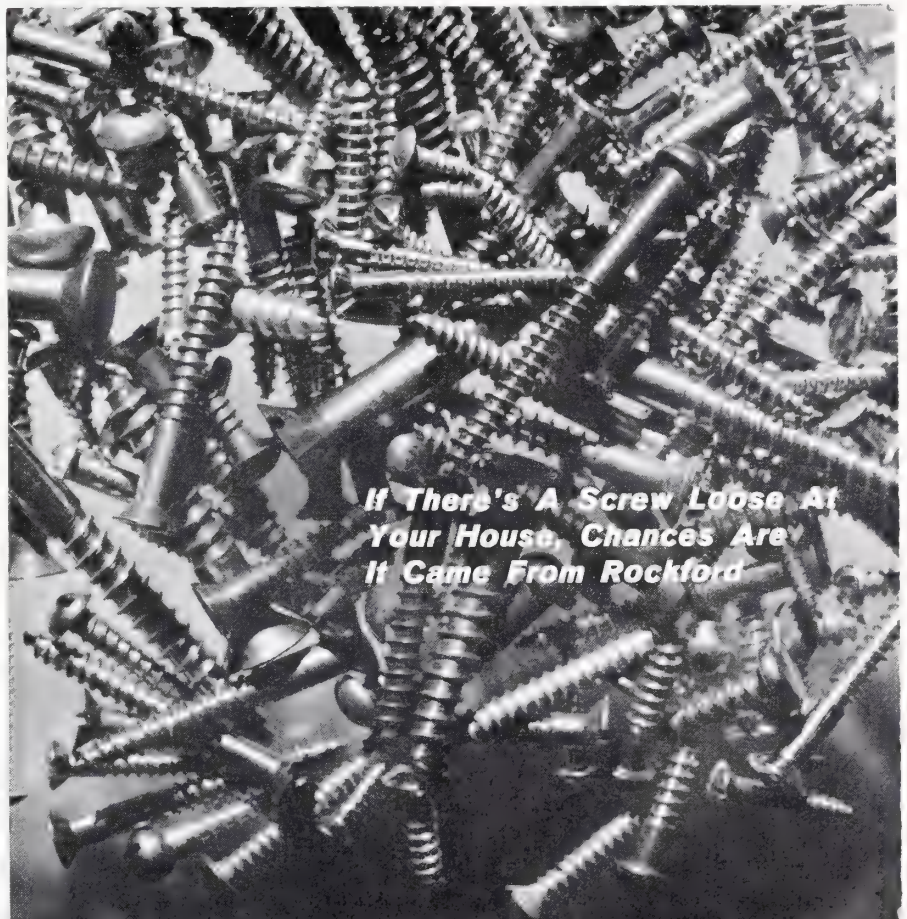
Men in Crisis, David L. Wolper Productions' first-run documentary series which is distributed by Wolper Television Sales, Inc., added five more U.S. stations for a total of 76 since going into syndication in June. Newly added markets are KXLF-TV Butte, Mont., WFBM-TV Indianapolis, Ind., KFBB-TV Great Falls, Mont., KOOK-TV Billings, Mont. and KMSO-TV Missoula, Mont.

With 15 licensing agreements racked up during the summer months, Screen Gems' Emmy

Award-winning Naked City series has been sold in 75 cities. The series is being slotted frequently in prime time evening hours and is finding a ready market among ABC-affiliated stations which carried the series during its long run on the network.

With KIRO Seattle, Wash., WSYR Syracuse, N.Y., WHBF Davenport, Iowa/Rock Island, Ill. and WOOD Grand Rapids, Mich. purchasing The Lloyd Thaxton

Show, vice president in charge of sales at MCA-TV, Hal Golden, confirmed that in only 10 weeks of selling, The Thaxton Show, which is meeting with excellent local reaction throughout the country, has been sold in 54 markets. Keeping pace with the Thaxton sales are other MCA products — The Tall Men, M-Squad, Bachelor Father, Arrest & Trial, Leave It To Beaver, Restless Gun and Tales of Wells Fargo.



**If There's A Screw Loose At
Your House, Chances Are
It Came From Rockford**

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.



REMARKABLE ROCKFORD, ILLINOIS

Alberto-Culver Company Increases Earnings

At a quarterly meeting of the board of directors of Alberto-Culver Co., Melrose Park, Ill., a regular dividend of five cents a share for shareholders of record as of Oct. 15, 1964, payable Nov. 1, 1964. Three million shares are now outstanding.

Leonard H. Lavin, director and president of Alberto-Culver, announced to the board that he expected earnings of the company for the year ending Nov. 30 would be a minimum of 20 percent above fiscal 1963, with sales increasing to \$100,000,000 from \$80,216,534. He added that he anticipated a minimum of a 20 percent increase in earnings each year over the previous year for the next five years.

L&M Purchases FM Radio Commercials

L&M Cigarettes has purchased 30 commercials for six weeks on WCLM, WFMF, WFMQ, and WKFM Chicago from September 27 to November 7, 1964, it was announced by FM Group Sales, Inc.

This is the second "go-round" for L&M on the Chicago Group.

Toyota Safari Contest On ABC Radio West

Toyota Motor Distributors, Inc., out of Clinton E. Frank/West Coast, has launched an exclusive radio campaign promoting the Toyota Land Cruiser and the "Toyota

GERBER IN NIGHT TV



Guy Raymond, the roving building superintendent in NBC's new 90-minute show, "90 Bristol Court," faces the cameras for a sponsor, Gerber Products Co. This marks the baby food company's first venture into nighttime TV.

Big Six Safaris Contest" on ABC Radio West.

The Toyota schedule includes participations in *Headline News in the West* (5:30-5:45 p.m.), *Sports West with Keith Jackson* (5:45-5:55 p.m.) and two *Weekend West* spots each Saturday and Sunday.

The campaign, which started

Sept. 21, is slated for a four to six week run on more than 100 ABC Radio West stations.

Bill Unger, the ABC Radio West account executive in Los Angeles, set the buy.

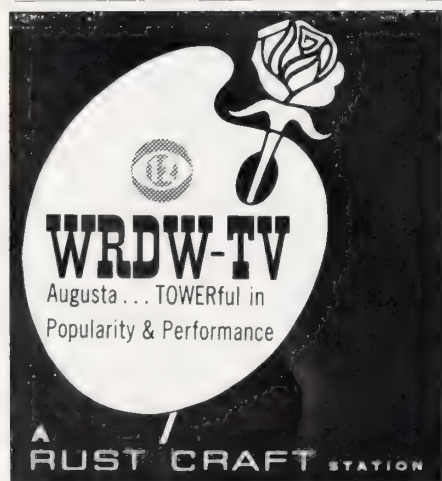
Thorp Finance Company Receives Ad Award

A Radio Advertising Bureau award of excellence for a local radio commercial has been presented to the Thorp Finance Co. of Thorp, Wis. Thorp is a loan company with offices throughout Wisconsin. The commercial was one of 20 which received special recognition from RAB out of nearly 400 entered from all over the country.

Agency Announces Shift In Executive Management

The directors of Canada's largest advertising agency have announced a shift in the agency's top management.

Einar V. Rechnitzer, who has been president since 1955, has been appointed chairman of the board of directors and George G. Sinclair, formerly vice-president and general manager, succeeds him as president.



RADIO PERSONALITIES SALUTE REALEMON



WWRL Radio personalities, Enoch Gregory, Fred Barr, and Rocky G get together to salute Realemon Juice and Realemon Cocktail Mix, prior to kicking off the company's saturated advertising campaign with a 26 week schedule over WWRL, serving the Harlem Community and like communities in the New York Metropolitan area.

COLGATE'S FAB SETS ARCTIC SCENE



Winter comes to Manhattan in September at the Filmex, Inc. sound stage on E. 45th St. Entire woodland frozen pond set was constructed as a backdrop for a television commercial in behalf of a new Colgate-Palmolive product, Fab "with arctic power." The new detergent, specially designed for cold water use, "is as good in cold water as it is in hot," according to Elwood Gair, associate general product manager of C-P. Ted Bates & Co., Inc. is the agency.

Charles F. Adams Elected Chairman of the Board

Raytheon Co.'s board of directors elected Charles F. Adams chairman of the board and Thomas L. Phillips president. For the past two and a half years they have served as president and executive vice president, respectively.

Adams has been president of Raytheon since 1948 except from April, 1960, to February, 1962, during which period he served as chairman of the board.

Phillips joined Raytheon as an engineer 16 years ago. He was elected executive vice president in December, 1961.

In their new capacities, Adams will continue as chief executive officer and Phillips will serve as chief operating officer.

Crosley Broadcasting Elects John Heywood

John J. Heywood has been elected executive vice president of Crosley Broadcasting Corp. He joined Crosley in 1961 as a vice president and treasurer. He was made a member of the Crosley board of directors in December, 1963, and will continue to serve on the board of directors and as treasurer.

Crosley Broadcasting Corp. with

headquarters in Cincinnati, operates four VHF television stations — WLWC Columbus, WLWD Dayton, WLWT Cincinnati, all Ohio, and WLWI Indianapolis, Ind. — and clear channel radio station WLW Cincinnati.

BEST IN THE WEST



Top winners in the Advertising Association of the West 1964 Creative Competition were Bank of America and Johnson & Lewis, Inc., represented here by award-admirers Charles R. Stuart Jr. (left), the bank's director of advertising and Walter Terry, J & L vice president and general manager. Bank of America, for the fifth consecutive year, won more major A.A.W. awards than any other advertiser. Johnson & Lewis repeated its 1963 performance as the leading major award winner among the agencies.



**Look! If I wanted
Syracuse
or San Diego
I'd call
a travel agent.
Just tell me about
KELO-LAND!**

Sure! KELO-LAND is the Sioux Falls-98 County Market. A whale of a market prize for any advertiser — and only KELO-LAND TV, with three transmitters operating as one station, has the coverage to get it for you. To realize how very important KELO-LAND TV is to you in your national campaigns, hold the phone for this! KELO-LAND TV plays to a bigger prime-time audience among CBS affiliates than does Syracuse, San Diego, Norfolk, Sacramento, Albany or Jacksonville. Your one film or live commercial on KELO-TV SIOUX FALLS sweeps through KELO-LAND's 98 counties, simultaneously, powerfully!

ARB, 6:30-10 p.m. March '64
Submitted as estimates, not necessarily exact measurement.

KELO-TV LAND
CBS • ABC

KELO-TV • KDLO-TV • KPLO-TV
(interconnected)

Gen. Offices: Sioux Falls, S. D.



JOE FLOYD, President

Evans Nord, Executive
Vice-Pres. & Gen. Mgr

Larry Bentson, Vice-Pres.

Represented nationally by
H-R

A **MIDCO** STATION

SPONSOR SPOTLIGHT

ADVERTISERS

George P. Dinnerman named eastern regional sales manager for the Lighter, LP Gas Products and Packaged Items Div., U.S. Domestic Sales of Ronson Corp.

C. J. Hunt, vice president and manager of operations of Zenith Sales Corp. He has been associated with sales and merchandising of phonographs, radios and television receivers for more than 46 years.

Donald M. Brown named manager of industrial sales in The Prestolite Co.'s original equipment sales department, Toledo, Ohio.

Robert P. Adler elected president of the Waterman-Bic Pen Corp., Milford, Conn.

James E. Burke appointed product relations director of Clairol. He was previously associated with Farley Manning Associates, public relations agency, and Proctor & Gamble.

Francis R. Elliott, Harry L. Archer and **Augustine R. Marusi** elected president and vice presidents of the Borden Co.

AGENCIES

John F. Ammon joined the market development department of Compton Advertising, Inc. as a senior marketing executive.

Miss Margaret (Peggy) McNamara joined the Chicago office of

Foote, Cone & Belding as an assistant merchandising supervisor.

R. Allen Gardner and **Kennett C. Johnson** named vice presidents of Gardner Advertising Co.

Alice Hausman elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Eugene Fahy elected a vice president of Erwin Wasey, Ruthrauff & Ryan, Inc., New York.

Gene D. Fairly, Robert E. Gernert and **John T. Hancock** elected vice presidents of Foote, Cone & Belding, New York.

Frank M. Nolan named senior media buyer on special assignments, reporting directly to the vice president and media director of the Kudner Agency, Inc., New York.

Robert Kurtzman joined the copy staff of the John W. Shaw Advertising Agency as copywriter. He previously wrote for Sears Roebuck & Co.

Bertram B. Oxenberg joined the public relations organization of Arthur Pine Associates as account executive.

Robert Draughon appointed production manager of White Advertising Agency, Tulsa, Okla.

John E. Rowan appointed vice president in the copy department of Street & Finney, Inc.

Stephen Potter joined Compton Advertising, Inc. as a copy group

head. He was formerly on the creative staff of Benton & Bowles and before that, a copywriter at BBDO.

Marge Flotron appointed media director of Reach, McClinton & Co., in their Chicago office. Miss Flotron, who has recently been a media consultant for several agencies, will be responsible for both space and time buying.

John Slade Walter joined C. P. Hollingbery Co. in New York as account executive. Walter was previously with Compton Advertising as general assistant to the media supervisor.

John J. Bresnahan joined Post-Keyes-Gardner as an account executive. Bresnahan has been assigned to American Cyanamid Co.'s ACCO division account.

Warren J. Michael joined Kerker-Peterson, Inc. as associate creative director. He will supervise the agency's copy department and assist the creative director in directing all agency creative services.

Donald B. Thorburn, a senior vice president and director of the J. Walter Thompson Co., New York, retires Jan. 1, 1965, at the end of his 25th year with the company.

John E. Rhone joined the radio-television department of McCann-Erickson, Inc., Los Angeles.

James B. Daly and **Mrs. Elin C. Danien** joined the advertising/marketing agency of S. E. Zubrow Co.

Al Paul Lefton, Jr. elected president and chief executive officer of the Al Paul Lefton Co.

Alvis Lee Tinnin joins Doyle Dane Bernbach as director of international marketing.



James Burke



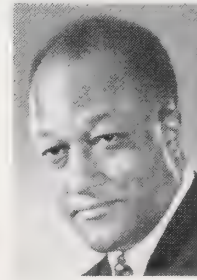
Margaret McNamara



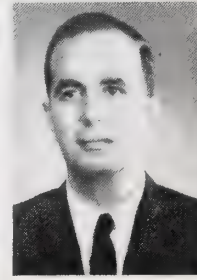
Robert Draughon



John Rowan



Alvis Tinnin



Al Paul Lefton, Jr.

Inc., Philadelphia, Pa. as media director and senior copywriter.

Roy Gordon elected vice president of Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

Edward F. Maitland elected a vice president at Robert A. Becker.

Dan Ragins joined the copy department of Reach, McClinton & Co., Chicago.

James W. Gill appointed director of client services by MacManus, John & Adams, Inc. He was vice president and account supervisor at Compton Advertising, Inc.

Frederick S. Weil joined Bo-finger-Kaplan Advertising, Inc. Glenside, Pa., as an advertising account executive. Prior to coming with the agency, Weil had been advertising director for a national manufacturer and distributor of pre-cut homes.

William P. Johnston, formerly with McCann-Erickson, Inc. joined the agency as copy group supervisor. **Charles E. Brown** elected vice president.

Bill D. Sanders and **Melissa Smith Kelly** joined the creative department of North Advertising Inc.

Monroe J. (Larry) Lawrence joined West, Weir & Bartel as account executive on the Women's Wear Div. of Celanese.

A. Gardiner Layng appointed a senior vice president at Young & Rubicam.

Barron Boe appointed vice president and account manager of Knox Reeves Advertising, Inc. Boe comes to Knox Reeves from BBDO and Dancer Fitzgerald Sample in New York and Campbell Mithun in Minneapolis.

TIME/Buying and Selling

Jack Maloney joined Vic Piano Associates, Inc., New York.

Robert Louis Goosman appointed controller of the Crosley Broadcasting Corp., Cincinnati, Ohio.



Richard Loftus



John Hartigan

John T. Hartigan joined the Detroit Radio sales staff of The Katz Agency, Inc., station representatives.

TV MEDIA

Richard R. Loftus appointed eastern sales manager of CBS Television Stations National Sales. The appointment becomes effective October 12, 1964. Loftus replaces Ted O'Connell.

Fred W. Koesterling appointed merchandising director for WISN-TV Milwaukee, Wis.

Charles R. Sanders appointed general manager of Spartan Radio-casting Co. which owns and operates WSPA-AM-FM-TV Spartan-burg, S.C.

Ethan M. Stifle elected president of the Society of Motion Picture and Television Engineers (SMPTE).

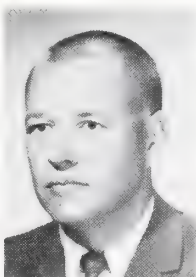
Loring d'Usseau named director of programing of KTLA-TV Los Angeles, Calif.

William J. Dobbins, joined the WNAC-TV sales staff as an account executive.

Donald Cripe appointed business manager of the WFBM stations, Indianapolis, Ind.



William Dobbins



Donald Cripe

COMING TO NEW YORK?



Stay at the only Inn in town run the old-fashioned way!

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



Holiday Inn OF N. Y. C.
57th ST. WEST of 9th AVE.
Phone (212) LT 1-8100

SPONSOR SPOTLIGHT



George BaronBregge



Albert Lanphear

George BaronBregge elected vice president-television and **Albert R. Lanphear** vice president-radio of Rollins Broadcasting, Inc.

Eugene L. Kennedy named chief accountant at Storer Broadcasting Co., Miami, Fla.

John P. Culver appointed assistant to the general manager in charge of Public Relations and Promotion at WAIL-TV Atlanta, Ga.

George E. Walker promoted to head sales development in sales planning, NBC-TV Network.

Martin Rubenstein promoted to general attorney for the ABC News, Special Events and Public Affairs Dept.

RADIO MEDIA

Edward Bloomfield and **Richard Evans** joined the local sales department of KCBS Radio San Francisco.

Henry H. Franz appointed assistant to the general manager of WFBG Radio Altoona-Johnstown, outlet of Triangle Stations.

Ken Leslie and **Chuck Lewis**

added to sales staff of KFRC-AM-FM San Francisco, as account executives.

Lex Diamond joined KRLA sales staff, Pasadena, Calif.

E. A. Williams appointed to fill the unexpired term of L. E. Bessemer on the board of directors of Collins Radio Co., Dallas, Tex.

Al Daneri appointed program director of WKYW Louisville, Ky.

Mick McCormick appointed program director of WDGY Minneapolis-St. Paul, Minn.

Doug Campbell added to the sales department of KGFJ Radio Hollywood, Calif.

Shirley Fell joined KGFJ as commercial business manager of the Hollywood station.

Dick Walker, **Eddy Brandt** and **Bill White** elected president, vice president and secretary-treasurer, respectively of the Atlanta Radio and Television Station Representatives Assn.

Daniel Burke and **James H. Quello** named vice president and station manager of WJR Detroit, Mich.

Thomas Heapes promoted to local sales manager of The Balaban Station, St. Louis, WIL.

Peter J. Clancy and **Robert W. Schwarting** elected vice presidents of Albert Frank-Guenther Law, Inc., national advertising and public relations agency.

John J. Keenan appointed station manager of KNOE-AM and general manager of KNOE-AM-TV Monroe, La.

Mrs. Marjory Kirk appointed to the staff of WCAU Radio Promotion Dept.

Franz Allina appointed to the post of director of marketing and public relations for the Straus Broadcasting Group. He will concentrate on sales development for WMCA and maintain supervisory responsibilities in corporate public relations.

SYNDICATION & SERVICES

Chester L. Weil retires Oct. 16 as director of special services of King Features Syndicate. One of the pioneers of modern character merchandising, Weil has been in charge of licensing King Features' many cartoons and literary properties for 30 years.

Harold Graham, Jr. appointed a senior vice president of the television division of General Artists Corp.

Martin O'Conner appointed vice president and design director of Royal Dadmun and Associates, Inc., Baltimore, Md.

Robert L. Finch appointed mid-western division manager of Trans-Lux Television Corp., New York.

Winfield S. Holland appointed director of Washington Services for the firm of Larl Levin Associates, Inc., Washington, D.C.

Charles J. Ticho appointed vice president of Fred A. Niles Communications Centers, Inc., Chicago, Ill.

Morton Slakoff joined NBC Films as director of advertising and sales promotion.



Martin Rubenstein



Henry Franz



John Keenan



Chester Weil



Charles Ticho



Morton Slakoff

Poor old dumb consumer

By Judson H. Irish

Vice President
Creative Director
Foote Cone & Belding, New York

■ I was mulling over the current clutch of commercials, ours and everybody else's. Is this fun? Nope.

Now and then, sure, you see one you think is first class. But how often. Why so seldom? What goes wrong?

My old friend Gabe Ondeck says the perfect commercial is "original and different — but tried and true."

Easy to say, Gabe. But awfully hard to do. Why?

You start with a question like that, you can wind up anywhere.

I was saying to myself, "Is a television watcher a woman one minute and a consumer the next? Is a *commercial* going to change her from one to the other?"

What about a copywriter — is he a consumer? Does he stop being a consumer when he faces the typewriter? What does he turn into? Cecil B. DeMille? A mind-reader exploring the copy chief's mind? A computer trying to predict a score? (All of them?)

Is an account executive a man, then? Is he ever a consumer? Does he stop being a man when he becomes a consumer? Does he stop being a consumer when he thinks of the client?

Is an agency president a consumer? Is he a human being? Does he love and hate, get hungry, have pimples?

Does a television producer ever buy shoes or nose drops?

Does a client ever go to the supermarket, the drugstore? What does he do there? Does he buy anything — or just look around? If he buys

things, doesn't this make him a consumer? Is he a better client because he's a consumer? A worse one if he isn't?

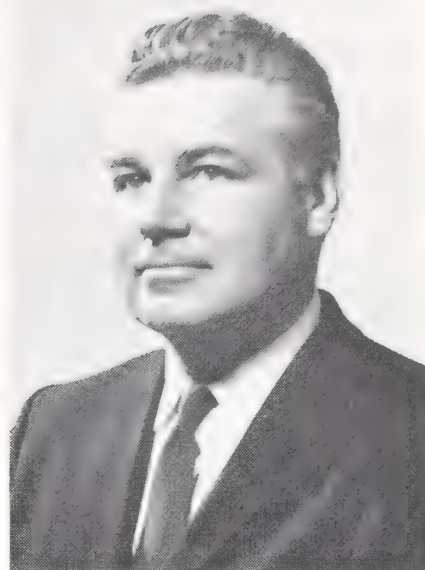
Where does all this get us? Down to fundamentals. I hope.

Somewhere inside every consumer is a man or a woman — even inside us advertising types. Or put it another way: inside each of us advertising practitioners is both a consumer *and* a man or a woman. (Old Sigmund would say both.)

Reassuring notion, that, if you stop to think of it. It means if we can only still the babel of all those *other* voices buzzing round in our heads — the showman (the show-off), the apple polisher, the prevaricator, the coward, the self-seeker, the advertising "expert," the obstructionist, the wisecracker, and all the other undesirable characters we see in our mirror — and listen to the clear, honest voice of the *consumer* in us, who is also, by the way, a living, breathing, feeling man or woman, our *communication* will vastly improve. Our *commercials* will vastly improve.

Lots of guys have gone to a lot of trouble to find out what the consumer thinks about your product, before and after she watches your commercial. Kind of fun to see what *they* say (especially if it's good) Kind of exciting to wait for the score, figure what it'll be. Kind of exhilarating to hit a new high. Pretty darn depressing to drop through the floor!

No excuse, though, either way, to abdicate your own prerogatives as a consumer, whoever you are — creative person, account man, client, anybody. No excuse for letting your own powers of judgment, appraisal, selection and rejection dry up and wither away from lack of use.



Judson Irish,

who has been an executive at seven of America's top 50 advertising agencies, now is a vice president of Foote, Cone & Belding. He is also creative director of the New York office, in charge of copy, art and television production as well as chairman of the creative committee at that agency. Prior to his arrival at FC&B in 1961, Irish was senior vice president and creative director at Donahue & Coe. He has also been senior vice president and copy chief at Ogilvy, Benson & Mather, copy supervisor at Compton and an executive with Doherty, Clifford, Steers & Shenfield, Kenyon & Eckhardt and Benton & Bowles.

I say *listen* to that voice — that utterly dependable, can't-be-fooled, it's-my-money-and-I-want-full-value-for it *consumer's* voice that commands, irresistibly, "buy!" or "don't buy."

Encourage it, develop it, rely on it. Use it all the time. Listen to it every time you

write a commercial,
board a commercial,
produce a commercial,
screen a commercial.

Certainly it's tough to admit, even for a minute, that you're just a plain old human being, just a common ordinary consumer — isn't it — when you'd so much rather be a master of selling psychology, a brilliant marketing tactician and all that jazz.

Well, if being a poor old dumb consumer will help me be smart enough to create a commercial that other poor old dumb consumers will watch, and react to, and buy from, I'll gladly settle for that.

Won't you? ♦

CALENDAR

OCTOBER

North Dakota Broadcasters Assn. meeting, Clarence Parker Hotel, Minot, N. D. (12-13).

Audio Engineering Society's 16th annual fall convention, Barbizon-Plaza Hotel, New York, N.Y. (12-16).

International Radio and Television Society Time Buying & Selling Seminar, New York, Tuesday evenings (13- Dec. 8).

International Radio and Television Society luncheon, Waldorf Astoria, Sert Room, New York, N.Y. (14).

Illinois Broadcasters Assn. meeting, Sheraton Hotel, Chicago, Ill. (14-15).

ABC Radio regional affiliates meeting, Los Angeles, (16).

American Women in Radio & Television the board of directors' meeting, Hilton Hotel, New York, N.Y. (16-18).

Wisconsin Assn. Press Radio and Television Members meeting, Ivy Inn, Madison, Wis. (16-17).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Hotel Utah, Salt Lake City (Oct. 12-13).

Statler-Hilton Hotel, Los Angeles (Oct. 15-16).

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

RAB CONFERENCE SCHEDULE

Radio Advertising Bureau's fall management conferences:

Hotel Moraine, Chicago (Oct. 12-13).

Northland Inn, Detroit (Oct. 15-16).

ABC Radio regional affiliates meeting, Oklahoma City, Okla. (20).

The Pulse Inc's Man-of-the-Year award presentation to Chet Huntley and David Brinkley of NBC, Plaza Hotel, New York (21).

American Assn. of Advertising Agencies, Central regional meeting, Hotel Continental, Chicago, Ill. (21-22).

Kentucky Broadcasters Assn. fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

National Electronics Conference twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

Southern California Broadcasters Assn. luncheon, Michael's Restaurant, Hollywood, Calif. (22).

ABC Radio regional affiliates meeting, Des Moines, Iowa (23).

Institute of Broadcasting Financial Management, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

Missouri Broadcasters Assn. meeting, Ramada Inn, Jefferson City, Mo. (22-23).

Fourth International Film & TV Festival of New York, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

Indiana Broadcasters Assn. meeting, Marriott Hotel, Indianapolis, Ind. (22-23).

Massachusetts Broadcasters Assn. meeting, Hotel Somerset, Boston, Mass. (25-26).

National Assn. of Educational Broadcasters national convention, Austin, Tex. (25-28).

American Assn. of Advertising Agencies, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

ABC Radio regional affiliates meeting, New Orleans, La. (27).

Premium Advertising Assn. of America, premium ad conference, New York Coliseum, New York, N.Y. (27).

Television Program Development Group seminar in programming, WGN Mid-America Broadcast Center, Chicago, Ill. (27-28).

Official Films Inc. annual stockholders meeting, Delmonico's Hotel, New York (28).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles (27-30).

International Radio & Television Society luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

National Industrial Conference Board Inc. twelfth annual marketing conference, Waldorf Astoria Hotel, New York (28-30).

NOVEMBER

Second Canadian Radio Commercials Festival, Park Plaza Hotel, Toronto, Canada (5).

Maryland - D.C. - Delaware Broadcasters Assn. fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

American Women in Radio & Television western area conference, Beverly Hilton Hotel, Beverly Hills, Calif. (7-8).

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

ABC Radio regional affiliates meeting, Detroit, Mich. (10).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

ABC Radio regional affiliates meetings, Albany, N.Y. (13).

American Women in Radio & Television board of trustees meeting of the educational foundation, Washington, D.C. (13-14).

Edward Petry & Co. annual promotion seminar at Pick-Congress Hotel, Chicago, Ill. (16).

WSM's Grand Old Opry 39th Birthday Celebration, Nashville, Tenn. (6-7).

Oregon Assn. of Broadcasters fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

Broadcasters' Promotion Assn. annual convention, Pick-Congress Hotel, Chicago (16-18).

About this business of adjacencies ...

TAKE YOUR PICK FROM THE "SPOT" THAT BEST SUITS YOUR PRODUCT PURPOSE

ENTERTAINMENT

Cream of NBC and CBS
Popeye
Mickey Mouse Club

news

Huntley-Brinkley Report
NBC Specials. Largest, best
equipped local news staff.

Feature Films

Every
Major
Package!

SPORTS

NFL Pro Football
NCAA Football
Weekly hour shows by:
"Bear" Bryant (Alabama Football)
"Shug" Jordan (Auburn Football)

(Plus new RCA Traveling Wave Antenna)

Pick Birmingham ... pick

WAPI-TV

Represented nationally by Harrington, Righter, and Parsons, Inc.



Does the Skyline Network reach mostly moose?



We know that many folk believe Montana, Idaho & Wyoming are inhabited mostly by moose. We are also aware of difficulties of asking people to suddenly change minds. ("Don't bother me with facts, my mind's made up.") Thus we gently say: your notions of moose-infestation in area covered by Skyline Network MAY be true. But if so, our area boasts \$1.6 billion EMBI (Effective Moose Buying Income).

OUR MANY MOOSE ARE MONEY-LOOSE

Research from National Wildlife Association & Sales Management proves conclusively that our monied moose are the non-hoarding, non-hibernating type. They account for \$1.3 billion in retail sales annually (each year).

HOW CAN YOU SEDUCE OUR MOOSE?

If you have "goods" to sell, it is necessary that you do more than get same into our many Skyline trading posts, & in wagons of itinerant medicine men. You must *induce our moose* (almost a million of them) to yearn for your "goods." There is virtually almost but one way this can be effectively accomplished:

THE SKYLINE NETWORK!!

Almost $\frac{1}{4}$ million of our modern moose have TV antennas. And by overwhelming moose-

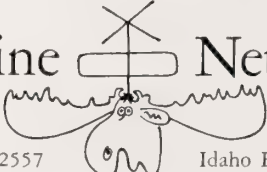
majority, they tune to Skyline Network. This is due, in large degree, to fact we have 5 VHF stations plus 135 Gooser Stations (named in honor of our beloved Canadian Honkers).

PRICE-REDUCED MOOSE

Cost of reaching our high-quality moose via Skyline Network is shamefully low: only \$2.17 per thousand. Let us tell you how we cleverly figured this out. Write or phone.

ONE MOOSE-BUY

One moose-buy, one moose-billing, one moose-contract, one moose-clearance gives you your share of our monied moose market. The utter simplicity of it all allows you to get onto more important endeavors without needless time-waste. Yes.

Skyline  Network
P.O. Box 2557 Idaho Falls, Idaho

(Please write us for further information on moose, availabilities, weather conditions, market facts or even if you just feel lonesome.)

Represented by: George P. Hollingbery Co. nationally
In the Northwest: Art Moore & Associates

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

OCTOBER 19, 1964 PRICE 40c

The U.S. Spanish-language market
... see page 29

• NEWSPAPER • NEWSPAPER •

*still tall in texas...
and first in the heart of houston*



KTRK-TV



Once... Boy!



Twice... Boy, oh boy!



Seven times... Boy, oh boy, oh boy, oh boy, oh boy, oh boy, oh boy!

Are we proud? We're in seventh heaven.

Media experts in seven major cities were asked which local radio stations they chose for the bulk of their buying.*

In every city, the great majority chose the CBS Owned radio station as one of the top three.

Seven out of seven can't be luck. So what's the reason?

The reason is programming. They find talk-and-information programming a most effective setting for their commercials. And they want the

kind of informative, responsible programming that people in the community respect.

Because they live in the community themselves, they can make sure they get what they want. They listen to the local stations. They talk to people around town. They know that the CBS Owned radio station delivers the programming and the audience — both male and female — that they want.

And they put their money where their choice is. Boy, oh boy!

THE CBS OWNED RADIO STATIONS

WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco
Represented by CBS Radio Spot Sales

*Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.

Color Tv 'Boom' Will Aid Sponsor, Agency, Broadcaster, Says RCA Exec

RCA Sales Corp. vice president predicts 3.3 million color television sets by next year, 5.3 million by end of 1965

New York—Predicting that by early next year there will be 3.3 million color tv sets in use and that by the end of 1965 the figure will hit 5.3 million, Jack M. Williams, vice president in charge of advertising and sales promotion for RCA Sales Corp., told the New York Advertising Club that "color television is just too good an opportunity for anybody to pass up—sponsor, advertising agency, or even broadcaster."

William added: "Foot-dragging and procrastination will not slow up color's advancement into the living rooms of nearly every American home."

Buttressing his point, Williams said that measured in dollars alone, color tv is approaching the total dollar sales level of black-and-white receivers and will surpass it early next year.

Discussing color tv's effectiveness as an advertising medium, Williams quoted Domenico Mortellito, director of E. I. DuPont's Color Council as saying: "Mostly, color permits television advertising to more strongly influence the viewers optical, symbolical and haptic sensations, making it almost impossible for the viewer not to

remember the advertising message and the product. The visual impact of color tv advertising is increased over black-and-white to the same degree that sound tracks have increased their impact over silent films."

Turning to the higher cost of producing commercials in color, Williams told the admen "the dollar value of the increased audience—not to mention the increased commercial memorability that color provides—will more than offset the additional production cost for color."

FCC Umpires Texas-Louisiana Football Fracas

Washington — FCC last week umpired hassle over rebroadcast of an NFL game not authorized by the originating station. Rebroadcaster, KLTU Tyler, Tex., is subject to \$250 fine for going ahead without permission of originating KSLA-TV Shreveport, La. But originating station was warned not to withhold permission in future, as a matter of public interest, and has agreed, FCC says, to abide by commission decision.

FCC scolded Tyler station for going ahead though Shreveport station had said, back in December, 1963, that it would grant no more rebroadcasts, as it had for two previous years.

FCC then sent admonitory letter to KSLA, pointing out that under law, the station must have "reasonable" grounds for refusal—or face some questions on operation in public interest. Action by KSLA-TV would bar Dallas NFL games to over 50,000 tv homes in KLTU service area which overlaps Louisiana station's grade B contour.

FCC said excuse for denying rebroadcast was poor one: KSLA said it was trying to insure "choice on programs" to overlap area. FCC notes this aspect didn't bother KSLA during previous two years.

FCC was sternly disapproving of KSLA's telling Texas station it could have games cabled in for \$400 per game.

KLTU said cost would be far

Court Upholds FCC On WDKD Revoke

Washington—The Supreme Court last week decided to leave FCC's decision on the Kingtree, S.C., radio station license revoke strictly alone. The court made no comment on the deejay vulgarity factor in the action, keeping its skirts clear of any suggestion of letting FCC judge or censor program content.

The FCC was equally careful when it based the refusal to renew WDKD license on the station's "wilful deception" of the commission. But FCC spelled out the deejay's gamey patter as a big factor in its decision at the time. District of Columbia Court of Appeals sustained FCC after the Kingtree station appealed the revoke, and the Supreme Court has now refused, without comment, to review.

higher. FCC said price was immaterial—there was no reason why the Tyler station should be put to such expense.

Sword, Sandal Popular Despite High Inventory

New York — Despite a growing trend to a "buyer's market" in the syndication of sword-and-sandal movies for tv, caused largely by a boom in the supply from tv film distributors, these action epics continue to pull large audiences in local-level showings for spot advertisers.

Recent example: on Oct. 11, a Sunday, New York's WOR-TV scheduled two such films in color from Embassy Pictures. The first, *Mule Men Against the Son of Hercules*, pulled an Arbitron rating of 11.7 and a 26.0 share in New York's seven-station market from 6-7 p.m., checking closely with a Nielsen rating of 11.3 and 23.0 share. The second, *Thief of Baghdad*, scored 10.6 and 17 share in Arbitron, an 11.2 and 15 share in Nielsen in the 7:30-9:15 p.m. period.

To put it mildly, this rating pattern holds up well against network competition; top-rated Ed Sullivan in National Arbitron for Oct. 5-11 drew a 26.6, by comparison, in the 8-9 p.m. slot on CBS-TV. It also demonstrates that a well-promoted local feature telecast can unexpectedly take the edge off a sponsor's national ratings.

FC&B Okays Stock Split

New York—Stockholders of Foote, Cone & Belding, Inc., last year ranked eighth in broadcast billings, last week put their collective stamp of approval on a five-for-four stock split.

The split, effective Oct. 15, will increase the number of outstanding shares of common stock from 1,233,017 to approximately 1,540,000 shares. The vote also increased the number of shares of authorized common stock from 1,488,408 to 2,360,510 and of authorized class B common stock from 511,592 to 639,490 shares.

Earlier the company, which is the largest publicly owned agency in the U.S., declared a quarterly dividend of 14 cents per share on its common stock. On the basis of split shares this will be the equivalent of a dividend of 17.5 cents on each old share, a hike of 17 percent over previous dividends.

CONTINUED ON NEXT PAGE

Broadcasters Have CATV Headache, Again Urge FCC To Enact Controls

ABC wants commission to "act at once," sees CATV as a threat if left unchecked, but helpful if controlled

Washington—Worried broadcasters resumed urging the FCC to put controls on runaway CATV wire service last week, in early-bird comment.

NAB asked for and got a week's extension of FCC's deadline for comment, to Oct. 26, to get in a broad-scale report on CATV by its consulting economist. ABC's Washington attorneys, McKenna and Wilkinson, warned commission to act at once, on existing authority, rather than wait for requested CATV control legislation facing possibly lengthy congressional processing.

ABC wants FCC to:

- limit each station service to a zone, preferably its grade B contour;
- set up ground rules for permitting any franchised CATV to extend service beyond a station zone;
- publicly recommend that local stations get first crack at local CATV franchises.

ABC believes that at present rate of growth, the unregulated, multi-channel wire CATV stampede can in effect demolish the commission's allocations plan. Local station viewers, advertising and programming would be eroded by CATV's metropolitan, multi-network channel influx into secondary markets. ABC believes CATV webbing would eventually take over all free tv viewing and programming, after first fattening on free tv's stolen service.

ABC sees CATV as both threat and blessing—a threat if left to run unchecked, a helpful adjunct to free tv, both UHF and VHF, if properly controlled.

ABC adds the numbers and gets formidable picture of CATV's original three-channel operation trending to 12 channel systems: growth rate from 1959's 550 systems serving 1.5 million persons, to today's 1300 systems serving 4 million viewers.

ABC-TV Takes Issue With National Arbitron

New York—In a memo to all salesmen, ABC's research department has taken strong issue with the National Arbitron rating figures, arguing that they "grossly understate" the network's national performance relative to its two rivals.

Pointing to the week ending Sept. 27, the ABC researchers compare the Arbitron ratings with Nielsen's national figures. While Arbitron showed ABC with a 16.1, CBS with 18.3 and NBC with 15.3, Nielsen gave ABC a 19.8, CBS a 19.6 and NBC a 16.5.

Projecting the Nielsen figures into the rating week ending Oct. 4, ABC comes up with a 19.1, CBS an 18.5 and NBC a 16.6 as opposed to Arbitron's 15.5 for ABC, 17.3 for CBS and 15.5 for NBC.

ABC also argues that MNA data supports its projections of the Nielsen national figures.

Gulf Renews Sponsorship of NBC 'Instant Specials' for Fifth Year

New York—With a track-record of more than 100 broadcasts in the past four years, Gulf Oil Corp. has renewed its sponsorship of NBC-TV's "instant specials," the network's coverage of fast-breaking events.

Gulf also is picking up the tab once more for *Projection '65*, NBC News' annual year-end forecast of world events.

Although the exact figure was not disclosed, industry sources estimate that Gulf has spent approximately \$5 million on the "instant specials" over the past four years.

Number and length of programs in the series is determined by the news breaks. Among the news developments which may provide "instant specials" in 1965 is Project Gemini, the U.S. effort to land two men on the moon.

Frank McGee will continue as

AFA Raps Presidential Assistant in Memo

New York — The Advertising Federation of America has sent a strongly worded memo to its membership and other interested organizations criticizing Esther Peterson, President Johnson's special assistant for consumer affairs, charging that "from the outset," she has created "unwarranted suspicion of American business."

The memo urged AFA members to speak out "strongly" against the tenor of Mrs. Peterson's consumer conferences and her "approach to her assignment."

Hawaiian Stations Sold

Honolulu—With the price pegged at \$3 million, KONA-TV, NBC affiliate in Honolulu, has been sold to a New York couple along with its island satellite stations, KALA-TV on Maui and KALU on Hilo.

The sale, still subject to FCC approval, was made by the Advertising Publishing Co. and John D. Keating, each with a 50 percent interest in the properties, to Mr. and Mrs. Harrison DeSales who currently have a minor interest in KSTP-TV Minneapolis and KOB Albuquerque.

anchorman on most programs in the series.

Agency for Gulf is Young & Rubicam, Inc.

Aluminum To Sponsor 'Profiles of Courage'

New York — Following on the heels of Gulf's "instant special" renewal is the announcement that Aluminum Limited (Alcan) has purchased alternate week sponsorship of *Profiles in Courage*, NBC-TV's series based on the Pulitzer prize-winning book by the late President John F. Kennedy.

This marks Aluminum's first use of television since 1961 when it sponsored *Omnibus* on NBC.



What makes a great salesman?

In 1903 an obscure bottle salesman decided to make money by inventing a new product—a product that would be used up, thrown away, and repurchased. Standing in front of his mirror one morning, King Camp Gillette came up with the answer—a safety razor that used thin, disposable blades.

To get his razors into circulation

as quickly as possible, Gillette had the government furnish every World War I soldier with a free razor. Then, after selling thousands of razors, he decided the razor should be used primarily to sell *blades*. Gillette reduced the razor's price, and saw to it that millions were given away as premiums.

In a very competitive field, Gillette surged ahead because he believed in

improving his product and his merchandising. The Storer stations have paced competition in their markets by programming to individual community preferences—the kind of programming that consistently turns more listeners and viewers into *buyers*. In Milwaukee, Storer's great salesman is WITI-TV, an important station in an important market.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WJLB
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJLB-TV

Sponsor

OCTOBER 19, 1964 • VOL. 18, NO. 42

35 Air media: doorway to the U.S. Spanish-speaking market

Growing awareness of the market has triggered growing use of Spanish-directed media, particularly radio

36 Fact and fallacy about the Spanish-language U. S. market

How big is it? How high its income? How dominant the language? Is it brand conscious? How do you reach it?

41 Spanish-language air media open door to burgeoning market

In U.S. markets where the Spanish language is an important form of basic communication, radio and tv stations serving this ethnic segment find their audiences growing steadily

44 Spanish-language air media help newcomers

Spanish-speaking persons new in this country find the media helpful in "Americanizing," while they maintain ethnic ties with Spanish heritage

46 Want Spanish-language availabilities?

Here are the top reps in this field

49 What Spanish-language broadcasters think of Madison Avenue

Many large ad agencies and clients have a low-grade image among broadcasters in the Spanish-language field — and not just because many agencies ignore this media opportunity

52 Contests and premiums

Special promotions are popular in the Spanish-language field

53 Directory of Spanish-language stations

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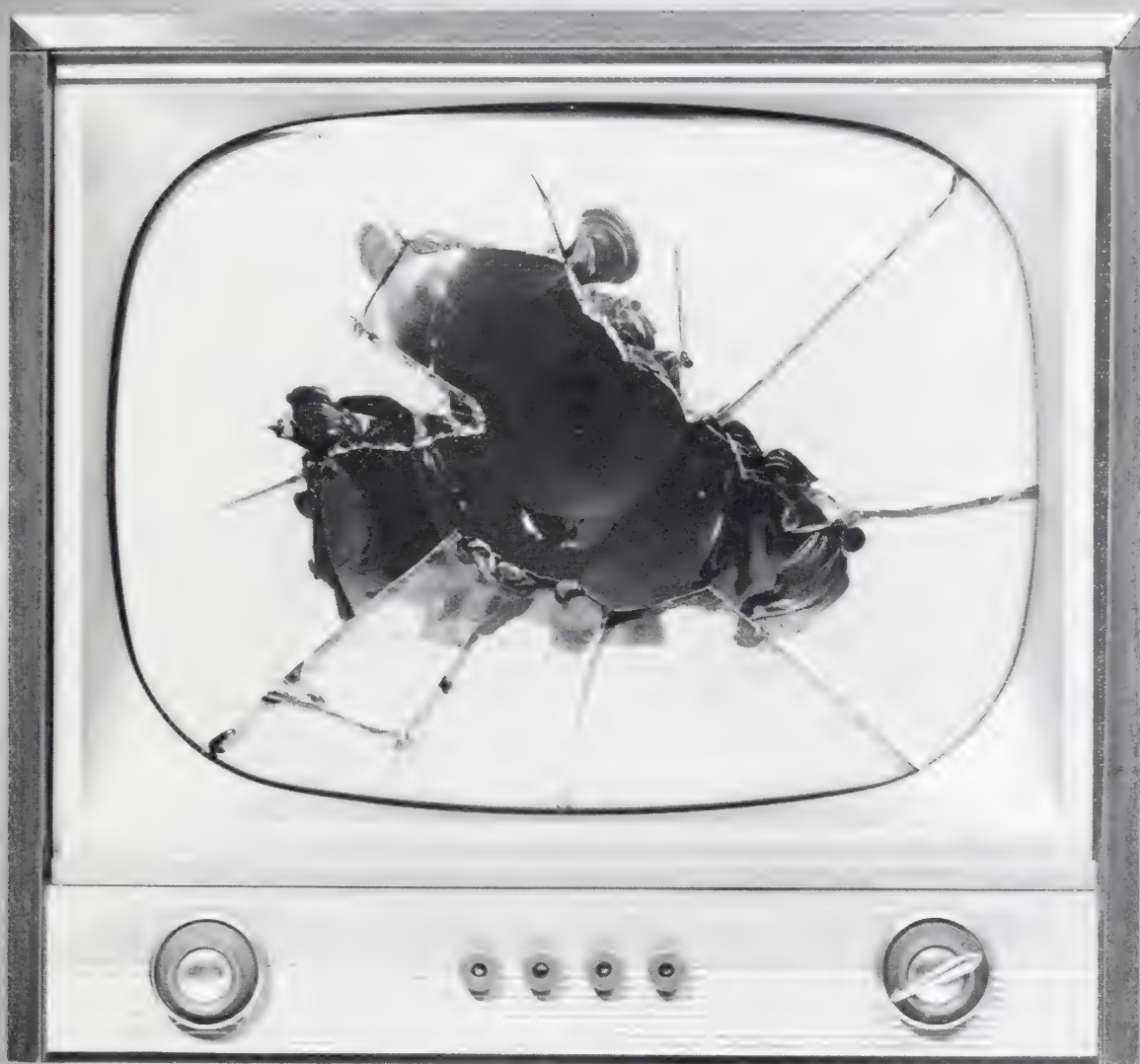
Dwayne R. Woerpel

Circulation Promotion

Gerhard Schmidt

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Watch out! We shatter old TV ideas!

That's what video tape (SCOTCH® BRAND, of course) is doing. There are more production improvements than you can shake a storyboard at. With this result: Today, there are very few tv commercials that can't be produced *better* on tape than on film or live! Surprised? Then at least have your next tv commercials costed out for tape, whether for local or national use.

Why *better* on tape? Incomparable "live" picture and sound quality, no danger of a live goof. Instant playback. Pushbutton-fast special effects, no lab processing. Your rewards: production speed (you may save weeks over film), convenience, peace-of-mind, and frequently, lower cost. Call



your nearby tv station or tape studio for specifics in terms of *your* commercials. Over 200 tv stations have already signed up for 3M's comprehensive new program to help advertisers and agencies create better commercials. *These stations have available a 25-minute demonstration reel, plus a variety of printed materials.* (If we haven't contacted your local station yet, write to the Magnetic Products Division, Dept. MCK-104, 3M Company, St. Paul, Minn. 55119.)

"SCOTCH" AND THE FLAID DESIGN ARE REG. TM. ©1964, 3M CO.

Magnetic Products Division **3M**
COMPANY



RINGMASTER KEN GRANT
IN THE
BIG TOP RADIO CENTER RING
SUNDAY 6:00 - midnight



K•NUZ
HOUSTON'S 24-HOUR MUSIC AND NEWS
National Reps.:
THE KATZ AGENCY, INC.
New York • Chicago
• Detroit • Atlanta •
St. Louis • San Francisco
• Los Angeles • Dallas
In Houston: Call DAVE MORRIS — JA 3-2581

Publisher's Report



Hottest issue at the NAB meetings

I'm writing this from beautiful Salt Lake City, where I've just sat through two hours of CATV and pay tv panels highlighting the first of the NAB fall conferences.

The weather was hot and so were the panelists. NAB pitted some CATV operators against some broadcasters who weren't. Toward the end the fur was flying.

Right now CATV is the newest in a long line of industry crises. This is one that is destined to be around a while. It's one, too, that has special significance for national and regional advertisers as well as broadcasters and the public.

While the NAB session didn't settle anything it certainly pinpointed the problem and indicated the direction in which broadcasters are moving. It also highlighted possible areas of legislation.

In recent weeks I've noted a shift by station operators regarding their CATV policy. It's pronounced and even appears to be in landslide proportions. It's engulfing not only broadcasters who were on the fence but many who were outspoken opponents only a short time ago.

The new policy: if CATV has to come (and it looks like it's here to stay), let's protect our interests and get into it.

An authoritative NAB source estimated for me that broadcasters already have a \$50,000,000 stake in CATV, that the 1500 CATV systems now operating serve two million homes, that about 180 new franchises are being granted each month. He also states that beyond question broadcasters will be the dominant force in CATV now that the floodgates are open.

So where's the argument?

Broadcasters sense the wisdom of controlling the CATV systems in their home markets, supplementing their own coverage with added service that they control. They also appreciate the favorable economics of outside systems as good business investments.

But there's a big question.

If suitable groundrules aren't quickly established what will happen to their tv stations?

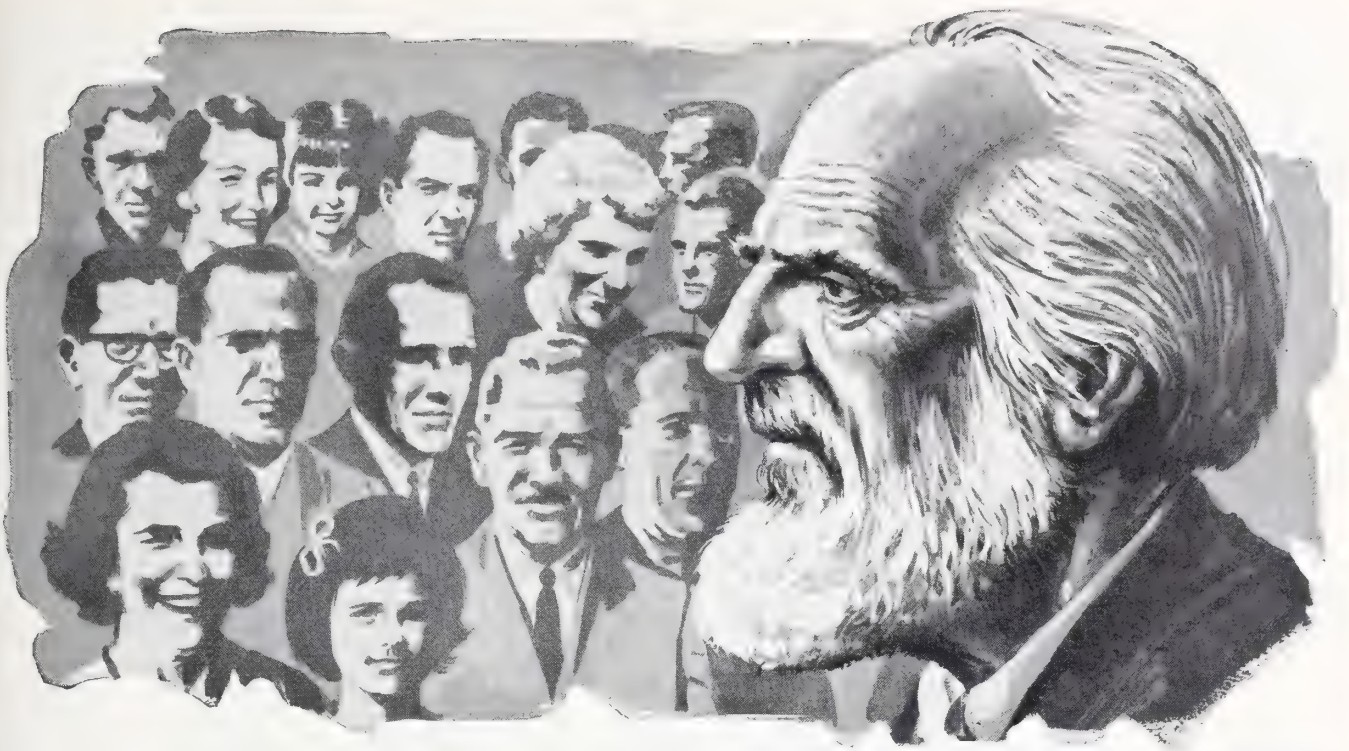
How can they be certain that CATV operators not concerned with ownership of tv stations will give them fair treatment?

And (the spectre in the distance) what will the advent of pay tv, possibly aided by the honeycomb of CATV setups everywhere, do to their tv operations?

Of course there are many broadcasters, notably those in small markets, who are opposed to CATV on any count and look at it as a mortal enemy that threatens the continuing existence of their tv stations.

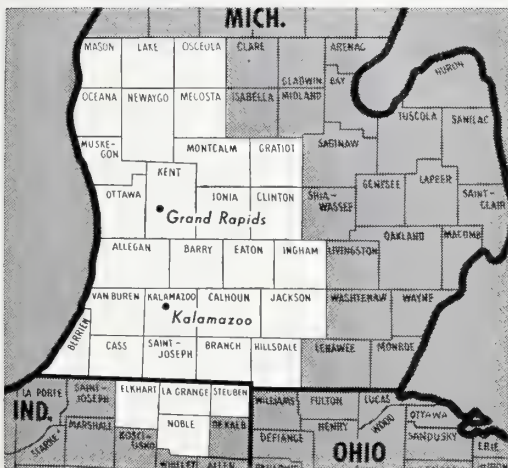
Joe Sample, head of KOOK-TV Billings, Mont., and son of the one-time president of Blackett-Sample-Hummert, is a small-market operator. He expressed his opposition in clear, forthright language and recommended that cable systems be required to operate in the public interest by not duplicating a local station's programming within its grade B coverage area, by not degrading a local station's signal when carried, by not licensing tv stations with cable interests in the same area (a point not concurred in by many tv station interests) and by requiring that net programming on cable systems come from the nearest stations.

Norm Glenn



YOU MAY NEVER SEE 410 DESCENDANTS*—

WKZO-TV MARKET
COVERAGE AREA • NCS '61



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

BUT... WKZO-TV Breeds *Followers* in Greater Western Michigan!

WKZO-TV propagates more viewers for its advertisers than any other Michigan station outside Detroit. Here's what NSI (July, '64) shows:

- 9 a.m.-midnight, Sunday through Saturday, prolific WKZO-TV delivers 29% more homes than Station "B."
- 7:30 p.m.-11 p.m. Sunday through Saturday, WKZO-TV begets 53% more viewers than Station "B."
- 9 a.m.-noon, Monday through Friday, WKZO-TV's viewing population explodes to 166% more than that of Station "B."

Let your Avery-Knodel man show you all the vital statistics on WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*410 descendants survived John Eli Miller when he died at 94 in 1960.



The Feltzer Stations

RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION

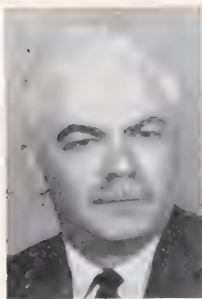
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLN-TV LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives



JEWEL

What makes the "sell" tick? Every element — from concept through testing — is balanced on that single jewel we label "communication." The radio/tv commercial corpses interred in the files of failure probably do not have their terminal ailments stamped on their covers, but in most cases the breath went out of them because they failed to communicate. Perhaps — because communication lets the balance wheel swing both ways — it would be better said that what they thought was being sent wasn't what was received.

In a political year it is perhaps simple for the adman to see the "invisible" wall that often separates Southern drawl from New England twang, yet remain unaware of the stony partition that keeps his message from being received even though it is delivered in neutral, no-accent phrasing.

Admen also too often assume that English-language commercials reach into foreign-language U.S. homes with only slightly reduced impact. (After all, goes the argument, isn't America a melting pot that absorbs its foreign-tongued immigrants?)

Such philosophies, to borrow from Ira Gershwin's lyric, ain't necessarily so. In the case of six million-plus Americans who speak Spanish, a growing body of research shows that a special air-approach pays sales dividends.

The broad and penetrating report on this country's largest foreign language broadcast activity, Spanish-language programming, — by SPONSOR's Charles Sinclair — begins on page 35. One needn't be a marketer of frozen tortillas to find it of value.

Sam Elber

LETTERS

Much on the Scene

In the Oct. 5 issue of SPONSOR magazine, I came across an item in Sponsor Scope titled "Last in action among rep pioneers," where—in your reporter alluded to the fact that John Blair assigned himself to chairman of the board of John Blair & Co. and inferred that Mr. Blair has become inactive in the operation and direction of this company. Well, sir, nothing can be further from the truth!

John Blair is the operating head of John Blair & Co. The reason for his elevation to chairman of the board simply was made because of the expansion of this organization and the need for greater top management administration.

John Blair & Co. and its divisions, namely Blair Radio and Blair Television, are the largest in the industry and cannot be administered without top people. Arthur M. McCoy, president of John Blair & Co., was named to this post to assist Mr. Blair in carrying out the many complex problems facing an organization of this size on a day-by-day basis.

MILTON RICH

*Advertising Director
John Blair & Co.
New York*

a er O!

I wanted to express our appreciation for the lead item under Sponsor Scope in your Oct. 5 issue.

There is a slight matter of spelling I should call to your attention—one on which we frequently slip up ourselves.

The name of the firm should be spelled Stouffer rather than Stauffer, as you have it.

JERRY CONN

*Account Supervisor
Public Relations Dept.
Ketchum, MacLeod & Grove, Inc.
Pittsburgh*

Ayers Welcome

In your Sept. 8 issue under "The Changing Scene" regarding the story about Peters, Griffin & Woodward opening an office in Charlotte, N.C., we would like to

welcome PGW as the second radio and television representative with offices in Charlotte.

The Charlotte office of the James S. Ayers Co. was opened in June, 1955, and Guy Vaughan, Jr., vice president, has been manager of the office for the past seven years.

Buck Vaughan joins me in welcoming PGW to Charlotte.

JAMES S. AYERS

*President
James S. Ayers Co.
Atlanta, Ga.*

Dept. of Clarification

With reference to your article on "Why Not Get Technical," [Sept. 8] under classes of radio stations, the following statement is made:

"Daytime stations are usually assigned local channels. They operate with low power between local sunrise and local sunset."

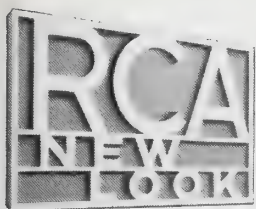
Actually, daytime stations are usually assigned to clear and regional channels and almost never to local channels. Their power may vary from 250 watts to 50,000 watts depending upon the channel.

HAYWARD L. TALLEY

*President
Talley Radio Stations
Litchfield, Ill.*

ED NOTE: AM Radio Sales explained that in an attempt to simplify information on the assignments of daytime station the subject was oversimplified. The rep firm issued the following statement for clarification.

Prior to 1959 the FCC assigned daytime stations to some of the clear-channel station frequencies. These were known as Class II stations. They were operated with varying powers, some of them rather high power. The Clear Channel Broadcast Stations maintained there was enough daytime skywave from the daytime Class II stations to give them interference. After 1959 no more daytime assignments were made to clear channels and all daytimers after that date were put on local channels. There are, however, a number of daytime Class II stations still operating on clear channels.



FM Transmitters



A whole new line of the finest in FM transmitters 5-kw...10-kw...20-kw... designed for Stereo

RCA gives you the FM Transmitter you want... with everything that is new and exciting... new-improved stability, simplified operation, space-age styling, full-fidelity sound. Designed for the exacting requirements of FM stereo. Provides excellent performance in monaural and multiplex as well. Ready for remote control and automatic logging.

IMPROVED STABILITY. New circuitry means a new kind of stereo and multiplex performance, with stability never before possible.

SIMPLER OPERATION. New simplified exciter eases operation and maintenance, resulting in greater dependability.

NEW STYLING. Convenient new height, with eye-level metering and space-age colors, combines operating convenience with modern decor.

POWER EXPANSION. All three transmitters are housed in identical enclosures. Field modification of a 5-kw or 10-kw to higher power requires changes only in the basic power-determining parts.

FULL FIDELITY DIRECT FM. The famous RCA direct FM principle, first used in FM transmitters built in 1941, is your assurance of full-fidelity sound.

These are the exciting new transmitters to put your station ahead in FM. Be the first in your market to own one! RCA Broadcast and Television Equipment, Bldg. 15-5, Camden, N.J.



THE MOST TRUSTED NAME IN RADIO

CHARLOTTE IS A DAISY



Metro Charlotte is just the golden center. The full beauty of the market — 75 miles in diameter — is yours for the plucking when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS . . . a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. And he doesn't soft petal it!

**WBT RADIO
CHARLOTTE**



Jefferson Standard Broadcasting Company

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

October 16, 1964

A very straight-faced Supreme Court will soon examine in full conclave a 1960 tv commercial showing an alleged shave of a piece of sandpaper with the aid of Colgate-Palmolive's Rapid Shave cream. The high court will hear argument by the Federal Trade Commission that the mockup of loose sand on Plexiglas was deceptive. The court will decide whether the FTC should have the final word on what can and what cannot be used in tv camera dramas of product capabilities.

The Supreme Court's decision to hear this case indicates that it is fully aware of the smashing national impact of the television commercial on the advertising of American goods--and on the general economy which is being propelled by advertising.

Even a few years back, the advertising puff would have seemed like a tempest in a teapot. What if there was a bit of exaggeration in portraying the marvelous "moisturizing" powers of Rapid Shave with the mockup? Attorneys for Colgate and its advertising agency, Ted Bates, defending mockups in general and this advertisement in particular, have told the Supreme Court the matter is "trivial" and not worth the court's valuable time.

Lower courts have leaned similarly. In two instances, they have chided the FTC--in Rapid Shave, and Carter's Rise cases--for over-strict ruling that would make all mockups subject to attack. Appeals Courts said there should be no bar to substitute materials for camera use, unless they show the product as doing what it could not do in real life.

In the particular instances, the Appeals Court found both Rapid Shave and Rise commercials deceptive.

The commission holds that courts cannot decide the mockup issue. FTC claims it is up to agency expertise to decide when the public is being deceived by mockups on tv, or any kind of advertising.

The broadcaster has a big stake in the whole matter. As NAB's Code director Howard Bell recently pointed out, the consumer becomes as irritated with the station as with the advertising he sees on it, when the commercials are patently bad. The media's whole stature as a reliable representative of product is endangered when viewers feel they've been led down the garden path.

A voluntary drawing back from this ground of FTC challenge might have been a more tactful course for the advertiser and agency involved. But horns have locked, and the decision will make a point of reference for the FTC for the rest of the tv commercial's natural life, if the high court upholds the agency's "right of expertise."

The impact will travel through commercials in production and planning.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

The mockup issue will be one more aspect to be included in NAB's continual revamp of its code rules.

The FTC attorneys have been smarting under mild twitting by Appeals Court's reminder that on tv ice cream had to be mashed potatoes, under camera lights. The commission's brief tells the Supreme Court grimly that it is perfectly able to decide when a mashed potato substitute is necessary and legitimately portrays ice cream. But the commission says it is just as well equipped to determine when substitutes are deceptive.

In the Rise shaving cream case, the Appeals Court upheld FTC's order that ruled off the Rise use of thickened foam for its own commercial bow, and a swiftly collapsing water-foam for brand X. This particular mockup was clearly deceptive said the court--but FTC was to rewrite the order easing strictures on non-deceptive mockup use.

A similar ruling was handed down by Appeals Courts on the Colgate-Palmolive case. On the second remand, FTC again stubbornly rewrote the order in wording Colgate and Bates felt was much too broad. The order would make the commission the final arbiter on any use of non-genuine materials used in commercial mockups.

The commission put down the Colgate plea for modifying this order and scolded both FTC and Colgate-Bates counsel for "extreme arguments" during court hearings. The commission said it would clear up any ambiguities here and now: "The Supreme Court has frequently reminded the federal administrative agencies" that when ambiguities arise, it is the duty of the agency to clear them up, "not its lawyers arguing on appeal."

Nevertheless, FTC attorneys' brief to the Supreme Court still uses fairly extreme language. It refers to "sham" and "rigged experiments," and says if such mockups are permitted, television can never realize its potential as a medium for bona fide showing of what products can do. The FTC brief scolds the Appeals Courts for substituting their judgment for the agency delegated by statute to decide these matters.

Actually, the Appeals Court in the Rise case upheld much of the FTC claims. It found the use of the mockup deceptive, and warned advertisers not to use substitute materials unless they were necessary to overcome photographic problems. The courts also upheld FTC's duty to pursue a case long after the offending advertising has been withdrawn.

But human psychology being what it is, the Fifth Circuit Appeals Court's eloquent and rather whimsical decision on Rise shaving cream may have put the commission's back up the crucial notch to bring the earlier Colgate case to the Supreme Court. "Everyone knows that on tv," sighed Judge John Wisdom, "the lily must be painted... coffee looks like mud..."

FTC's crucial May, 1963, order to Colgate and Bates warns against unfairly and deceptively advertising "any product."

Mildred Hall

**The great thing about radio
is you can turn it on...**

...and hear things like:

**WABC's exciting pro football
coverage by Otto Graham.**

**WXYZ's exposé of
political payoffs in Detroit.**

**KQV's Emperor Hal Murray
good-humoring the get-up hours.**

**WLS's behind-the-scenes look
at Chicago jail conditions.**

**KGO's Jim Dunbar trading
telephone barbs with an irate Bircher.**

**KABC's "Personal Portrait"
closeup on Upton Sinclair.**

**Radio...one of the good things
about America.**

**ABC Owned Stations...six of the best things
about Radio.**

**WABC NEW YORK • KQV PITTSBURGH • WXYZ DETROIT
WLS CHICAGO • KGO SAN FRANCISCO • KABC LOS ANGELES**



Don't Worship Figures, Warns K&E President

New York — Underscoring the "growing tendency to confuse numbers with reality," David C. Stewart, president of Kenyon & Eckhardt, Inc., last week told the Magazine Promotion Group that whenever a broadcaster begins to "concentrate, not on the reality of his service, but on the symbols and numerical evidence he finds in ratings, and audience figures, and stock prices, and P&L statements, then he starts inevitably on the downhill road."

Stewart added: "And I would be less than honest if I did not tell you that some broadcasters and network officials are on this road today."

In making his point about the numbers game, Stewart cited all major media as guilty of the tendency to worship figures and statistics as entities in themselves and not as "mere symbols, and at best partial evidence of something far more important and substantial."

Although stressing the need for numbers, figures and statistics, Stewart said: "We must also realize—and this applies to all businessmen, all advertisers, all agencies, all media, in this computer age—that there is a great danger in numbers, and a danger for the men who use them."

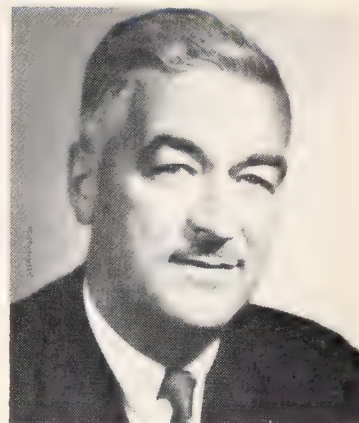
Stating his case in tv terms, Stewart said: "Great stations and net-

works start with original and forceful ideas. No great station or network has ever been conceived as an advertising medium. Every great station and network has been conceived as a service to viewers."

Whenever a broadcaster forgets this, Stewart pointed out, he starts on the downhill road.

Applying the philosophy of service to all business operations, the K&E president declared: "The consumer-goods companies which are in trouble today are almost invariably those which, in the midst of their statistics, have forgotten or don't fully understand the concept itself."

Summing up, Stewart told his audience: "All of us, as publishers, advertisers, agency men, and broadcasters, must avoid this numbers trap, must concentrate on the funda-



Stewart . . . "mere symbols"

mental principles of our business, and must attempt to express these principles more fully and more meaningfully than mere numbers can ever do."

FCC Doctrine 'Worst Kind of Censorship' - - Howell

Salt Lake City — Slapping the FCC Fairness Doctrine as the "worst kind of censorship," chairman Rex G. Howell of the NAB's Radio Board of Directors, last week said the commission did well in requiring broadcasters to exercise fairness in handling controversial issues, but complicated the problem by taking the final judgment away from the broadcaster and trying to spell it out for him.

In this respect, Howell told broadcasters assembled for the first of eight NAB conferences to be held across the country, the FCC is much like the guest at a party who thanks his hostess for having been served "a nice meal . . . what there was of it." Having realized his blunder, the guest quickly explains that "there was plenty of it . . . such as it was."

Howell argued that the FCC made the same mistake by not only endorsing fairness but "saying too much — and nullifying an otherwise clear-cut statement by adding confusing verbiage of dubious propriety."

The broadcaster added: The problem lies in a government fiat that *requires* of us to do something by formula. It is a matter of prescribing the method, rather than the desired result."

We do not need new laws or rules, Howell concluded. "The FCC should continue to encourage the voicing of controversy in the air, but it should recognize the basic inconsistency in a policy which insists that the execution of fairness will be closely supervised."

Embassy Sales up 150%

New York — The syndication sales curve would appear to be soaring at Embassy Pictures with announcement that the tv division's sales through October are up 150 percent over the same period last year.

In addition, E. Jonny Graff, vice president of the operation, pointed out last week that the September sale of product to 10 stations was proportionately higher than Embassy's monthly average.

NAB CITATION



Lt. Co. Samuel R. Loboda, leader and commanding officer of the U.S. Army Band & Chorus, receives a special Citation of Merit award from Willard Schroeder, chairman, NAB joint board of directors, and general manager of WOOD-AM-FM-TV Grand Rapids, Mich. The award was in recognition of Loboda's composition, "The Broadcaster's March," written in honor of the radio-tv industry.

Y&R Exec Offers Checklist on Media Plans

Colihan in Dallas speech stresses thoroughness, practicality, progressiveness in media strategy

Dallas — Discussing media plans "where the money goes out in chunks," William J. Colihan, Jr., executive vice president of Young & Rubicam, last week outlined a check list of considerations in buying broadcast, print and other vehicles to showcase a client's product. Among the elements cited were thoroughness, practicality, progressiveness and whether or not the plan is measure-minded.

The outline on media plans was part of a talk on over-all ad strategy delivered by the agency executive at the 33rd annual Financial Executives Institute Convention in Dallas.

Giving his audience a typical example of a media plan, Colihan first asked: "Is it thorough? Is this last year's plan all over again? Maybe it should be? But did they consider other approaches? Did they have some alternates? We

don't ask for nine plans so we can choose. We just want to be sure they thought all around and through the media problem."

Next, he asked: "Is this media plan progressive? That's what they're not all too often. Did they try to think different before they came back with a standard list?" Colihan added that some of the "most spectacular successes I know of have been scored by imaginative media thinking."

Continuing his rhetorical questions, Colihan asked: "How about measure-minded? Of course all media plans are measure-minded. They show us the circulation and — wait, that's old hat. We want the audience, too — the whole universe that is exposed to our advertising. That includes pass-along readers and a breakdown of viewers. And we want the number of our prospects in that audience. And the *reach* of our total effort or various parts of it . . . what percentage it will get to. And the *frequency* — how often they will be exposed. And maybe we want *r&f* by quintiles — are we putting too much of our effort against heavy tv viewers and missing the light viewing 20 percent?"

Media measures are endless, Colihan concluded. "Just be sure your plan shows proof of measure-minded media thinking," he said. Continuing, Colihan asked: "Is it practical? That's a hell of a reach and frequency argument for sky-writing, Charlie, but does it make sense for the product, the corporation? Are we *not* using some prime medium because of prejudice — the chairman's wife doesn't like tv?"

Colihan's final question on the media plan was: "Is it optimistic? Do you get a picture of those prospects out there everywhere or in Columbus, Ohio, where we have a problem seeing our ad, hearing our commercial, being moved toward our product? You in particular who can feel money circulate should be able to feel advertising circulate. That's money translated. Does it feel good?"

July Network Billings On Upswing

New York—TvB reports a 5.9 percent boost in estimated net time and program billings for network television for July, 1964, as compared with the same month last year.

Total billings jumped from \$66,405,800 to \$70,316,200 during the month.

TvB also records a 7.8 percent

hike in billings for the first seven months of the year, from \$592,716,800 in 1963 to \$638,835,100 in 1964.

According to the July figures, the largest percentage increase in net time and program billings was a 14.2 percent boost in Monday-Friday daytime (see chart). Nighttime billings were up 5 percent.

NETWORK TELEVISION NET TIME AND PROGRAM BILLINGS BY DAY PARTS

(Source: TvB/LNA-BAR)

	July			January-July		
	1963	1964	% Chg.	1963	1964	% Chg.
Daytime	\$17,988.6	\$19,486.1	+ 8.3	\$158,962.5	\$165,888.8	+ 4.4
Mon.-Fri.	14,517.1	16,578.3	+14.2	122,639.5	127,094.1	+ 3.6
Sat.-Sun.	3,471.5	2,907.8	-16.2	36,323.0	38,794.7	+ 6.8
Nighttime	48,417.2	50,830.1	+ 5.0	433,754.3	472,946.3	+ 9.0
TOTAL	\$66,405.8	\$70,316.2	+ 5.9	\$592,716.8	\$638,835.1	+ 7.8

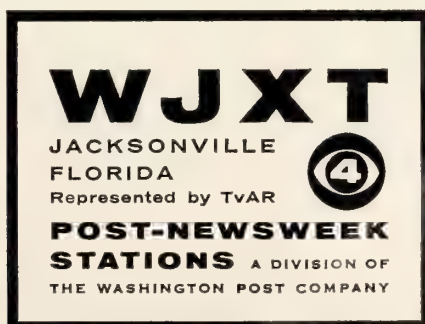
NETWORK TELEVISION GROSS TIME BILLINGS BY NETWORK MONTH-BY-MONTH 1964

(Source: TvB/LNA-BAR)

	ABC	CBS	NBC	TOTAL
January	\$18,474.6	\$29,134.7	\$26,801.0	\$74,410.3
February	18,330.4	27,716.2	25,822.4	71,869.0
March	18,980.2	30,051.9	28,966.4	77,998.5
April	18,159.0	28,852.3	27,467.4	74,478.7
May	17,859.4	30,189.9	27,290.4	75,339.7
June	18,153.4	28,199.3	25,820.4	72,173.1
July	17,633.9	29,838.9	27,541.5	75,014.3

Figures for April changed as of October 6, 1964.

*Television is the only
efficient way to reach the
49-county North Florida/
South Georgia regional market,
and WJXT, Jacksonville
is the only television station
to blanket the total area*



Broadcaster Predicts Congressional Curb on Spots

WHP'S Sansbury tells AWRT audience that "bad apples" will spark congressional action

Philadelphia — Blaming the "bad apples in the industry basket," Cecil M. Sansbury, executive vice president of WHP Harrisburg, Pa., foresees the day when Congress will move in and set limitations on how many commercials a station can air similar to those in NAB's Radio and Tv Codes.

Sansbury declared that the Rogers Bill, aimed at prohibiting the FCC from restricting or limiting commercials, was no "real manifestation of love and affection from the Congress. I personally consider this just another instance where Congress suddenly decided that a regulatory agency had gone too far and was in fact getting into a sacred province of the lawmakers," he added in his keynote speech before the mid-eastern conference of the American Women in Radio and Television.

Citing the wide difference of opinion as to the proper legal function of regulatory agencies, the FCC in particular, Sansbury declared: "Suffice it to say, the end result has been a great deal of confusion

as to not only the real authority of the FCC, but the intent of the commission in many, many areas. And we might add that judging from the frequent dissents there is a division in the thinking of the seven august commissioners.

Sansbury cited a case in point. "If you think everything is black and white," he said, "consider this situation: Radio station A says in its renewal application it will run 900 spot announcements per week; station B says it will run 2000. Now, supposing that three years later station A admits it ran 1000 spots, 100 more than promised, while station B did as promised, running 2000 spots. In the eyes of the commission, station A is in trouble by the 'promise versus performance' yardstick, even though it still was 50 percent under station B.

The broadcaster continued: "Now, how would you find, ladies of the jury? Would you penalize station A for being a bit more successful than anticipated, holding up its license? Or would you finally decide that the real offender was

station B, a radio facility guilty of overcommercializing."

With the Rogers Bill preventing the FCC from calling the 2000 spot station on the carpet, Sansbury said, "and with the 'promise versus performance' requirement, it goes without saying that station A alone will be nailed. But, considering the premise of operating in the public interest, which decision would be right?"

Sansbury said that his "hunch is that one of these days there will be guidelines for commercials, specific limitations ala the NAB Radio and Television Codes, and not voluntary either, but rather via a bill passed by Congress and the request of the commission. Why? Simply because there are just enough bad apples in the industry basket to justify, to the commission, such absolute controls."

New Sales Forecast Tool Is Based on Predictions

Washington, D. C. — Lessons learned in forecasting election winners via the computer have been applied by C-E-I-R, Inc., to development of a new sales and profit forecasting technique for use by the D.C.-based research company's clients.

According to C-E-I-R, the new "method permits companies to forecast more accurately sales, both by product and by regions, several months, and in some instances, years, in advance." The firm also notes that profits, to the extent they are dependent on sales may also be projected through the technique.

It was also pointed out that fluctuations in the economy as a whole are taken into account by the technique, and that forecasts made by the technique have "surpassed previous methods in accuracy by as much as 100 percent in some cases.

A major benefit cited is that the new system enables sales executives to discern very early sales territories and product lines that are slipping and need corrective action.

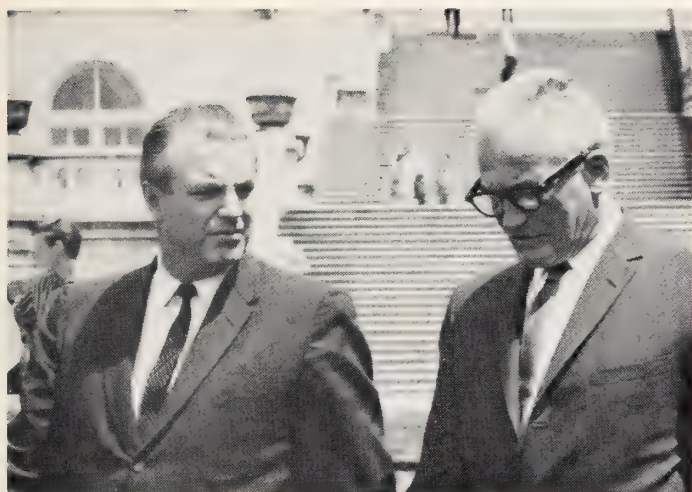


Elizabeth Bain, AWRT national president, congratulates Cecil Sansbury, executive vice president of WHP-AM-FM-TV Harrisburg, Pa., keynote speaker at AWRT's recent mid-eastern area conference. Pictured, from left, are Patti Sealright, area vice president; Marion Granger, conference chairman, WIBF Jenkintown, Pa.; Miss Bain; Sansbury; Doris Graham, "Tv Guide" and president of AWRT's Philadelphia chapter.



If it's newsworthy **JOSEPH McCaffrey** will comment on it

Joseph McCaffrey is one of the most widely-quoted, highly respected political reporters working the Hill. He is quoted frequently in "The Congressional Record," the official report on the proceedings of the U.S. Congress. On his 20th anniversary in broadcasting this year, Congressional leaders of both parties took time out to pay tribute to McCaffrey's outstanding contribution to the news media.

A key member of our 25-man staff of news and public affairs specialists. McCaffrey helps make WMAL-Radio and WMAL-TV the news authority in the Nation's capital.



News Authority in the Nation's Capital

 **wmal** radio and television 

Daren F. McGavren Co.

Harrington, Righter & Parsons, Inc.

Evening Star Broadcasting Company, Washington, D. C.

AM-FM Radio Revenues, Profits All Up In 1963, Says FCC Financial Report

Washington — In 1963, network radio had its first profitable year since 1954. All revenues and profits were up in the whole AM-FM service over calendar 1962, which had racked up big gains over 1961. The cheerful news is reported in FCC's 1963 Financial Report on AM-FM Radio (released too late for last week's SPONSOR).

FCC reports total radio and tv revenues of more than \$2.25 billion, up 7.4 per cent over 1962, and before-tax profits of \$398.1 million, up 12.1 percent over previous year. (Detailed figures on tv were released in July. See SPONSOR, July 27, p. 3.)

Radio broadcast revenues in 1963 were \$681.1 million, a 7.1 percent gain over 1962. Before-tax profits were \$54.9 million, a gain of 26.2 percent over 1962, which itself set a fast pace with profits of

\$43.5 million, up 48 percent over 1961.

The four nationwide radio networks as a group reported pre-tax profits of \$929,000, with \$34.6 million revenue topping \$33.7 million in expenses. Profits are attributed to increase of revenues by 9.7 percent and reducing expenses by .7 percent compared with 1962 networking, when \$31.5 million revenue and \$33.9 million expenses left a \$2.4 million deficit.

Total radio time sales were \$711.7 million, an increase of \$46.5 million over 1962. Local time sales accounted for \$449.7 million, 63 percent of total sales. Network time sales were \$41.8 million, up from \$37.3 million, but same 6 percent of total times sales as in 1962, and back to 1959. National spot accounted for \$220.2 million, 31 per-

cent of total, as in 1962. Percentage gains for each type of revenue in 1963 were: 12 percent network time sales; 6 percent national spot and 7 percent for local time sales.

Metropolitan area stations accounted for nearly 70 percent of all radio broadcast revenues and 78 percent of total profits although there are only 1483 metropolitan stations out of total of 3685 AM and AM-FM stations. (figures do not include independent FM operations). Average broadcast revenue of profitable station was almost twice that of unprofitable: a ratio of \$201,082 to \$112,894. Metropolitan stations accounted for 87 percent of national spot and 64 percent of local time sales.

Some high-water marks in before-tax profits in metropolitan areas: New York, \$7.9 million with 32 stations; Chicago, \$5.9 million with 29 stations; Los Angeles-Longbeach \$4.8 million with 31 stations.

FM continues to have an uphill battle going it alone. The 323 independent FM's reporting had loss of \$3.2 million on revenues of \$11.4 million. However, the 1963 independent FM revenue is up 22.6 percent over 1962, while losses stayed pegged at 1962 figure. Total revenue of all FM's, including AM-FM combinations, reached \$16.3 million. AM-owned FM stations generated revenues of \$4.9 million, up 6.5 percent from 1962.

BROADCAST REVENUES, EXPENSES AND INCOME OF NETWORKS AND STATIONS OF RADIO* AND TV BROADCAST SERVICES

1962-63
(In millions of dollars)

Service	1963	1962	Percent Change 1962-63
Total Broadcast Revenues			
Radio	\$681.1	\$636.1	7.1
Television	1,597.2	1,486.2	7.5
Industry Total	\$2,278.3	\$2,122.3	7.4
Total Broadcast Expenses			
Radio	\$626.2	\$592.6	5.7
Television	1,254.0	1,174.6	6.8
Industry Total	\$1,880.2	\$1,767.2	6.4
Broadcast Income (before Federal Income Tax)			
Radio	\$54.9	\$43.5	26.2
Television	343.2	311.6	10.1
Industry Total	\$398.1	\$355.1	12.1

*Includes AM and FM broadcasting.

NOTE: 1963 radio data covers the operations of four nationwide networks, 3,832 AM and AM-FM and 294 independent FM stations. Excluded are 72 AM and AM-FM stations and 29 independent FM stations whose reports were filed too late for tabulation. 1962 data is for four nationwide networks, 3,698 AM and AM-FM and 279 independent FM stations. 1962 TV data covers the operations of three networks and 544 stations. 1963 TV data covers the operations of 3 networks and 565 stations.

Silverbach Named VP At 20th Century-Fox

New York — Alan M. Silverbach, an 18-year veteran with 20th Century-Fox, has been upped from director to the newly created post of vice president in charge of syndicated sales for the firm's tv division.

In making the announcement, William Self, executive vice president of the tv company, noted that "the appointment of a vice president in charge of syndicated sales is designed to strengthen the syndication arm of our company."

Silverbach will be responsible for both the domestic and international syndicated operation for 20th-Fox Tv.

A vice president in charge of national sales is expected to be chosen in the near future, according to a company spokesman.



You wouldn't run newspaper screen in McCall's.



Why put this on Channel 2?

When it comes to getting all you can out of your TV dollar, putting a commercial on film is about as effective as running a 55-newspaper screen in a slick magazine that will take 120.

For TV advertising, you want the medium that's absolutely *compatible* with TV. That's video tape.

Why do TV and tape go so well together? Because they both deal with the same raw material—electronic impulses.

When you shoot your commercials in video tape, you dramatically increase the quality of picture and sound. Tape gives added impact to your message, because it's completely adaptable to electronic transmission.

In short, your potential customer sees and remembers your product more favorably and a lot more clearly.

At Videotape Center, we make the most sophisticated commercials. With our modern Edimation equipment, we do any editing job quickly and accurately. (And we do it right before your eyes—so that top creative people can be in on important decisions.)

The people you work with at Videotape Center are the best in the business. They have the taste and experience to provide whatever your board requires. And if you have a problem in editing, lighting, or special effects, you can trust them to solve it.

Videotape Center, 101 West 67th St., **TR 3-5800**

Please fill me in on Videotape Center and the advantages of putting my next commercial on video tape.

Name _____

Title _____

Company _____

Address _____

City _____

State _____

Videotape Productions, Inc. 3M
A SUBSIDIARY OF 3M COMPANY

Agencies, Studios, Stations Join In Field Tests of Magnetic Recorder

New York — A new magnetic disc recorder, making a bid to unseat the tape cartridge as a radio spot vehicle, is being tested by 10 of New York's leading advertising agencies, 12 top recording studios, stations WCBS New York, KYA San Francisco and KLIV San Jose, Calif. The tests are expected to run well into November.

A spokesman for BBDO told SPONSOR that his agency was pleased with the playback quality of the new recorder when transferring electrical transcriptions to tape, a recurring problem when spots are sent local stations.

The new device consists of a disc made of the same material as recording tape, but double the thickness, and a recorder. The disc is slipped into a slot in the recorder and automatically cues itself. A press of a button and it plays.

The unit is being tested by

Ampex Corp., which is unwilling to say exactly when the new device will go into production. Ampex admits it faces a problem in the fact that many stations have sizeable investments in cartridge equipment, but the company feels that the disc recorder has eliminated "so many of the drawbacks of the cartridge" that both agencies and station will ultimately accept it.

While prices have not yet been determined, Ampex said the new recorder would be competitive with existing systems. In addition to its function as a commercial vehicle, the magnetic disc can be used to dub program material such as records and telephoned news reports.

Comedy of '30s, '40s Sparks Chase & Sanborn

New York — Chase & Sanborn, one of radio's early "big-time" sponsors, will celebrate its 100th anniversary with a 55-minute special show on NBC radio featuring comedy highlights of the old *Chase & Sanborn Hour* of the 1930s and 1940s.

Host of the show will be Edgar Bergen who will tie the taped excerpts together with the aid of his traditional pals, Charlie McCarthy and Mortimer Snerd.

In announcing the radio special, it was pointed out that the program will consist of comedy segments from the original shows, not re-creations or re-enactments. Among the stars to be heard are Fred Allen, Mary Pickford, Don Ameche, W.C. Fields, Eddie Cantor and Jack Oakie, to name a few.

Henderson Joins in New Production Firm

New York — Skitch Henderson, musical stalwart and occasional purveyor of products on NBC-TV *Tonight Show*, has joined forces with three other advertising-broadcast veterans to form Clef 10 Productions, Inc., a new firm which will

produce commercials, background scoring and "a complete range of musical services for the communications industry."

Announcement of the new company was made jointly by Henderson and Gerald Auerbach, president of The Communications Group, parent firm of Clef 10.

Joining in the operation, which will be headquartered on W. 54th St. in New York, will be David Savage, who was named president of Clef 10, and Charles Barclay, vice president and general manager.

Henderson will serve as creative director.



Skitch and other 'Cleffers'

New ABC Headquarters Are Under Construction

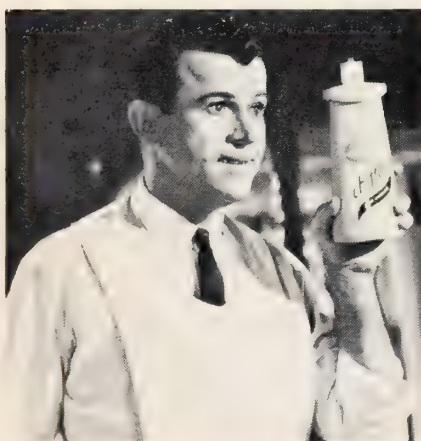
New York — The three major networks will soon be closer together geographically, if not competitively.

With announcement that ABC has signed a long-term lease for a building under construction on the Avenue of the Americas between 53rd and 54th, a time-buyer, or anyone else doing business with all three networks, will find himself in walking distance of each. CBS' new building, located between 52nd and 53rd streets, is almost finished, and NBC is in the RCA building between 49th and 50th.

The new ABC building will house the network's administrative offices.

ABC expects to occupy these new offices by June, 1965.

ARMOUR TV DRIVE



Using the comedy talents of Dennis Day, Armour Grocery Products Co. will stage a \$1 million "around-the-clock" television campaign for its dishwashing detergent, Acqua Lotion Chiffon. The 30-second spots will be seen in nearly every tv viewing segment. Early morning viewers will see the spots on NBC's "Today Show." During the day, the commercials will appear on a total of seven ABC shows. In early evening, "Ron Cochran and the News" on ABC will be the vehicle, and in the late evening hours the Chiffon spots will appear on NBC's "Tonight Show." Foote, Cone & Belding, Chicago, is the agency.



**“WGAR
is a
fink”**

This kid is completely disgusted with WGAR because our Betty Ott talked most of his gang into going back to school. Betty's program was called "Second Chance for Drop-outs" and it worked so well that it won the Cleveland Radio-TV Council award for outstanding public service. And praise from Cleveland

City Council and the Board of Education. From the Department of Health, Education and Welfare. From parents. From listeners all over Cleveland and northeastern Ohio.

GOOD SOUND RADIO
wgar
NB
50,000 WATTS

WGAR is the place to get real action—whether you're selling ideas or products. We don't have a dropout in our audience.

PEOPLES BROADCASTING CORPORATION • CLEVELAND, OHIO • MEMBER BLAIR GROUP PLAN

October tv spot to break records?

Consensus of key tv reps: October spot tv has all the earmarks of a two-way record maker, in terms of gross billings. First, the biggest October to date; secondly, the highest revenue ever for any one month. However, a shadow hovers over this huzzah. Bookings for November and December at this time are softer than they were a year ago. Spot schedules this fall started earlier than normally, with standard flight patterns of six to eight weeks. Means most of them will expire by first half of November. Reps, meantime, are keeping their fingers crossed. Average tv stations are expected to score richly in October over and beyond the revenue from national and local advertisers. Political campaigning is the source of the other lode.

Radio benefits from agency change

Nestle's Ever-Ready cocoa is back in spot radio, after a two-year lapse. The campaign will run from Oct. 26 to Nov. 27 in traffic time. It would seem the buy is epilogue to the story about a client who suddenly realized that a product of his was no longer on radio. Subsequently that client switched agencies. The central elements in this story are Nestle Co., Ever-Ready cocoa, McCann-Erickson, (the agency that until a few months ago had the cocoa brand), Van Zant, Dugdale & Co. (the agency now on Ever-Ready cocoa). P.S.: West Coast reps are grieved because McCann-Erickson didn't include radio in the latest media plan recommended to Continental Airlines.

Renewals begin for net daytime

The signs point to network tv daytime maintaining, in the first 1965 quarter, the towering billings pace that the medium is experiencing during the present quarter. Renewals have started to come in at a strong rate, even though notice time is six weeks off. For example, NBC-TV daytime is at least a third sold-out for the initial 1965 quarter. Adding to NBC-TV's bright outlook for that quarter are these two pieces of business with January starting dates: Coca Cola's High C Div. six commercial minutes a week for

52 weeks; Lehn & Fink, 35 commercial minutes a week over seven weeks. The High C order could come out to \$1.2 million for the year.

Gurlain, Elgin going radio

Another perfume brand, Gurlain (Gilbert), has joined the pre-Christmas parade on spot radio. Gurlain had been preceded by Chanel No. 5 and Lanvin in requesting availabilities. Also on the availability trail for a pre-Christmas schedule is Elgin Watch, out of Gumbinner.

Average home viewing up 8 percent

There's plenty of kick left in the growth appeal of tv viewing. Boding well for the new season in terms of sets-in-use was a statistic in this second September NTI report. The figure related that during the period of the report the average home used sets for 5 hours and 21 minutes per day. Parallel period comparisons: it was 4 hours and 58 minutes in 1963 and 4 hours and 37 minutes in 1962. That's an 8 percent pickup for '64 over '63 and a 16 percent hike for '64 over '62.

NTI revamps demo data sections

Pressure on Nielsen from agency-advertiser researchers for smaller and more compact demographic groupings has paid off. Revised age and income breakouts will take effect with the NSI's November-December cycle. Nielsen's own explanation for the changes: provides a "better reflection of the shifts in population and marketing tool." Also notes Nielsen: the changes meet the recommendations of the 4 As. Instead of three, there will be four age breaks: from under 35 to 35; from 35 to 49; from 50 to 64; 65 and plus. Household income will show these brackets: under \$5000 to \$5000; \$5000 to \$9999; \$10,000 and over. The net result: a broadening of the middle base. Designation of heads of household have become more complex. The data will no longer measure housewives at home. A woman will be considered a working housewife if she puts in 30 hours a week away from home. However, the word, "housewife," has been banished from the

Nielson lexicon. Hereafter she'll be called, "lady of the house." The male counterpart will be referred to as "man of the house," instead of "head of household." The purpose of all this: show a clearer demarcation of the household role. In other words, who's actually the boss of the household, be it the man, the working housewife or the woman who's unmarried and runs her own home.

Tv habits override social scale

One of the myths that tv has had a hard time demolishing is that there's a wide variation in viewing quotient between (1) the lower and higher income groups and (2) the lower and upper educated groups. Nielsen processed data demonstrates that there's no significant difference. You can see that for yourself in the following cross-section of how much viewing was done daily on the average during four weeks ending April 5, according to income, education, size of family and age of housewife:

INCOME: Lower, 5.27 hours; middle, 6.37 hours; upper, 5.67 hours. Composite home viewing, 5.84 hours.

EDUCATION: Grade school, 5.41 hours; one through three years high school, 6.50 hours; four years high school, 6.10 hours; one or more years of college, 5.43 hours.

HOUSEHOLD SIZE: One or two members, 4.46 hours; three or four members, 6.28 hours; five or more members, 7.08 hours.

AGE OF HOUSEWIFE: Under 35, 6.88 hours; 35 through 49, 6.57 hours; 50 and plus, 4.84 hours.

ABC-TV daytime rate rise seen

You might say it was inevitable. ABC-TV's share of the daytime audiences is up 20 percent over last year. Now Ed Bleier, vice president in charge of daytime sales and programing, and associates are wrestling with the dimensions of a daytime rate increase. The new rates would become effective Jan. 1. The current price per commercial minute ranges from \$2700 to \$3200 for *General Hospital*, which gets a better than 30 share. ABC-TV's apparent competitive target is NBC-TV in the afternoon. ABC-TV hopes

that the revamped programing which goes into effect Dec. 18 will produce a higher afternoon rating level than NBC-TV's. P.S.: NBC-TV daytime has also been cogitating about upping rates. It wouldn't be surprising if one were announced for January.

Priemer vacates P&G media section

P&G's media and program operations may undergo a sharp reshuffle now and then, but a defection from either is quite rare. The latest rare case is Gus Priemer, who functioned as media coordinator under Paul Huth, who in turn has the title of director of broadcast media. Priemer was unhappy because he had been passed over on promotions. Unusual sequel: Priemer didn't get the time to say goodbye to all the people he wanted to in the company.

More spot buying veers to Detroit

New York reps have lost another source of automotive radio business to Detroit. The buying of factory schedules for Lincoln-Mercury will henceforth be done in Kenyon & Eckhardt's Detroit office instead of New York. Apparently the L-M people want a closer contact with K&E's media operations. The factory buying for the Ford line comes through JWT New York and Los Angeles. Schedules for several of the General Motors and Chrysler divisions are also placed from Detroit.

Rush is on for stronger episodes

Do you know what makes October an extra-busy month around a tv network program department? Answer: screening the episodes of current new tv film series that have just come off the production assembly line and swinging the best of them up front of the broadcast schedule. This annual ritual of quickly substituting strength for weakness seems to be more pronounced than ever this season. The smart programmer keeps a weather-eye on the Nielsen rating service periods. In other words, he slots what he considers the cream of the newer crop into those weeks measured by the next rating report. Right now it's

CONTINUED ON NEXT PAGE

the two weeks ending Oct. 25. Surprising as it may seem, even the series that look like clicks come in for rescheduling. It's to make sure they stay that way. ABC-TV, for example, will keep on doing it through October-November with *Be-witched*, which reached upper rating levels from the start.

Crosley rep arm on manpower hunt

Crosley's rep arm, now known as Broadcast Communications Group, is on the lookout for a research director and radio sales people. Migrations to PG&W created the holes in the sales staff. John Abel switched from manager of the BCG's Cleveland office to PG&W's Detroit office, while Dick Hammer went from BCG radio in New York to PG&W radio New York.

4As may enter Rapid Shave litigation

Don't be surprised to find Four As projecting itself into the U.S. Supreme Court's hearing of Colgate's appeal from the FTC charge that the Rapid Shave sandpaper commercial constituted a fraud. The case comes up in November, and the Four As is reported weighing stratagem of participating by the amicus curiae route. What the association appears to be afraid of is this: a decision unfavorable to Colgate might endanger the wide practice of using mock-ups in advertising. It could even bar the automotives from using a clay mock-up as just the bare body of a car commercial which is produced weeks before the actual new model comes off the assembly line. The Four A's decision to act, it seems, will largely depend on whether it deems Colgate's a landmark case in respect to what constitutes a deception.

New NSI about to see the light

Nielsen is getting ready to unveil to prospective subscribers generally its "repackaged" local tv service (NSI). It's already been previewed to a few major agencies. The outstanding changes in the service: (1) the sample has been increased to 75,000-100,000, (2) the sample will be measured in synchronous cycles, two of the cycles covering the entire country, (3) only homes with telephones

will be counted, (4) the age groups will be expanded to provide a separate bracket for those 65 and over. What Nielsen calls getting a "step closer to advertising accountability": major advertisers will be able to get a geographical break-out of 25 sales areas, with the data derived from the latest ratings. This special service will be available, naturally, for extra compensation. Background: Nielsen started to work on these changes after the dust settled down from the Harris committee hearings on ratings in 1960-61.

Spot radio's top 15 advertisers

Poll the national sellers of farm radio for the leading spenders in that medium and you'll probably come up with a list which approximates the following top 15: International Harvester, Ford, Massey-Ferguson, Geigy Chemical, American Cyanamid, J. I. Case, De Kalb Agricultural Assn., Virginia-Carolina Chemical Corp., Hess & Clark, Spencer Chemical Co., Agricultural Labs, Inc., Ralston Purina, Quaker Oats (Full-O-Pep feeds), Shell Chemical Co., Keystone Steel & Wire.

Electric shavers over 7 million

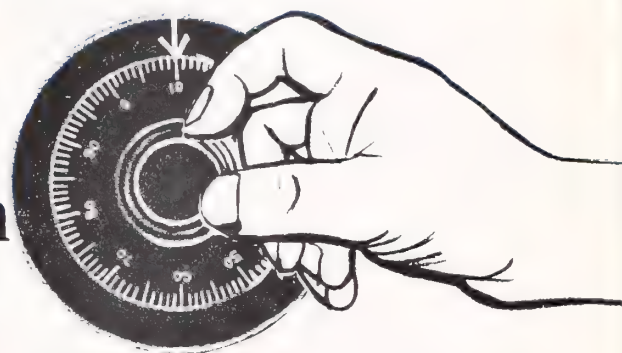
Looks like the electric shaver field will wind up 1964 with sales somewhat over 7 million units. About 70 percent of the market is shared between Norelco and Remington. But the brand that seems sharply on the rise is Sunbeam. It's strong on franchises and sales organization. The shaver field itself might be considered as having shaken itself down to three actual brand competitors: Norelco, Remington and Sunbeam. Schick has been mostly busy turning out private label shavers and diversifying into hair dryers and otherwise catering to professional beauty shops. Schick in this respect has been taking some of the production load off the Realistic Co. of Cincinnati, its fellow Revlon subsidiary. Incidentally, Remington this year is leaning more than ever toward dealer newspaper co-op and retailer contests, leaving tv expenditure dominance to Norelco. Rather gray side of the shaver business: it continues to fall behind population growth. The introduction of the steel blade has added to the electric's woes, as far as the younger generation is concerned.

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

SPANISH-LANGUAGE MARKET

Only station
with the right combination
for reaching the
Spanish market in New York



- 1. AUDIENCE SHARE** (60% Average - Pulse and Hooper)
- 2. PROGRAMMING** (custom tailored for the New York Spanish listener)
- 3. COMMUNITY SERVICE** (extending from the heart of New York to every corner of Puerto Rico)
- 4. MERCHANDISING & PROMOTION** (meaningful coverage at consumer, retail, and wholesale levels)

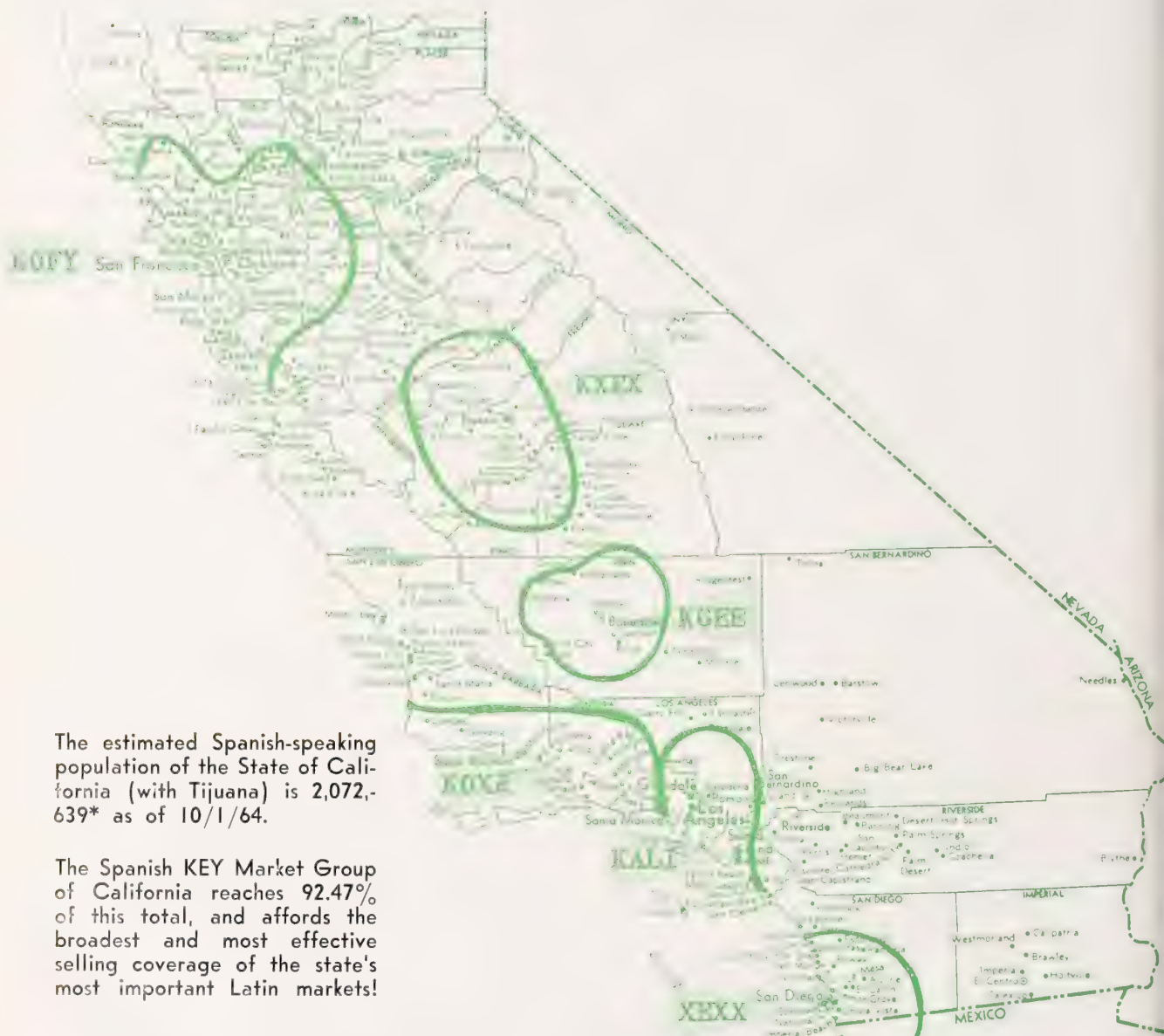
WHOM

AM
FM

New York's Leading Spanish Station

CALIFORNIA Spanish Key Market Group

The Spanish KEY Market Group of California is comprised of 6 excellent Spanish-programmed radio stations. The SKMG affiliates cover California's most important Spanish-speaking markets, which include some of the major U. S. Mexican-American areas. California has the largest Latin population of any state in the U. S.!



The estimated Spanish-speaking population of the State of California (with Tijuana) is 2,072,639* as of 10/1/64.

The Spanish KEY Market Group of California reaches 92.47% of this total, and affords the broadest and most effective selling coverage of the state's most important Latin markets!

THE SPANISH KEY MARKET GROUP OF CALIFORNIA

Station	Market	Power	Freq.	Spanish Population
KALI,	Los Angeles	5,000 watts	1430 kc	891,486
KOFY,	San Francisco/Oakland	1,000 watts	1050 kc	444,996
KGEE,	Bakersfield	1,000 watts	1230 kc	40,850
KOXR,	Oxnard/Ventura	1,000 watts	910 kc	89,144
KXEX,	Fresno	500 watts	1550 kc	163,419
XEXX,	San Diego/Tijuana	2,000 watts	1420 kc	286,742

Represented by **TRV** **TOTAL** 1,916,637
Tele-Radio & TV Sales, Inc.

*Sources: U.S. Census 1960—"Latin American Population of L.A."—Far West Surveys 6/62; "The Mexican-American Market in the U.S."—Belden Associates 1962; "Latin American Population of S.F."—Far West Surveys 6/62; "The Latin American Radio Audience of L.A." 1/64; Spanish Hooperatings Study 1/64.

733 Third Ave., New York, N.Y. - YU 6-9717
505 No. Ervay, Dallas, Tex. RI 8-2172
100 California St., San Francisco, Calif. YU 2-9933

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NO OTHER PUBLICATION IS.

WADO

New York's important all-day Spanish station, programming to a loyal and responsive audience of over 1,300,000 Spanish speaking listeners . . . Offering advertisers an influential and vital approach to a burgeoning one-billion dollar market. WADO, *Overwhelmingly The Dynamic Voice Of The Spanish-Speaking Community!*

**MAS-
SI, MUCHO
MAS**

(MEANS MORE, MUCH
MORE) . . . FROM

WADO

THE ONLY STATION
THAT COVERS
SPANISH NEW YORK,
NEW JERSEY AND
LOWER CONNECTICUT
ALL DAY—EVERY DAY!

WADO

1280 IN NEW YORK

A MACFADDEN-BARTELL
BROADCASTING
STATION

WADO**MEANS MORE...****PENETRATING IMPACT****BRAND AWARENESS****CREATIVE MARKETING****MERCHANDISING
SUPPORT****SPONSOR IMAGE****COMMUNITY SERVICE****AUDIENCE LOYALTY****SALES!**

Use WADO's Unique
Media-Marketing Con-
cept To Reach And
Increase Your Share of
New York's Spanish-
Speaking Market.

WADO MEANS
MORE TO IMPORTANT
CLIENTS OF THESE
ADVERTISING AGENCIES

B. B. D. & O.
BENTON & BOWLES
D'ARCY AGENCY
FOOTE CONE & BELDING
J. WALTER THOMPSON
KENYON AND ECKHARDT
LAWRENCE G. GUMBINNER
LENNEN & NEWELL
LEO BURNETT
MATTHISON ASSOCIATES
N. W. AYER
OGILVEY BENSON AND MATHER
S. S. C. & B.
TED BATES
WEST, WEIR AND BARTEL
WILLIAM ESTY
YOUNG & RUBICAM
...AND MANY MANY MORE

WADO
WILL MEAN MORE
TO YOU, TOO!

FOR MORE INFORMATION
CONTACT: Sydney Kavaleer,
V.P. and Station Manager,
WADO, 205 East 42nd Street,
New York 17, N.Y.
TELEPHONE
LE 2-9266

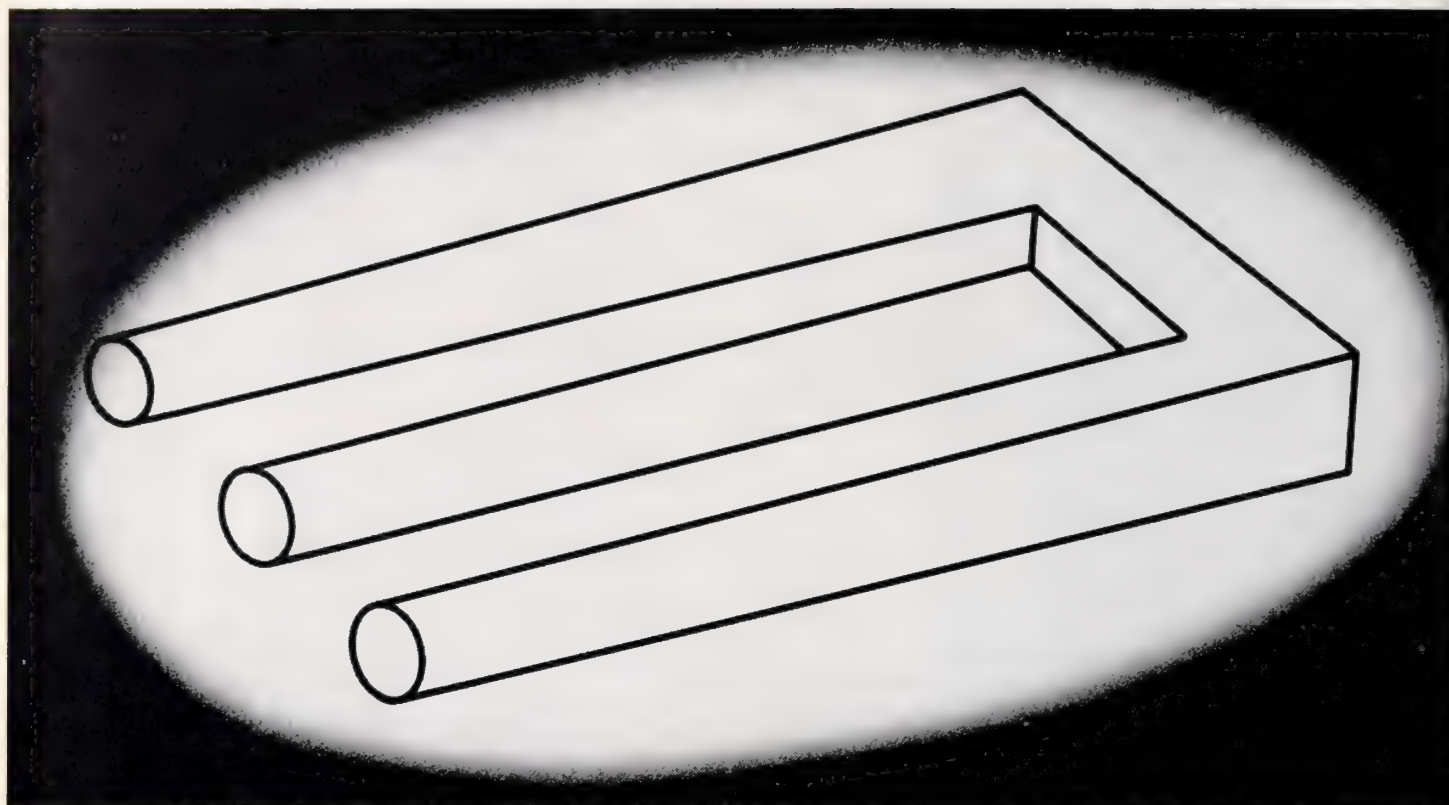
Sponsor

OCTOBER 19, 1964

A special report on the U.S. Spanish-language market

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Air media: doorway to the U.S. Spanish-speaking market

YOU CAN'T SAY THAT MAJOR advertisers today have never heard of the Spanish-speaking market in major U.S. cities and in key sales areas. You also can't say that the market is clearly defined, widely understood and correctly approached in the advertising plans of major U.S. corporations.

Growing awareness of the market, which many estimate at more than six million people with a total purchasing power of some \$10 billion, has triggered growing use of Spanish-directed media, particularly radio. The number of familiar brand names you'll hear today on Spanish-language stations gains steadily — Breeze, Camel, Coca-Cola, Fab, Silver Dust, Pan-American Airways, Budweiser, Bufferin, Carolina Rice, Richfield Oil, Winston, to name a few.

But the problem of understanding, appreciating and evaluating the Spanish-language market, and its air media, remains. Some major advertisers and agencies admit the



existence of the Spanish-language market, for instance, while maintaining that English-language media — general-market radio and tv included — will do the basic job because of the bilingual quality of much of the Hispanic-derived U.S. market.

This is the crux of the Spanish-language-market problem.

A comment by Warren Shuman, veteran rep in the Spanish air media field and manager of Tele-Radio

& Tv Sales, to SPONSOR two seasons ago still applies: *"The point is not the degree to which the Spanish-language market speaks or understands English, but rather how this group can best be sold goods."*

The Spanish-language market can make an important difference in an advertiser's profit-and-loss figures, particularly in the areas of foods, beverages, household products, automotive supplies, soaps and cleansers, tobacco products and appliances.

SPONSOR's own survey of broadcasters in the Spanish-language field produced one result which should make many advertisers wonder, indeed, if their advertising-marketing plans are really complete: a mere 1 percent of the respondents felt that major advertising agencies were "well-informed" on the subject of Spanish air media.

It is in an effort to help close this informational gap on the part of admen and marketers that SPONSOR presents the extensive report on the following pages. ♦



How big is it? • How high its income?

Fact and fallacy about the

FALLACY: "The Spanish-speaking U.S. market really isn't big enough to be worth an advertiser's time and trouble."

FACT: Estimates vary concerning the number of Spanish-speaking people in this country, ranging from about 4.5 million (a very conservative figure, used by some agencies and based on the census check of Spanish-surname citizens in 1960) to as much as six million or more (an informed guess which includes many Mexicans in towns just over the border, such as Juarez or Nuevo Laredo, who shop or work in the United States).

The market is concentrated in a crescent which swings from Florida to the mouth of the Rio Grande across Texas, New Mexico, Ariz-

ona and up into California. In the North, the concentration is in Chicago and large northeast cities, notably New York. As many people speak Spanish in New York as speak it in Barcelona, even though the accent is markedly different.

FALLACY: "Most of the Spanish-speaking U.S. market is composed of Johnny-come-lately immigrants in a low economic and purchasing bracket."

FACT: It's true that there's been heavy migration from Puerto Rico to the New York area since World War II, although half of the lucrative island tourist trade these days is from Puerto Ricans going back home for visits. It's also true that the official migration rate from

Mexico to the United States is about 55,000 annually. But the Latin element in the United States is hardly new. Many Spanish-speaking families in the Southwest are descendants of Spanish families which have lived there since the 1750s. In much of Texas, Americans moved into what was an area of Spanish heritage in the mid-19th century, with much the same happening in southern Florida. Puerto Rico was a Spanish colony from the time of the conquistadores until it became U.S. soil.

On an economic level, Spanish-speaking males, 14 and over, have a median income in the United States of some \$2800, and women score about \$1100. This isn't high, but at the same time families are large and often everybody old

A market measured in billions

Advertisers and their agencies are being forced to recognize the Spanish-speaking market in this country by the strength of purchasing power and language difference

What amounts to a quiet Latin invasion of the United States is changing many of the marketing habits of U.S. broadcast advertisers:

- In Tampa, a pretty, natural blonde in stretch slacks finishes her shopping at a local supermarket, thanks the boy who carries her grocery packages in English, hops into a late-model convertible and turns to her mother, with whom she talks in Basque-accented Spanish.

- In Laredo, a Mexican businessman and his family, on a shopping tour from over-the-bridge Nuevo Laredo, buy an electric toaster advertised on a border radio station, and pay for it in pesos.

- In Los Angeles, a telecast on KMEX-TV of the annual Independence Day festivities in Mexico City draws a large and devoted audience even against the competition of seven VHF channels televising in English.

- In New York, the brewing company which made "Miss Rheingold" a national personality is quietly easing up on this theme; it doesn't sit too well with New York's Puerto Ricans, who resent the well-scrubbed-American-girl look of most contestants and who drink some 20 percent of all the beer in the city.

Advertisers and agency men who

are willing to take the time, trouble and effort to study the U.S. Spanish-speaking market — a market whose disposable income has been reckoned as high as eight billion dollars annually — can find many such examples of the growing strength of the Spanish-speaking market.

Some, however, will content themselves with oft-repeated fallacies about the Spanish-language market, which at least will keep them in a state of marketing euphoria without making waves.

Which route will be followed is an increasingly important question in American marketing.

● How dominant the language? ● Is it brand conscious? ● How do you reach it?

Spanish-language U.S. market

enough to work is doing so. Thus, "household" income in New York, for example, is nearly \$4500 on the average in Spanish-language homes, and is even higher in other Spanish-speaking areas. The Cuban refugee influx in Florida is a particularly interesting situation; thousands entered the country but few are on civic relief rolls. As for general household purchases, Spanish-speaking homes match the average "Anglo" home on most household items, exceed it on others (soft drinks, beer, rice, etc.), lag behind only on special purchases (new autos, certain foods, luxury items).

In Southern California, more of a "settled" Spanish-speaking area than the New York City area, a rising socio-economic tide is evident. In a 1962 study prepared for KALI, Far West Surveys, aided by such sources as Bureau of the Census, California State Department of Public Health, etc., placed the median income figure for the area's Latin-descent families at \$5762—about \$1000 higher than the family-income median in New York City's Spanish-language homes. In the same geographical area, a 1964 checkup by Belden Associates found that 23 percent of Spanish-language radio households had family incomes of \$4000 to \$5000 and 21 percent were in the \$5000 to \$7000 category. Not everyone in such families has a job, incidentally; more than nine out of 10 males (household heads) are employed, but only a third of the women—with the balance largely available to advertisers at home via Spanish-language daytime radio.

FALLACY: "The official language of the United States is English. As Spanish-speaking immigrants learn English, the market disappears and can be reached by the usual English-

MARKETING HIGHLIGHTS OF SPANISH-LANGUAGE HOME PRODUCTS USE

With over a million Spanish-speaking residents, New York City is the largest concentration of Latin-descent population within the borders of the United States. (California and Texas have more people, but they are distributed over a larger geographical area.) Although the Spanish spoken in New York—largely with a Puerto Rican accent—is not the same as the Spanish of Los Angeles or Brownsville or Tampa, much of the product usage reported below in a 1964 study by Pulse for WHOM is considered "typical" of Spanish-language U.S. homes by marketing experts. Highlights of the study:

- Spanish-language families spend nearly \$6,000,000.00 a week for food in New York. Most of the shopping is done on Friday and Saturday; 51 percent prefer to shop at supermarkets, 30 percent at independents and 19 percent at both. Median weekly expenditure for groceries: \$28.20.
- Virtually all homes, 99 percent, serve white bread with two-thirds preferring wrapped brands and one-third buying in local bakeries.
- Rice, a Spanish staple, was found in nearly all homes. Spanish, American brands are about equally preferred.
- Marcaroni, spaghetti and tomato sauce, usually associated with Italian rather than Spanish tastes, are served by more than 95 percent of the families, as are salad and olive oils.
- The use of coffee is at a high level of 93 percent with Spanish blends predominating. Instant coffee is used by less than 28 percent. Tea is also a popular beverage in 89 percent of the homes surveyed.
- Both hot and cold breakfast cereals show a high level of use, over 89 percent. Packaged crackers and cookies are 87 percent and 73 percent respectively.
- In the fields of drugs and cosmetics, headache and indigestion remedies are used in more than 95 percent of homes, personal deodorants in 93 percent, hair shampoos and tonics in more than 80 percent and liniments in 69 percent. While razor blades are used by 95 percent, electric razors were found in only 7 percent of homes.
- Cold beverages are popular with Spanish-speaking households. Soft drinks were found in 98 percent while beer and ale are consumed in 77 percent. More than 48 percent of families serve wine.
- More than 72 percent of the Spanish-language population smokes cigarettes but cigar smoking is represented in only 14 percent of homes.
- Canned fruits were found in 95 percent of homes while 87 percent serve canned vegetables with Spanish labels well represented. Canned fish products were found in 73 percent and canned meats in 66 percent of homes.



language broadcast, print and other media."

FACT: Spanish culture, of which the Spanish language is an integral part, is remarkably durable. Home-oriented, it resists change mightily, in the opinion of those familiar with the Spanish-speaking U.S. market. Spanish is a sort of Esperanto of the Western Hemisphere; in California, for instance, 98 percent of schools teach it. Since it is less of a "foreign language" than, say, Danish, and since it is not particularly a factor for social discrimination, there's no innate push on the part of Spanish-speaking families to get rid of it, and it is passed from generation to generation.

Certainly, many who originally spoke only Spanish become bilingual. But it is regarded as a social or business skill, like learning

to play a piano or operate a turret lathe. Furthermore, Spanish-speaking Americans often "cluster" in communities and on the job. This further preserves the language.

English-language media *do* reach the Spanish market, and English-language radio and tv *do* have some impact. But advertising media are generally part of the framework of "leisure time," and when the pressures are off in Spanish-language homes, Spanish is the household language. (A Pulse checkup in New York recently, where over a million people speak Spanish, showed that only 7.8 percent spoke only English at home and three out of four consider that advertising in Spanish has more meaning to them.) Many agencies feel, because of strong saturation of radio and tv sets in Spanish-language U.S. homes, that general-market broadcast commercials get through. They often don't — even in families where English is fluent.

FALLACY: "There's no real problem in reaching the Spanish-language market. Spanish is Spanish. You just translate your copy and commercial into Spanish and place it in the right markets."

The Spanish-language 'brand switching phenomenon'

Among Spanish-language migrants to the U.S., a curious phenomenon takes place. There is a genuine, recognizable drive to "Americanize" themselves, in terms of products, goods and services. Brands which may have been popular in households in Puerto Rico, Mexico, Cuba, Dominican Republic, etc. are shoved aside in favor of U.S. brands, with much of the switching guided by Spanish-language air media.

A good case in point is India Beer, an extremely popular brand in Puerto Rico, where it has 47 percent of the beer market and rival Schaefer has a mere 1 percent. When a Puerto Rican makes the jet hop (some three hours) to New York, the situation reverses overnight. Although India Beer is distributed in New York City, and is currently promoting a 25th anniversary heavily, it has only 1 per-

cent of the New York Puerto Rican beer market, while Schaefer has 38 percent.

Cerveceria India, Inc., has taken the hint, now pursues Puerto Rican families in New York via spot radio campaigns and print media. Other Spanish-type brands, such as Cafe Bustello (bought not long ago by Nestle), hold their high market positions only with heavy Spanish media use.



FACT: It's true that the basic written language has little variance in Spanish-speaking areas. A resident of San Juan or Mexico City has no great trouble in making himself understood while visiting Madrid, just as New Yorkers can somehow communicate to their cousins in London. But there are definite regional accents and local peculiarities in the language which can aid, or hamper, a radio-tv campaign in Spanish.

A Puerto Rican adman, Premier Maldonado, a vice-president of Gotham-Vladimir, points out "a marked difference between the Spanish spoken in Puerto Rico and the Spanish in other Latin American countries and Spain." For one thing, a lot of English ("windshield wiper," etc.) has crept into the Puerto Rican vocabulary, and many generic items (such as auto tires) have a different name in Puerto Rican Spanish.

In Texas, and along the border into California, the influence is Mexican Spanish. It is a self-perpetuating influence, too, since some 250,000 tourists a year come to the United States *from* Mexico, not to mention visits by Mexican-Americans to what many consider their real homeland. (A veteran station rep in the Spanish field puts it this way: "When a Mexican-American in Texas speaks of the capital of the United States, he says 'Washington.' When he speaks of 'the capital,' he means Mexico City.")

In Florida cities such as Miami and Tampa, the big influence today is Cuba, thanks to the great influx of refugees from the Castro regime. However, this is an overlay upon the basic cultural structure of Spain, as handed down by descendants of original settlers from Cuba in the early 1800s and the Basque country of Spain.

In short, you can't just have a commercial translated by someone knowledgeable in the language. In addition to missing out on the particular sales approach of strong local personalities, you may run afoul of local vagaries or accents in Spanish. A few large stations, such as San Antonio's KCOR and New York outlets WHOM, WADO and WBNX, and such specialized commercial production houses as New York's The Latin Sound (along

with some of the leading station reps, who farm out such work through their own contacts) do handle such custom commercials for their local markets, or even for multi-market use where local situations are known by experts not to be a problem.

FALLACY: "Spanish - speaking consumers bring their brand preferences with them from 'the old country,' and it isn't worth the effort to try to get them to change."

FACT: In the face of a continuance of Spanish cultural and family traditions, this one would seem to

make sense. But it is a peculiar characteristic of recent migrants to the United States from the Latin world that many of their brand or product habits are dropped in favor of an "Americanization" which does not necessarily extend to the English language.

A 1962 study by W. R. Simmons and Associates for *El Diario-La Prensa*, for example, shows that among Puerto Ricans in New York, the favorite headache remedy is Bufferin, with a Sterling product called Cortal getting 11 percent of the market. In Puerto Rico itself, Cortal has a whopping 43 percent of the market. Similarly, Heinz

Baby Foods has 32 percent of the market in Puerto Rico, but among Puerto Ricans in New York, Heinz has only two percent. Beer brands are also switched. India beer, a local product, is the big name (47 percent of market) in Puerto Rico; Schaefer has a mere 1 percent. Both are available in New York City, but the positions are virtually reversed among Puerto Ricans in New York.

What makes for changes such as these, or those found in the Southwest or in Florida?

To a mild extent, it's product availability; many everyday Mexican products (or even those with

WHERE IS THE U.S. SPANISH-SPEAKING MARKET?

Chart below is based on U.S. Census for 1960 (which pinpointed families with Spanish surnames), plus projections which are the consensus of agency men, media reps and others close to the Spanish-speaking market. Total for all market areas in chart is 8,880,000 and is considered "reasonable" estimate. Areas and cities with concentration of Spanish-speaking residents are listed in descending order of numerical importance. Puerto Rico, although often treated as an "export market" in advertising plans, is included in these U.S. figures.

MARKET AREA	SPANISH-SPEAKING POPULATION	PRINCIPAL ETHNIC DERIVATIONS	MARKET AREA	SPANISH-SPEAKING POPULATION	PRINCIPAL ETHNIC DERIVATIONS
Puerto Rico	2,650,000*	Mostly island-born. Many families descended from original Spanish settlers, but there has been considerable intermarriage with Indians, Negroes, etc.	Arizona and New Mexico	310,000**	Similar to California and Texas. Primary ethnic strain is Mexican-Spanish. Phoenix, Albuquerque are largest population centers for Spanish-speaking.
California	2,100,000**	Some direct descent from early Spanish colonials, but primary ethnic strain is Mexican-Spanish. There is steady migration to this area from Mexico.	Colorado	145,000	Although not a border state, Colorado has large Mexican-descent population in Pueblo and Denver. Ethnic strain is similar to that of New Mexico.
Texas	2,000,000**	Similar to California. Spanish-speaking Texans are located primarily along U.S.-Mexican border, in large border markets (El Paso-Juarez, etc.)	Chicago	85,000	About half of area's Spanish-speaking residents are of Puerto Rican descent. Area is growing as a migration center for both Puerto Ricans and Mexicans.
New York City	1,100,000	Primarily Puerto Rican migrants (about 70 percent) and Cubans (about 20 percent). Most live in central city in "communities" (86 percent), a few in nearby suburbs.	Philadelphia	70,000	Another "growth area" for Spanish-speaking settlement; two-thirds is of Puerto Rican descent, many move in from crowded New York City areas.
Florida	375,000	Nearly half of Florida's Spanish-speaking population is Cuban descent, largely refugee. About two-thirds of total is in either Miami or Tampa.	Washington	45,000	Smallest U.S. Spanish-language major market, but the most "cosmopolitan" since figure includes the sizable (over 30,000) Latin diplomatic colony.

*Estimated for 1964-65 by Commonwealth of Puerto Rico Economic Development Administration.

**Includes citizens of Mexico in border markets (Nuevo Laredo, Juarez, Tijuana, Nogales, etc.) who have regular access to U.S. retail shops within United States.



names like Colgate which are made in Mexico) become import luxuries, and you can hardly find a good Havana cigar these days. More practically, it's a case of strong promotion and advertising effort by advertisers who have taken the trouble to approach the U.S. Spanish-speaking market effectively, particularly through air media. ♦

Spanish-speaking families are larger families

Traditionally, families of Latin-American origin are larger families. Many factors—tradition, religion, economic level, education, etc.—are involved. However, such homes, from the advertiser's viewpoint, are excellent markets for baby foods, convenience foods, clothing, detergents, soft drinks and a host of other products. An independent survey in the Southern California Spanish-speaking market in 1962 produced these responses from "Anglo" (i.e., non-Spanish-descent) homes and from homes basically of Latin American lineage to queries on household size.

Number in household	Anglo homes	Latin homes
One	9.5%	2.8%
Two	25.5%	11.5%
Three	19.7%	16.4%
Four	20.9%	19.4%
Five	13.8%	19.7%
Six	6.4%	13.2%
Seven	2.4%	11.3%
Eight or more	1.8%	6.0%

Note: While less than 2.5 percent of Anglo families have seven people under one household roof, more than 11 percent of Spanish-speaking families are in this category, and 6 percent have eight or more in the household. Often, everyone from teenagers up in a Spanish-language household is a wage earner.

SPANISH PERSISTS AS HOUSEHOLD LANGUAGE IN U.S.

In U.S. markets along the Mexican-U.S. border, an immigrant or even a native-born U.S. citizen can live most of his life without really having to learn English at all. In California, the bilingual home is common in the Spanish market (a 1962 study by Far West Surveys in Los Angeles Spanish-speaking homes showed that 90 percent of respondents used Spanish at home, even though from 60 percent to 80 percent could speak English, often with great fluency). In New York City, a study by W. R. Simmons and Associates for "El Diario-La Prensa" in 1962 showed this high usage of Spanish, even though the city is by no means part of Spain's colonial heritage:

LANGUAGE USUALLY SPOKEN AT HOME

Spanish usually spoken	96.0%
English usually spoken	2.3%
Both languages spoken	1.7%

RADIO AND TV SET OWNERSHIP IS HIGH IN SPANISH-LANGUAGE HOMES

There are no national figures available as to the penetration of radio and tv in Spanish-language households, and where such figures exist they are on a market-by-market basis. Here are some key markets and latest available radio-tv figures:

SOUTHERN CALIFORNIA: A Belden Associates study in January, 1964, for KALI showed that radio ownership and tv ownership averaged the same for the Los Angeles area—91 percent—in Spanish-language households. The same research firm found that 30 percent of the homes had two or more radios. In the same home group, 68 percent of families owned cars, and 82 percent of the cars had working radios. Studies by ARB and Facts Consolidated both show that KMEX-TV, a Spanish-language UHF independent, has achieved a basic audience of over 175,000 Spanish-speaking homes in the Los Angeles area through conversions or new-set purchases.

NEW YORK CITY: A 1962 survey by W. R. Simmons & Associates showed a radio penetration of 97.2 percent in Spanish-language New York homes which read the city's daily Spanish-language newspaper, and a tv ownership of 90.2 percent. A somewhat broader study by Pulse in the same market, made at about the same time, showed a radio ownership figure of 97.4 percent (similar to Simmons study), and a lower tv-owning figure of 61 percent.

COMMONWEALTH OF PUERTO RICO: Most advertising agencies on the island agree that radio ownership in Puerto Rican homes is at a saturation level of well over 90 percent. Tv ownership lags behind, partially because it is a big-city phenomenon and partially for economic reasons, and is generally considered to be about 66 percent.

FLORIDA: In Miami and Tampa, both of which are growing as Spanish-speaking markets thanks to Cuban and Puerto Rican migration, radio ownership is virtually universal, with Pulse reporting that Spanish-speaking households have "an average of two radios per home, and 21 percent have three sets or more." No recent figures are available as to tv set ownership, but it's estimated to be less than 70 percent, a figure important for marketing knowledge but not competitive with radio.

Veteran Spanish-language broadcaster Roberto Adame of KGEE Bakersfield looks over a group of national and regional products sold regularly to Spanish-speaking listeners on the station. They range from beer and vitamins to dairy products and packaged bread.



Spanish-language air media

open door to burgeoning market

In U.S. markets where the Spanish language is an important form of basic communication, stations serving this ethnic segment find growing audiences

■ In any large U.S. market today, it's no trick to find a general-appeal radio or tv station on which 70 percent or more of the spot billings are from national or major regional advertisers. Such stations are the exception, rather than the rule, in Spanish-language air media:

The Latin market within the United States and in Puerto Rico is in the midst of a growth boom. It is clearly multiplying at a rate faster than the population growth in "Anglo" homes. It is growing in disposable income per family, and in over-all spending power.

It is, however, unlike the U.S. Negro market in some important ways, and its air media are unlike Negro-appeal stations for the same reasons. Whereas U.S. Negroes almost universally speak English and tune to Negro-appeal stations because they offer news of the Negro community, Negro artists, interviews with Negro leaders, etc., Spanish-language homes dial Spanish-voiced air media primarily because of the language and secondarily for news and entertainment geared to the Latin market.

What makes a Spanish-speaking home different from a Negro home, in many cases, is a considerable pride in a Latin cultural heritage and a desire to preserve it. Thus, Spanish-language stations play a role similar to Negro-appeal stations in that they are programing for a minority audience — a "minority," incidentally, which is sometimes larger than the number of English-speaking homes in an area. But they differ from Negro-appeal stations in that there is less of the feeling of racial stress, reported or implied, and more of a feeling of ethnic pride in program content.

Advertisers, meanwhile, have not given the Spanish-speaking air media the kind of attention which has recently been given Negro-appeal air media.

Broadcasters within the field have been quick to give reasons: "There's no 'race riot' activity in the Spanish-language market that compares to that in the Negro market, and there hasn't been the kind of 'let's-do-something-for-the-Negroes' feelings aroused in outsiders," says a New York broadcaster

whose station programs for the city's large (over 700,000 Puerto Rican colony). "The Negro market is right under an advertiser's eyes in most large U.S. cities, but the Spanish-speaking market is light years away from Madison Avenue, particularly down here," says the manager of a Spanish-voiced radio station in a large Texas market.

The real reason why national advertisers seldom make up more than 30 percent of the billing on a "typical" Spanish-language U.S. station, other than those in Puerto Rico where almost all stations are Spanish-voiced, is two-fold:

1. Advertisers are largely unaware of the importance of the Spanish-language market today, since it is not normally measured and reported in the usual marketing and research studies.

2. Even where advertisers are aware of the Spanish-speaking market, and air media associated with the market, there is often a feeling on the part of admen that enough of the Spanish-speaking U.S. population is reached through "general" air media and print to make



the extra effort more trouble than it's worth.

Thus, many advertisers pass up a good bet in the Spanish-language market through a combination of lack of knowledge and lack of initiative. One station rep in the Spanish-language air media field, Richard O'Connell, puts it this way: "The trouble is, many agency men just simply close their minds to the U.S. Spanish-speaking market. When you try to tell them that 25 to 30 percent of the border economy comes from Mexicans who shop in the United States, they think you're crazy."

Spanish-language air media abound in advertiser bargains, since virtually every station in the field would like to have more national spot business, and the selling is highly competitive.

WSOL Tampa airs a Monday-through-Saturday series called *La Hora Latina*, which is actually not an "hour" at all but more like a Spanish version of *Monitor*. A number of five-minute features — news, English lessons, sports highlights, etc.—are carried. This is what the advertiser's dollar buys:

"Advertisers purchasing any of the [program's] features receive: a 15-second opening message an-

nouncing the name, address and product or service of the sponsor of the feature; a full 60-second commercial (no charge is made for translation from English) in the middle of the feature advertising the product or service of the sponsor; a 30-second announcement at the closing of the feature also mentioning the advertiser's name, address and product or service offered. In addition, the sponsor receives free of charge, two promotional spots every day inviting the audience to tune in that particular feature, sponsored by the advertiser."

Such deals are not uncommon in the Spanish-language broadcast field. Rates for spot radio or tv slots are generally quite modest, and the kind of money which buys only a few IDs in large tv markets makes a loud splash in Spanish-voiced air media.

Is the pursuit of Spanish-speaking consumers through specialized air media worthwhile?

Part of the answer can be found in marketing facts, which are explored elsewhere in this special SPONSOR report. Part, also, can be seen in the following quote taken from a memo on the California Spanish-speaking market prepared for internal use at McCann-Erickson. (In California, Spanish-speaking households are somewhat more apt to be bilingual. There is steady migration from Mexico and other Latin areas, but the area is not a direct settlement area for huge groups of Spanish-speaking-only Latin newcomers — as are New York and Miami — and does not have the same degree of border

shopping as does the Texas-Mexican boundary.) Said the memo:

"You can probably reach between 60 and 80 percent of the Spanish-speaking population through general radio, tv, newspapers and magazines. The figures, of course, do not show if you can effectively sell them. Since we are hazy as to how many of these people do not actually understand English, let us approach the matter in this way — can you sell the majority of Spanish (speaking) people via Spanish media better than through English media?"

"The obvious answer is yes. Ethnic groups, no matter what their background, feel that if an advertiser thinks enough of their business to come after it through their own media, then they will be more receptive to the message."

To approach the Spanish-language market via Spanish-voiced air media for a nationally advertised product involves station reps to a larger degree than virtually any other form of broadcast advertising. The leading reps in the field are specialists who are used to dealing both with agencies which think along more traditional media lines and with stations far removed from computerized buying.

On one major point of Spanish-language air media use nearly every executive in the field is agreed: what works in one area may backfire in another because of variations in the local Spanish spoken and because of the programming formulas which stations have found will work in their particular areas.

Stations like WHOM, WBNX and WADO in New York, for in-



Even general-market stations are programming for the Spanish-speaking radio audience. Capitalizing on baseball interest this year among growing Spanish-language segment in Philadelphia is WTEL, which broadcasts sports show from local firm featuring Phillies stars as hosts.



Hundreds of Spanish-speaking women turned out in San Antonio for a special show by KCOR, as shown above. The show was aired on radio.

stance, do not bother to carry sportscasts of bullfights; it just isn't part of the culture of Puerto Ricans, who make up most of the city's Spanish-speaking element. Taped bullfights from Mexico City, however, are popular on outlets such as KMEX-TV Los Angeles and KWEX-TV San Antonio, and on other tv outlets which buy programs from Mexico's Telesistema.

A Spanish-language station like KWKW Los Angeles or KCAL Redlands, for example, will feature many Mexican musical artists via records, and will have extensive coverage of Mexican political developments and national holidays. At the same time, the Mexican influence is felt much more lightly on stations like Miami's WFAB or WMIE, which give heavy attention to developments reported in Castro's Cuba or to news of a hurricane bearing down on Puerto Rico.

From the advertiser's viewpoint, this means that he must usually (not always) depend primarily on local-level air personalities to voice his sales message, using whatever "local style" has proved popular with listeners. He is by no means getting a second-best commercial treatment; it's practically impossible, admen familiar with the field agree, to develop a uniform, national Spanish-language air media campaign for a major product. However, many supportive elements of the campaign — merchandising pieces, premium offers, display units keyed to radio or to tv announcements, etc. — can be developed for multi-market use.

That the Spanish-language radio and tv stations in the United States, in Puerto Rico and across the Mexican border serving U.S. markets are finding ready acceptance and a genuine "hunger" for their programing isn't always easy to prove to an advertiser or agency.

One good case in point, however, was provided SPONSOR in its survey of Spanish-language air media by KWAC Bakersfield, Calif., whose manager, Ed Hopple, reported:

"The interesting 'story' KWAC has to tell is the fact that it went Spanish on Nov. 1, 1963. In the January general Pulse (to which the station did not subscribe), KWAC came out number two—with more adults listening in the morning driv-

ing times than any other Bakersfield station. The interesting thing to note is the 9 percent increase in the sets-in-use in the morning segment.

"Analysis shows that the Spanish-language element (18 percent of the general population) started to listen to radio in the morning. The afternoon (basically English-language at that time) showed little or no increase in sets-in-use."

Often geared strongly to premium offers, redemption offers, contests, endless syndicated soap operas in which domestic crises are a way of life, parades and other festivities, sports and specialized community projects, Spanish-language radio and tv sometimes strikes big-city agencyman or client as being a bit naive.

In a way it is, and broadcasters do not deny this fact. But, it is providing a brand of service and entertainment which mirrors listeners and viewers—and gets results.

Does Spanish-language radio really sell?

National advertisers use a wide variety of advertising media, and thus it is difficult—if not impossible — to pin down a cause-and-effect relationship between a particular medium and product sales.

In the Spanish-language radio field, the "pull" of the medium has often been directly demonstrated in the sackloads of returns in contests and self-liquidating premium promotions. Some admen, however, write these off as "freaks," or attribute it simply to a supposed Latin fondness for obtaining something-for-nothing when buying a product.

Two clear-cut marketing examples, unearthed in studies in 1954 and 1960 for Los Angeles' KALI by Belden Associates Marketing Research, however, give a striking picture of the changes in market rankings caused by the use of Spanish-language radio:

● **INSTANT COFFEE:** In Spanish-speaking Los Angeles homes in 1954, Nescafe was the leader with 34 percent of the market. Maxwell House was close behind with 33 percent. Borden's Instant had 14 percent and Chase & Sanborn had 6 percent. Folger's had a mere 3 percent. During the intervening six years, Folger's launched a major,

This, typically, was a "case history" result story to be found in Spanish-language air media, reported to SPONSOR by KIFN Phoenix and concerning a nationally advertised pharmaceutical product:

"Commenced use of KIFN as its sole advertising expenditure (to Spanish-language market) in central Arizona area in February, 1962. Used modest budget for flights on a seasonal basis.

"In February, 1963, the records showed a 33.4 percent increase in sales. Monthly budget was left same, but flights were discontinued in favor of year-round schedule which actually increased advertising expenditure by nearly 40 percent.

"A 1964 recap showed that sales again had increased another 31 percent over previous period. Budget has been increased by a third."

Such results speak for themselves. ♦

continuing campaign in Spanish-language radio. In 1960, another Belden survey showed Folger's with 20 percent of the instant coffee market in Spanish-language Los Angeles households, highest for any brand. Nescafe, with little direct approach to the Spanish-speaking market, had fallen from its top spot to a 10 percent level, and Maxwell House to 15 percent.

● **ALL-PURPOSE SHORTENING:** In wide use in Mexican-American cookery, shortening is an important market item in Spanish-language communities. In 1954, a Belden checkup in Los Angeles showed that Crisco had 47 percent of the shortening market, Luer's (local brand) had 11 percent, Spry had 8 percent and Rex (regional brand) had a mere 4 percent. In the intervening years between 1954 and 1960, Crisco received little or no direct promotion to the Spanish-language market, although it had heavy spending in general media. Rex, however, was the subject of a continuing campaign in Spanish-language radio. In 1960, Rex had jumped to the leadership position with 31 percent of the market in Spanish-speaking households, trailed by Crisco with only 19 percent.



Spanish-language air media help newcomers to "Americanize"



Public service show aimed at some 500,000 Spanish-speaking residents of Northern California is weekly 15-minute series featuring bilingual SSgt Angelina Laguna as a d. j. recruiter for WACs. Spanish-voiced KOFY received commendation from Army brass for work done by Charles Lynn (l), Frank Crennan.



It's "Se habla Espanol" with this Santa. He's William Valentin Rico, without his whiskers, news director of Spanish-language independent WHOM New York. He has made this an annual stint at Christmas party sponsored by station for Puerto Rican youngsters familiar with mainland customs who speak Spanish.



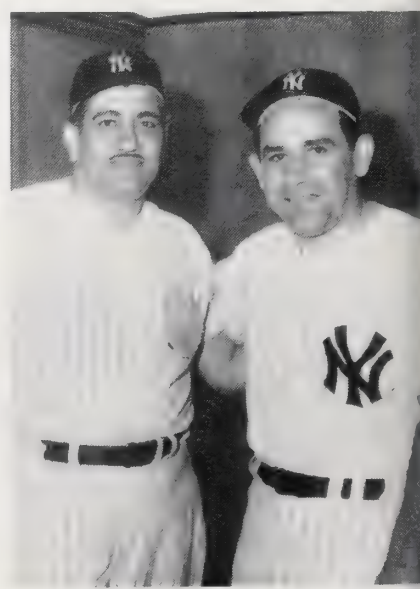
Mainland fondness for beauty contests has counterpart in New York Spanish-language market, where WADO this fall held windup of "Miss Latin America" contest sponsored by Schlitz. Over 1100 people attended special coronation ball. Winner, Inez Delgado, is in center, pictured with two runner-up finalists.



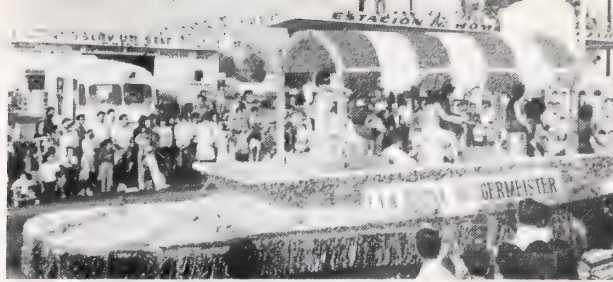
Former Cuban radio-tv star, bilingual Maria Gutierrez conducts Spanish-language home-making show on Miami's WMIE. Her specialty is helping Cuban refugee housewives to understand American-style weights and measures, recipe directions, meat cuts, etc., since many had depended on household servants.



In-store merchandising aids Spanish-language commercials to make their final sales impact, and is widely practiced among large-market outlets aimed at Spanish-speaking newcomers. In Miami-area store, Carlos Borges (l), WFAB account exec, looks over Budweiser promotion with Guillermo Nunez, owner.



Beer is a heavy consumption item in Spanish-language homes, and major beer brands in Spanish-speaking areas compete strongly for new customers. P. Ballantine & Sons (with R. J. Reynolds) sponsors Spanish broadcasts of Yankees on WHOM features sportscasters Jose Ramon Diaz (l) seen with Yogi Berra.



Parades in Spanish-speaking areas of Los Angeles are covered for Spanish-language tv homes by KMEX-TV, ethnic-slanted tv UHF independent.

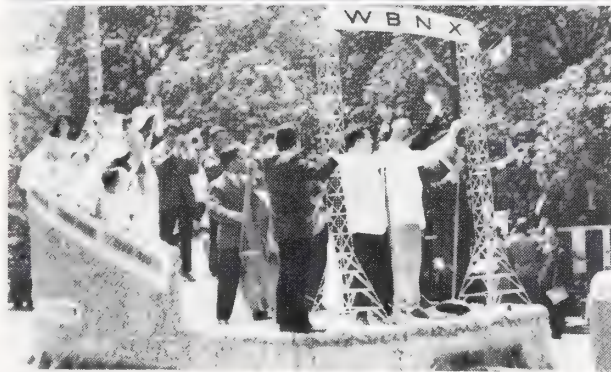
while maintaining ethnic ties with Spanish heritage



International stars of Latin-American world get a big play in Spanish-language U. S. broadcasts, and help form a "bridge" between United States and ethnic homelands. Here, noted dancer Jose Greco (c) is interviewed for "La Hora Latino" on Tampa's WSOL. Programs even go to local cigar factories.



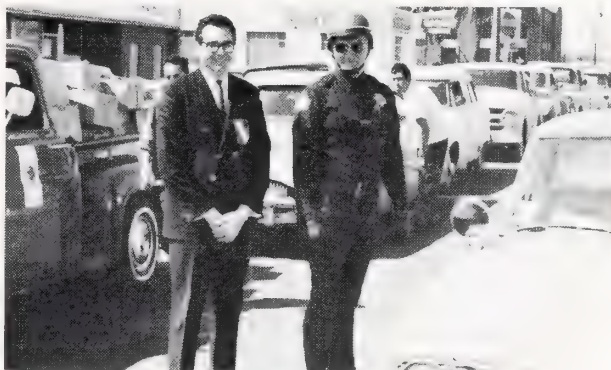
KOXR Oxnard, Calif., staged promotion with a traditional Mexican "marachi" street band at Morning View Homes, a housing project in Spanish-speaking area which sold several houses via radio commercials aimed at emerging Mexican-American middle class.



On another WBNX front, station pitched in to help raise funds for annual "Puerto Rican Day" parade by staging "Marathon" which raised several thousands. Puerto Ricans in New York maintain close ties with island commonwealth, like heavy diet of news of homeland, baseball results, election reports, storm warnings and so forth in their radio fare.



Strong premium offer on KVOZ Laredo was offer of "Virgen de Guadalupe" plaque in exchange for Pet milk labels. Listeners, largely of Mexican descent, mailed in over 80,000 labels. In another Pet milk promotion on same station, 70,000 labels came in for nylon mantilla. Sponsor runs two or three premiums annually.



When town of Alazan in Mexico was struck by smallpox, Fresno's Spanish-language KXEX organized relief mission among station's Mexican-American listeners, dispatched an airlift of supplies and clothing across border to aid refugees. Newsman Victor Gacia of KXEX covered story for radio listeners, anxious to hear word of their Mexican relatives.



Los Angeles County Fair this year pulled big attendance (over one million), with a key attraction being section called Mexican Village, featuring folk art, music, food. Spanish - I a n g u a g e KWKW, which covered Republican Convention in Spanish, set up booth in Mexican Village, plugged such sponsors as Lucky Lager, Folger's Coffee.



Want Spanish-language availabilities? Here are the top reps in this field

■ Although there are plans for everything from program interchange to a Spanish-language radio news service in the works, there are at present no true "networks" of Spanish-language radio or tv stations in the United States or even on the Mexican side of the border.

The simplified buying in a network pattern, however, is available to a large extent through station representatives who specialize in the Spanish-language field. Because of the nature of the business, these reps perform not only as time sellers but as program consultants and commercial advisers to agencies and stations.

Following is an alphabetical list of station representatives in the Spanish-language broadcast field.

● *The Latin Network*: Newest station rep in the field. TLN is actually an international group of radio stations (three in United States, all of which are UBC outlets, plus eight over Mexican bor-

der). Pricing is modest, and a minute spot can be had on each station for total package price of \$50. Sales are handled through United Broadcasting Co., whose owner, Richard Eaton, has been pioneer in ethnic broadcasting. Sales offices or contract representative deals can be found in New York, Chicago, Atlanta, Washington and Mexico City.

● *National Time Sales*: Handles sales for National Spanish Language Network in single-invoice purchase, with translation and production services available. Radio stations are in a trio of Mexican border cities and a dozen U.S. markets, including California, Miami and San Antonio. Firm has offices in New York and Chicago, with authorized reps in Atlanta, Los Angeles and San Francisco. NSLN has featured offer of 10 percent discount for full group buy.

● *Richard O'Connell*: Functions as a consultant firm and as sales rep for The Sombrero Group, three

Spanish-language stations in Texas plus two Mexican stations and a Tucson outlet. All are radio stations. Office maintained in New York City, and in association with Pearson National Representatives.

● *Spanish International Network Sales*: Handles time and program sales to U.S. advertisers for seven tv outlets with full-time Spanish-language programming. Two (both UHF stations) are in U.S. markets: KMEX-TV in Los Angeles and KWEX-TV in San Antonio. There is a family tie between this group and Mexico's highly successful Telesistema Mexicano, with a number of Telesistema's programs (soap operas, bullfights, etc.) carried on the U.S. stations. Remaining five SIN stations are in key Mexican border markets. Firm maintains offices in New York, Los Angeles.

● *Tele-Radio & Tv Sales Inc.*: Primarily handles the Spanish Key Market Group of stations in California, Florida, Texas and other Spanish-speaking areas. Also represents production and agency services in New York and Miami. All outlets are radio stations, although the firm is contemplating tv activity. Makes color films available on markets in which firm has represented stations. Special regional sales office for Spanish-language radio, handling nearly two dozen stations in Southwest, has been opened by firm in Dallas, with Jack Riley as manager. ♦

TOP 10 AGENCIES IN SPANISH-LANGUAGE FIELD

These are the 10 agencies most frequently mentioned in connection with accounts advertising in a SPONSOR survey.

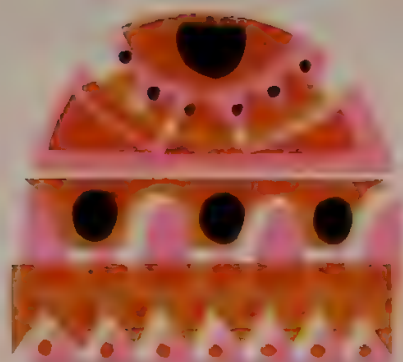
1. Glenn Advertising, Inc.
2. Batton, Barton, Durstine & Osborn, Inc.
3. Gardner Advertising Co.
4. William Esty Co.
5. J. Walter Thompson Co.
6. Erwin Wasey, Ruthrauff & Ryan, Inc.
7. Tracy-Locke Co.
8. Post-Keyes-Gardner, Inc.
9. Dancer-Fitzgerald-Sample, Inc.
10. Wade Advertising, Inc.

TOP 10 CLIENTS IN SPANISH-LANGUAGE FIELD

These advertisers air commercials most frequently on Spanish broadcasts, according to a SPONSOR survey. List is in order of frequency of mention.

Advertiser	Product	Agency
Quaker Oats Co.	Masa Harina tortilla flour	Glenn
Ford Motor Co.	Ford cars, trucks	JWT
Falstaff Brewing Co.	Falstaff beer	Wade D-F-S
Jos. Schlitz Brewing Co.	Burgermeister beer	Post-Keyes-Gardner
Jackson Brewing Co.	Jax beer	DCSS
Lone Star Brewing Co.	Lone Star beer	Glenn
Pet Milk Co.	Pet evaporated milk	Gardner
Carnation Co.	Carnation evaporated milk	EWR&R
Theo. Hamm Brewing Co.	Hamm's beer	Campbell-Mithun
R.J. Reynolds Tobacco Co.	Winston, Salem and Camel cigarets	William Esty

LATIN NETWORK COVERS OVER 8,500,000 SPANISH SPEAKING IN THE MAJOR MARKETS IN NORTH AMERICA



COVERAGE OF THE LATIN NETWORK

SELL THE SPANISH MARKET OF NORTH AMERICA WITH THE ONE NETWORK WHICH COVERS THE MAJOR SPANISH SPEAKING AREAS. THE LATIN NETWORK FOR THE FIRST TIME, HERE IS YOUR OPPORTUNITY TO SELL THE OVERALL SPANISH MARKET WITH ONE BUY AND ONE CONTRACT AT A VERY LOW COST. CALL YOUR NEAREST UBC SALES OFFICE FOR MORE DETAILS.



SI USTED NO COMPRENDE LO ANTERIOR,
POR FAVOR VUELVA LA PAGINA PARA UNA
TRADUCCION AL ESPANOL.

RATES — ONE MINUTE

PLAN 1 — 10 AFFILIATES	\$30.00
PLAN 2 — 11 AFFILIATES	35.00
PLAN 3 — all 12 AFFILIATES	50.00
i.e. only plan 3 includes the N.Y.C. AFFILIATE	
CHAINBREAKS — 75% of earned rate	

LIST OF LATIN NETWORK MARKETS

XETV	ARIZONA: Yuma (San Luis)
KED	CALIFORNIA Calxico
XEAI	SAN DIEGO, CALIF. Tijuana
XLWG	EL PASO, TEXAS Ciudad Juarez, Chih.
XESM	MEXICO CITY, MEX. Mexico City, D.F.
XEWI	EAGLE PASS, TEX. (Piedras Negras)
XERT	Mc ALLEN, TEX. Reynosa
XEAM	BROWNSVILLE, TEX (Matamoros)
XEVL	LAREDO, TEX. (Nuevo Laredo)
WFAN-FN	WASHINGTON, D.C.
WFA	MIAMI, FLA.
WBNI	NEW YORK, NEW YORK

call your nearest

UBC SALES OFFICE

New York 10017
7 East 43rd St
Tel 212 682 1833 1834

CHICAGO
10 410 N MICHIGAN AVE
Tel 312 467 1632

WASHINGTON, D.C.
SHOREHAM HOTEL
SUITE — 101A
Tel 202 CO 5 4734

SELLING THE SPANISH SPEAKING MARKET OF NORTH AMERICA





What Spanish-language broadcasters think of Madison Avenue

Many large ad agencies and clients have a low-grade image among broadcasters in the Spanish-language field—and not just because many agencies ignore this media opportunity

■ The Madison Avenue adman who feels he knows the Spanish-language U.S. market, and that his agency is regarded as a source of media wisdom on this population segment, is in for a surprise.

A SPONSOR survey of Spanish-language radio-tv broadcasters in this country, in Puerto Rico and on the Mexican side of the Texas border, revealed these attitudes toward the average large agency in New York, Chicago, Los Angeles and other advertising centers:

- Only one percent of the station executives felt that agencies were "well-informed" on the Spanish-language market, and even this small segment represented Puerto Rican broadcasters who admittedly were thinking about locally-oriented branches of Lennen & Newell, Young & Rubicam and other Madison Avenue shops in San Juan.

- Better than six out of 10 Spanish-directed broadcasters feel that most large agencies are "poorly informed" about broadcast media aimed at a Spanish-speaking audience. This image of agency ignorance would probably rank at the top of any such media-derived survey; agencies are generally considered knowledgeable by media on most other broadcast matters, even specialties like Negro radio-tv.

- A bit better than one out of 10 surveyed broadcasters—12 percent — feel that large agencies are at least "adequately" informed on the subject of Spanish-language broadcasting. Twice as many as that — 24 percent — ducked the question with "no answer," either because they felt they didn't know the information level among agencies, or because it was more politic not to comment.

Is this simply a "sour grapes"

attitude on the part of broadcasters in the Spanish-language field, who seldom draw more than 30 or 40 percent of their spot revenue from nationally-advertised U.S. products even in large markets, and who draw even less in the smaller markets?

Possibly, but not likely.

Many of the broadcasters responding to the SPONSOR survey of Spanish-language air media amplified their critique of Madison Avenue with comments concerning the "why" of the agency information gap in the Spanish-language air media, or attempted to explain why agencies often avoid the use of Spanish-voiced broadcast advertising.

Basically, they broke down into these main divisions:

1. *Bottlenecks caused by general failure of agencies and advertisers to recognize the Spanish-speaking market in the United States as a "market-within-a-market."*

This was the biggest single problem in the eyes of Spanish-language broadcasters, whose comments varied but generally stuck close to this theme. Samples of comment from station executives on what they felt was the key drawback toward wider use of Spanish-language radio-tv:

"An unwillingness to recognize that the Spanish-speaking market can't be reached effectively via non-Spanish mass-market approach," says Charles Baltin, vice president and sales manager of New York's WHOM.

"Insufficient knowledge of Spanish market's population, buying power and habits. Potential buying power is not known by agencies," adds Paul R. Schneider, general manager of KOXR Oxnard, Calif.

Similarly, Ron Strother, general manager of another California station, Brawley-El Centro's KROP, cites the agencies' "lack of information concerning both number and potential of this segment."

"Lack of first-hand knowledge of the market, lack of knowledge of people and area," said Charles McKasson, general manager of KIRT Mission, Tex.—a station which is among several Spanish-language outlets serving the Rio Grande area.

These comments were typical.

2. *Failure on the part of agencies and advertisers to realize that the Spanish language—which is part of a heritage in most cases, rather than a "discrimination factor" — sets the Spanish-speaking market apart.*

This is a hard fact for agencies to grasp — that many Spanish-speaking immigrants to the United States (from Puerto Rico, Mexico, Cuba, etc.) do not learn English for the same reason that some U.S. Negroes use skin-bleaching creams; English is learned as an additional skill, with Spanish maintained as a language for home and social use.

As owner-manager Walter H. Herbolt, Jr. of KBEN Carrizo Springs, Tex., summarizes this particular agency bottleneck:

"They fail to realize that advertising should appeal to the individual in the language he is used to speaking in everyday living . . . and buying. In our area, the predominance of population is Spanish-speaking — 98 percent of the homes have nothing but Spanish spoken at home. How would an English-language commercial appeal to one who does not understand the language?"

True, more and more people



speak and learn English as the years go by. But, tradition dies slow. And in our Southwest, Spanish is as close to its people as it was in the days of Mexican and Spanish rule."

Adds R.C. Curry, owner of KHER Santa Maria, Calif.:

"[The Spanish-speaking market] is not as cohesive a market as, say, the Negro market, and the bilingual capability of most of the Spanish audience makes them a shadow world. California probably leads

the nation in recognizing the Spanish market as an entity."

The often-self-imposed language difference is true of large urban areas as much as it is true of the agricultural areas of California and Texas. Quentin C. Sturm, general manager of Philadelphia's WTEL, terms a principal blindness to Spanish-language media that agencies do not appear to want to bridge, as: "Their unawareness of the magnitude of this market and the captivity of this audience because of the language barrier."

3. *A lack of research effort by agencies and advertisers to measure the Spanish-language market in terms of media, or the faulty use of research.*

Frequently, when surveys are conducted in the Spanish-language market for broadcasters programming in Spanish, the results are so strongly in favor of Spanish-language air media that they are high-

ly suspect. ("If a survey is made for an agency, it's research. But if the same survey is made by the same outfit for me, agencies will say it's promotional," griped a New York City broadcaster to SPONSOR.)

There is a more sophisticated level of the problem, which stems in part from the failure on the part of agencies to apply research correctly to draw the true significance of the Spanish-speaking market, or (as some Spanish-language broadcasters complain) the failure on the part of some research companies to include the proper representation of Spanish-speaking interviewers in field staffs or Spanish-language homes in samples.

Here's what broadcasters in several key markets say of agencies in this respect:

"No research expenditures, particularly in Miami," says vice president and general manager Arthur

BULK OF SPOT BUSINESS ON SPANISH-LANGUAGE STATIONS IS FROM LOCAL/REGIONAL ACCOUNTS

Local/regional account for 84 percent of spot revenue income for stations with Spanish-language programming, according to a recent survey by SPONSOR. Income from national (United States) accounts amounted to 16 percent. Stations were also asked which national and which local/regional agency they considered most active in the Spanish field. Here are the results in order of frequency of mention:

NATIONAL (U.S.) AGENCIES

1. Glenn Advertising, Inc.
2. Post-Keyes-Gardner, Inc.
3. Campbell-Mithun
4. Gardner Advertising
5. Sullivan, Stauffer, Colwell & Bayles

LOCAL/REGIONAL AGENCIES

1. Clenn Advertising, Inc.
2. Tracy-Locke Co.
3. Spanish Advertising & Marketing Services
4. Batten, Barton, Durstine & Osborne
5. Jennings & Thompson

SPANISH-LANGUAGE PROGRAMING IS LOCAL

Unlike local general tv, Spanish-language relies lightly — 3.5 percent — on syndication (this mostly for soap opera drama), while 96.5 percent was done by the station's staff. Of 95 replies to a SPONSOR survey, 66 stations said they did 100 percent of Spanish programming using their station's staff.

Of total Spanish programming, the following percentages are devoted to these areas:

Music	77%
News	11%
Religion	4%
Drama	2%
Sports	2%
Other	4%

Will Spanish

The unofficial language of much U.S. territory is Spanish, but marketers often wonder if the language will survive in Spanish-speaking areas since the official language of the United States is English.

In SPONSOR's special survey of Spanish-language broadcasters, the question was put directly to station executives and others in the field. Generally, the answer was "yes."

That Puerto Rico, virtually a Latin American country despite its U.S. commonwealth status, will continue to be basically a Spanish-speaking area is a marketing fact. That New York City and Florida, migration targets for Puerto Ricans and Cubans, among other Latin American sources, will continue to receive a steady transfusion of people who speak Spanish as a primary (sometimes, only) language is fairly certain for a long time to come.

The only relatively "settled" U.S. area with a large concentration of Spanish-speaking residents is the Mexican-U.S. border, stretching from the coast of Southern California to the mouth of the Rio Grande. But even this area, despite pressures of Anglicization, is likely to hold to its Spanish cultural heritage for many, many years.

Gordeon of WFAB, a UBC station.

"Lack of knowledge and time to acquire facts on Spanish-language markets outside of New York, particularly in the West," adds John Gregory, manager of KPER San Jose, Calif.

"I visited agencies in New York this summer," recalls manager Chuck Schwartzkopf of KULP El Campo and Wharton, Tex., "and found that all had read last year's special SPONSOR issue on the Spanish-language market, but that it really had not affected any of their actions. Yet they agreed that there was a market that could be more greatly investigated and used."

A little research is not necessarily better than no research at all, a number of Spanish-language broadcasters feel. Al Kinsall, vice president and general manager of KEPS Eagle Pass, Tex., sums up his view of this agency problem thusly:

"Misunderstanding of the Spanish-language market. Inadequate field trips with client into markets. Reliance on surveys, which are virtually impossible in a bilingual market."

In much the same vein, John K. Redfield, general manager of KIFN Phoenix, sees the principal agency bottleneck in Spanish-language broadcasting as "the buying of time by 'survey-result' when the survey does not use bilingual interviewers and therefore does not reflect Spanish language radio as the effective medium it is." Adds broadcaster Redfield, whose station is represented by National Spanish Language Network:

"An equal bottleneck is the false pre-conception of the Spanish-speaking market as being economically inferior. After 15 years of operation in this market we find that we have more listeners than ever before, and are getting better

results for our clients than ever before. In addition, more 'Anglos' are interested in speaking Spanish than ever before."

Other broadcasters cited other reasons why agencies, in their opinion, shy away from Spanish-language air media. These ranged from confusions over whether a U.S. account should be handled by the domestic or export agency in the Spanish-language field to a feeling that not a few agency men see the Spanish-speaking market as an extension of the gang rumbles in "West Side Story."

But in the main, the view of Madison Avenue that broadcasters close to the scene of Spanish-language air media have is that of unfamiliarity with a marketing fact of life, and an unwillingness to alter it quickly.

Is this attitude likely to change?

It will—when Madison Avenue's attitudes change. ♦

persist as language in 'Anglo' United States?

Here's what Larry Mazursky, assistant general manager of Los Angeles-area KWKW, a 5 kw independent (1 kw at night), told SPONSOR in answer to the question of the survival of Spanish as a language in his area:

"To me, this is the most asked question in our field of specialized broadcasting: assimilating into the general market or becoming so-called Anglicized. Positively not so, because of the general make-up and personality of the Latin.

"Take a typical Spanish-speaking resident in our market of Los Angeles, comprised of approximately 90 percent residents of Mexican descent. He takes great pride in his traditional and cultural background. I firmly believe that the most important single factor that confirms this is the intense feeling and love he has for Latin music, the key to his heart.

"Of course, the type of music will vary in areas. For example, here in the Southwest we very definitely will program and direct our music format in a Mexican flavor with mariachis, rancheros and Mexican traditional music being the base and weaving and incorporating other types of Latin music

periodically. In the East, it would carry a Caribbean influence to best serve the Puerto Rican and Cuban communities.

"I also believe that even those persons with a fair working knowledge of English will still *think* in Spanish basically. You must remember that with this great pride in his background the Latin will, in the majority, depend on Spanish media for his entertainment and news. The fantastic loyalty Spanish broadcasting enjoys today is not by accident. The respective stations have taken great steps to program and to service his needs in every possible way.

"That, too, is why you will hear the Latin-American say 'I'm listening to my station.'

"I can recall the stories told regarding Spanish speaking broadcasting in many agencies where the feeling was that Spanish would almost disappear with the exception of some facilities carrying two or three hour segments. We are now approaching 1965 and Spanish radio is stronger than ever."

In another California market, the San Bernadino-Riverside-Ontario area, station manager Norman Keats of KCAL sums it up thusly:

"In the 10 years we have programmed in Spanish, this same question has come up from time to time. It is usually asked by a person who is obviously unaware of the Mexican-American way of life. I can best answer the question by quoting two large advertisers, whose representatives several years ago stated in part: 'Five years from now, Spanish radio will be a thing of the past because everyone will have learned to speak English by then!' The fact is that, in the past five years, interest has grown by leaps and bounds, as have station billings and client sales. In addition, in California the Spanish-speaking population, between 1950 and 1960, increased at the almost unbelievable rate of twice the rate of the general population of the state.

"Just ask any Mexican-American when he plans to stop speaking Spanish and the answer will unquestionably be: 'I hope I never forget my language, my culture and my background!' Every statistic available indicates that Spanish radio, and the language and entertainment it represents, is not only here to stay, but has a tremendous future."



Contests, premiums are popular in Spanish-language field



Talent contest on WBNX New York featured amateurs in city's large Latin-American segment, under sponsorship of Wonder Bread. Promotion drew retailers and salesmen into act as well as consumers, pulled 113,000 votes in some 10 weeks, involved screening 500 amateurs for show.



Mail arrived at KIFN Phoenix by the sackload in recent premium promotion for Quaker's Masa Harina (a corn-flour product used in Mexican-type dishes popular in this border area). Station has been all-Spanish for 14 years, runs spot campaigns for many big clients.



Sales director of New York office of Carnation Milk, William Beardman (l) congratulates Mrs. Natalia Munet, first-prize winner in Carnation contest as executives of WHOM beam approval. Promotion pulled more than 37,000 labels for fairly modest prizes.



New Mexico's entry in "La Reina Burgermeister" beauty contest, a Schlitz promotion, for 1964 was dark-haired Marie Ingersoll, born in Spain and now resident of Albuquerque. She's being congratulated by Ralph Manning, an official of Spanish-language radio KABQ.



Premiums pull well on both sides of the border in Spanish-language radio. Nuevo Laredo station XEGNK, just across from Texas, pulled 45,000 labels in write-in promotion for Carnation Milk. Station is technically in Mexico, but carries many clients in United States.



More than 16,000 empty Pall Mall cigarette packs were received by radio station KCOR San Antonio as witnessed here by W. A. Gold, merchandising representative for American Tobacco Co. Station offered a Pall Mall lighter to listeners in exchange for 10 empty packages.

Directory of major Spanish Language stations in the United States

To compile this directory, SPONSOR sent questionnaires to several hundred radio and tv stations which are listed in various sources as programmers in the Spanish language.

This list is not intended as a directory of all stations which program to Spanish-speaking listeners. It is a directory of stations which, according to available information, schedule at least 10 percent of their programing in the Spanish language.

A dagger after a station's call letters indicates that its program-

ing is 100 percent Spanish. On page 58 is a directory of stations which replied to the questionnaire, classified by the percentage of Spanish broadcast they carry.

An asterisk after a station's power information indicates that it is a daytime-only station. Stations are listed by the cities they serve, as indicated in the returned questionnaire.

Programing and personnel information is given only for those stations which returned SPONSOR's questionnaire.

News	3
Religion	6
Manager	Dave Hofer, Jr.
Representative	None
KXEX† 1550 kc	1 kw (d) 1 kw (n)
Spanish Broadcast (84 hours per week)	Percent
Music	69½
News	10
Drama	5
Sports	½
Religion	5
Other	10
Manager	John W. Sonder
Sales Manager	Harold Torosian
Representative	Tele-Radio & TV Sales

KING CITY

KRKC 1490 kc	1 kw (d) 250 kw (n)
Spanish Broadcast (16 hours per week)	Percent
Music	95
News	2½
Religion	2½
Manager	Robert T. McVay
Representative	Sandeberg Co.

LOS ANGELES

KMEX-TV†	Channel 34 (UHF)
Spanish Broadcast (65 hours per week—100%)	
Programing: local news, programs from Mexico (bullfights, soap operas, etc.) and features.	
Manager	Burt S. Avedon
Sales Manager	Gene Idom
Representative	Spanish International Network
KWKW (Pasadena)† 1300 kc	5 kw (d) 1 kw (n)
Spanish Broadcast (163½ hours per week)	Percent
Music	75
News	13.7
Drama	1.4
Sports	7.1
Religion	2
Other	.8
Manager	Howard A. Kalmenson
Sales Manager	Andy James
Representative	Jack Masla & Co.
KALI (San Gabriel)† 1430 kc	5 kw (d) 5 kw (n)
Spanish Broadcast (130 hours per week)	Percent
Music	60
News	30
Sports	5
Religion	5
Manager	James E. Coyle
Sales Manager	Sterling Zimmerman
Representative	Tele-Radio & TV Sales
KVFM-FM (San Fernando) 94.3 mc	1 kw
Spanish Broadcast (25 hours per week)	
General Manager	John Stroud
Sales Manager	Norm Allen

ONTARIO

KASK (Cucamonga) 1510 kc	1 kw (d) 1 kw (n)
Spanish Broadcast (14 hours per week)	Percent
Music	100
Manager	R. H. Armstrong
Representative	Harlan Oakes
KASK-FM 93.5 mc	1 kw
(Programing duplicates KASK-AM)	

OXNARD

KOXR 910 kc	1 kw*
Spanish Broadcast (80 hours per week)	Percent
Music	78
News	15
Drama	5
Sports	2
Manager	Paul R. Schneider
Sales Manager	Henry C. Palomino
Representatives	Tele-Radio & TV Sales; J. A. Lucas

RIVERSIDE

KREL (Corona) 1370 kc	1 kw (d) 500 w (n)
Spanish Broadcast (12 hours per week)	Percent
Music	75
News	15
Sports	10

ARIZONA

NOGALES	
KNOG 1340 kc	250 w (d) 250 w (n)
Spanish Broadcast (30 hours per week)	Percent
Music	100
Manager	Bill Ingram
Representative	George T. Hopewell, Inc.
XHFA-TV†	
XHEF†	
(See list of Mexico stations)	

PHOENIX

KIFN† 860 kc	1 kw*
Spanish Broadcast (80½ hours per week)	Percent
Music	50
News	15
Drama	12½
Religion	10
Other	12¼
Manager	John K. Redfield
National Sales Manager	John K. Redfield
Local Sales Manager	Luis Estrada
Representatives	National Time Sales; Harlan G. Oakes; Don R. Pickens; David Carpenter

TUCSON

KEVT† 690 kc	250 w*
Spanish Broadcast (84½ hours per week)	Percent
Music	87
News	10
Drama	2
Religion	1
Manager	Peter Trowbridge
Sales Manager	Dan C. Park
Representatives	National Time Sales; Spot Time Sales; Harlan G. Oakes; David Carpenter; Don R. Pickens

KXEW† 1600 kc	1 kw*
Spanish Broadcast (84 hours per week)	Percent
Music	80
News	7½
Drama	2½
Sports	1
Religion	7
Other	2
Manager	Ernesto Portillo
Sales Manager	Henry Villegas
Representatives	Savalli/Gates; Richard O'Connell

YUMA

XECB†	
(See list of Mexico stations)	

CALIFORNIA

BAKERSFIELD

KWAC 1490 kc	1 kw (d) 250 w (n)
Spanish Broadcast (98 hours per week)	Percent
Music	70
News	8

Drama	4
Sports	4
Religion	6
Other	8
Manager	Robert J. Duffy
Sales Manager	Ed Hopple
Representative	Jack Masla & Co.

BRAWLEY

KROP 1300 kc	1 kw (d) 500 w (n)
Spanish Broadcast (14 hours per week)	Percent
Music	60
News	15
Religion	5
Other	25
Manager	Ron Strother
Sales Manager	Winn Beck
Representative	Venard, Torbet & McConnell

CALEXICO

KICO 1490 kc	250 w (d) 250 w (n)
Spanish Broadcast (20 hours per week)	Percent
Music	50
News	5
Sports	5
Religion	5
Other	35
Manager	W. L. Gleeson
Sales Manager	John Clark
Representative	Savalli/Gates

XEJ* (Ciudad Juarez)

XEJ-TV† (Ciudad Juarez)

XELO (Ciudad Juarez)

(See list of Mexico stations)

COALINGA

KBMX 1470 kc	500 w*
Spanish Broadcast (13¼ hours per week)	Percent
Music	70
News	20
Other	10
Manager	Jack N. Miller
Sales Manager	Lloyd Wilson
Representative	Grant Webb

FRESNO

KGST 1600 kc	1 kw*
Spanish Broadcast (87 hours per week)	Percent
Music	79½
News	8½
Drama	5½
Sports	1½
Religion	5½
Other	½
Manager	Richard E. Ryan
Representatives	National Time Sales; Harlan Oakes; Don R. Pickens

KRDU (Dinuba) 1130 kc	1 kw (d) 1 kw (n)
Spanish Broadcast (12½ hours per week)	Percent
Music	91

Manager Con Robinson
Sales Manager Sherm Horn
Representative None

SAN BERNARDINO/RIVERSIDE
KCAL (Redlands) 1410 kc 5 w (d) 500 w (n)
Spanish Broadcast 86½ hours per week) Percent
Music 78.5
News 14.4
Drama .6
Sports 2.9
Religion 2.5
Other 1.1
General Manager Andy James
Station Manager Norm Keats
Representative National Time Sales

SAN DIEGO
XEGM (Tijuana) ‡
XEW-TV (Tijuana) ‡
XEXX (Tijuana)‡
(See list of Mexico stations)

SAN FRANCISCO
KOFY (San Mateo)‡ 1050 kc 1 kw*
Spanish Broadcast (entire schedule) Percent
Music 50
News 20
Sports 10
Religion 10
Other 10
General Manager F. T. Crennan
Representative Tele-Radio Tv Sales

SAN JOSE
KLOK 1170 kc 10 kw (d) 5 kw (n)
Spanish Broadcast (66¾ hours per week) Percent
Music 82¼
News 6
Drama 5½
Sports 1½
Religion 5¼
Other ½
Manager Richard E. Ryan
Sales Manager Eugene Hogan
Representatives National Time Sales;
Don R. Pickens; Harlan Oakes

KPER (Gilroy) 1290 kc 5 kw*
Spanish Broadcast (40 hours per week) Percent
Music 78
News 10
Drama 5
Sports 2
Religion 5
Manager John Gregory
Sales Manager Ben Gutierrez
Representatives Broadcast Time Sales;
J. A. Lucas Co.

SANTA MARIA
KSEE 1480 kc 1 kw
Spanish Broadcast (12 hours per week)
(Information not supplied)

SANTA PAULA
KSPA 1400 kc 250 w
Spanish Broadcast (118 hours per week)
(Information not supplied)

STOCKTON
KWG 1230 kc 1 kw (d) 250 w (n)
Spanish Broadcast (14 hours per week)
(Information not supplied)

COLORADO

DENVER
KFSC 1220 kc 1 kw*
Spanish Broadcast (82¼ hours per week) Percent
Music 89
News 3½
Sports 1
Other 6½
Manager Levi J. Beall
Representative National Time Sales

PUEBLO/COLORADO SPRINGS
KAPI (Pueblo)‡ 690 kc 250 w*
Spanish Broadcast (81 hours per week) Percent
Music 68
News 3
Drama 2
Sports 5
Religion 15
Other 5
Manager Rose Martino
Sales Manager George Sandoval
Representative National Time Sales

WALSENBERG
KFLJ 1380 kc 1 kw*
Spanish Broadcast (10½ hours per week)
(Information not supplied)

DISTRICT OF COLUMBIA

WFAN-FM‡ 100.3 mc 16 kw
Spanish Broadcast (119 hours per week) Percent
Music 71
News 9
Sports 2
Other 18
Manager John Panagos
Representative UBC Sales

FLORIDA

MIAMI
WFAB‡ 990 kc 5 kw
Spanish Broadcast (168 hours per week) Percent
Music 60

News 30
Sports 5
Religion 5
Manager Arthur Gordon
Representatives UBC Sales;
Dora-Clayton; Savalli/Gates

WMET‡ 1220 kc 250 w*
Spanish Broadcast (84 hours per week) Percent
Music 15
News 66
Drama 15
Sports 2
Religion 2

Manager Omnis Bastos
Sales Manager Norman Diaz
Representative Tele-Radio & TV Sales
WMIE 1140 kc 10 kw (d) 5 kw (n)
Spanish Broadcast (100 hours per week) Percent
Music 65
News 10
Other 25
Manager Jack Nobles
Sales Manager Larry Lunger
Representative National Time Sales

TAMPA
WSOL 1300 kc 5 kw*
Spanish Broadcast (36 hours per week) Percent
Music 60
News 9
Drama 18
Sports 1
Religion 7
Manager Albert B. Gale
Representatives National Time Sales;
David Carpenter

ILLINOIS

CHICAGO
WCRW 1240 kc 1 kw (d) 250 w (n)
Spanish Broadcast (23 hours per week) Percent
Music 92
News 2
Sports 6
Manager Harold A. Fowler
Sales Manager Mrs. Josephine A. White
WOPA (Oak Park) 1490 kc 1 kw (d) 250 w (n)
Spanish Broadcast (16½ hours per week) Percent
Music 75
News 10
Drama 10
Religion 5
Manager Al Michel
Sales Manager Stan Noyes
Representative Savalli/Gates
WSBC 1240 kc 1 kw (d) 250 w (n)
(Information not received)
WYCA-FM (Hammond, Ind.) 92.3 mc 30 kw
Spanish Broadcast (24½ hours per week) Percent
Music 98
Religion 2
Manager Roy F. Tobin
Sales Manager Enrique Lopez Salgado
Representative Alpha Associates

LOUISIANA

NEW ORLEANS
WWL 870 kc 50 kw
Spanish Broadcast (30 hours per week) Percent
Music 25

**Tucson's Great New Sound
in Spanish Language Radio**



1000 WATTS

*Serving Southern Arizona's
Largest Spanish Speaking
market.*



National Rep. Savalli/Gates

THE SPANISH VOICE OF NEW MEXICO

KABQ 1350 kc
ALBUQUERQUE
AT THE HUB

THE ONLY FULL TIME ALL SPANISH STATION

5000 POWER PACKED WATTS

• Serving More Than 350,000 Spanish Listeners • NEWS • SPORTS • FEATURES •
• PUBLIC SERVICE PROGRAMS

TELL 'EM ... SELL 'EM ... **KABQ SPANISH RADIO**

Joe Fullerman, General Manager Dial 903 ... 243-1744 Albuquerque, New Mexico

News	40
Other (discussion)	35
Manager	William A. Dean
Sales Manager	Walter F. Bouche
Representative	The Katz Agency

NEW JERSEY

WHBI-FM	NEWARK	
	105.9 mc	2.55 kw
Spanish Broadcast (35 hours per week)		
(Information not supplied)		

NEW MEXICO

KABQ	ALBUQUERQUE	
1350 kc	5 kw (d)	500 w (n)
Spanish Broadcast (115 hours per week) Percent		
Music		70
News		5
Sports		5
Religion		5
Other		15

Manager	Joseph J. Fullerman
Representatives	National Time Sales; Bob Hix Co.
KLOS	1450 kc
	250 w
Spanish Broadcast (98½ hours per week) Percent	
Music	100
Manager	Al Tafoya
Representative	Grant Webb & Co.

KARS	BELEN	
860 kc		250 w*
Spanish Broadcast (20 hours per week) Percent		
Music		85
News		5
Sports		5
Other		5

Manager	John Tobola
Sales Manager	O. B. Hunnicutt
Representative	Keystone

KOTS	DEMING	
1230 kc		250 w
Spanish Broadcast (12 hours per week) Percent		
Music		98
News		1
Sports		1

Manager	Robert W. Tobey
Representative	None

KOBE	LAS CRUCES	
1450 kc		250 w
Spanish Broadcast (18 hours per week)		
(Information not supplied)		

KFUN	LAS VEGAS	
1330 kc	250 w (d)	250 w (n)
Spanish Broadcast (18 hours per week) Percent		
Music		88
News		5
Religion		7
Manager	Stewart Chamberlain	
Representative	Richard O'Connell, Inc.	

KRDD	ROSWELL	
1320 kc		1 kw*
Spanish Broadcast (84 hours per week) Percent		
Music		85
News		12
Drama		.8
Sports		.5
Religion		.8
Other		.9
Manager	E. L. Lincoln	
Representative	Harlan G. Oakes & Assoc.	

KTRC	SANTA FE	
1400 kc		250 w
Spanish Broadcast (20 hours per week)		
(Information not supplied)		

KSYX	SANTA ROSA	
1420 kc		1 kw*
Spanish Broadcast (11 hours per week)		
(Information not supplied)		

KSRC	SOCORRO	
1290 kc		1 kw*
Spanish Broadcast (12 hours per week) Percent		
Music		100
Manager	Walter Shrode	
Representative	Keystone & Halmon	

KKIT	TAOS	
1340 kc	1 kw (d)	250 w (n)
Spanish Broadcast (18 hours per week) Percent		
Music		85
News		11
Other		5

Manager	Don Boston
Sales Manager	Norberto Martinez
Representative	George T. Hopewell, Inc.

NEW YORK

WADO	NEW YORK CITY	
1280 kc		5 kw
Spanish Broadcast (77 hours per week) Percent		
Music		85
News		8
Drama		3
Sports		1
Other		3
Manager	Sydney Kavaleer	
Representative	None	


WBNX	1380 kc	5 kw (d)	5 kw (n)
Spanish Broadcast (120½ hours per week) Percent			
Music			70
News			20
Sports			1

Religion	1
Other	8
Manager	C. Carroll Larkin
Representative	UBC Sales Inc.

WHOM	1480 kc	5 kw (d)	5 kw (n)
Spanish Broadcast (118 hours per week) Percent			
Music			60
News			10
Drama			15
Sports			5
Religion & Other			10
Manager	Fortune Pope		
Sales Manager	Charles Baltin		
Representative	None		

PENNSYLVANIA

WTFL	PHILADELPHIA	
860 kc		250 w*
Spanish Broadcast (40 hours per week) Percent		
Music		80



1,000,000 PEOPLE DO!

KWKW speaks the language of over 12% of the Los Angeles market! A market the size of Denver, and this Spanish speaking audience is largely unreachable by other media!

- 22 consecutive years of service to the ever increasing Latin American Market!
- The only 24 hour, 100% Spanish station in the metropolitan area!
- Currently pre-selling for 100 national advertisers!
- KWKW serves the needs and desires of this loyal audience — and sells them best!

KWKW 1300

5000 WATTS

A member of the Spanish Broadcasters Association
Represented nationally by the Jack Masia Company

17%

of the Phoenix
radio pie is yours



when you buy Spanish
KIFN

COVERING PHOENIX AND
ALL OF CENTRAL ARIZONA

in TAMPA FLORIDA



say it
in Spanish
to reach
the **LATIN**
PEOPLE

The FRIENDLY Voice

WSOL

RADIO

Something new under the Sun! WSOL—5 hours of Spanish programming daily. Serving 100,000 Spanish speaking people in the prosperous Tampa—one of the o'dest Spanish settlements in the U.S.A.

For Rates, Plans and Avails

- IN TAMPA: Albert B. Gale, ph. 229-8024
 - IN NEW YORK: Lee Gaynor, JU 6-5510
- Member of Rust Craft Broadcasting Co.
New York & Chicago—National Time Sales
L.A. & San Francisco—Harlan G. Oakes & Assoc.

News 10
Sports 5
Religion 5
Manager Quentin C. Sturm
Representative National Time Sales

TEXAS

ALICE/KINGSVILLE
KPSO (Falfurrias) 1260 kc 500 w*
Spanish Broadcast (21 hours per week) Percent
Music 83
News 14
Religion 1/2
Other 2 1/2
Manager Robert Hicks
Sales Manager William Le Grand
Representative None

AUSTIN
KOKE 1370 kc 1 kw*
Spanish Broadcast (12 hours per week) Percent
Music 90
Religion 10
Manager Ron Rogers
Sales Manager Ron Wilson
Representative Jack Masla & Co.
KVET 1300 kc 1 kw (d) 1 kw (n)
Spanish Broadcast (14 hours per week) Percent
Music 95
News 5
Manager Willard Deason
Sales Manager James Dodd
Representative Venard, Torbet & McConnell

BEEVILLE
KIBL 1490 kc 250 w (d) 250 w (n)
Spanish Broadcast (45 1/2 hours per week) Percent
Music 79
News 10
Drama 5
Sports 5
Religion 1
Manager John D. Rossi
Representative None

BROWNFIELD/LUBBOCK
KKUB (Brownfield) 1300 kc 1 kw*
Spanish Broadcast (30 hours per week) Percent
Music 60
News 15
Drama 1
Sports 4
Religion 12
Other 8
Manager Robert C. Sewell
Sales Manager Del Kirby
Representative Wells F. Bruen

BROWNSVILLE
KBOR 1600 kc 1 kw (d) 1 kw (n)
Spanish Broadcast (20 hours per week) Percent
Music 85
News 15
Manager Minor J. Wilson
Representative George T. Hopewell Inc.
XEMT (Matamoras)*
XEAM (Matamoras)*
(See list of Mexico stations)

CARRIZO SPRINGS
KBEN 1450 kc 250 w*
Spanish Broadcast (36 1/2 hours per week) Percent
Music 84.7
News 9
Religion 1.3
Other 3
Manager Walter H. Herbert, Jr.
Representatives E. K. Beaver & Assoc.;
Continental Radio Sales

CORPUS CHRISTI
KCCT* 1150 kc 1 kw*
Spanish Broadcast (91 hours per week) Percent
General Manager Gabe Lozano
Representative National Time Sales
KINE (Kingsville) 1330 kc 1 kw*
Spanish Broadcast (20 hours per week) Percent
Music 95
News 5
Manager Andy Cook
Sales Manager Jim Bixler
KROB (Robstown) 1510 kc 500 w*
Spanish Broadcast (15 hours per week) Percent
Music 90
News 5
Sports 3
Religion 2
Manager Mel Ammerman

Sales Manager Hugh Herrington
Representative Keystone
KUNO* 1400 kc 250 w (d) 250 w (n)
Spanish Broadcast (133 hours per week) Percent
Music 70
News 10
Drama 3
Sports 3
Religion 2
Other 3
Manager Art Thomas
Sales Manager Gene De La Pena
Representatives Venard, Torbett & McConnell;
Richard O'Connell

EAGLE PASS
KEPS 1270 kc 1 kw*
Spanish Broadcast (18 hours per week) Percent
Music 75
News 5
Sports 5
Religion 10
Other 5
Manager Al Kinsall
Representative None
XEMJ (Piedras Negras)*
XEMU (Piedras Negras)*
XEWG (Piedras Negras)*
(See list of Mexico stations)
KURV 710 kc 250 w (d) 250 w (n)
Spanish Broadcast (32 hours per week) Percent
Music 79
News 18
Religion 3
Manager Lloyd Hawkins
Sales Manager James Champion
Representative Charles Bernard Co.

EL CAMPO
KULP 1390 kc 500 w*
Spanish Broadcast (10 1/2 hours per week) Percent
Music 73
News 20
Sports 2
Religion 5
Manager Chuck Schwartzkopf
Representative None

EL PASO
XEJ (Ciudad Juarez)*
XEJ-TV (Ciudad Juarez)*
XELO (Ciudad Juarez)*
XEWG (Ciudad Juarez)*
(See list of Mexico stations)

HARLINGEN
KGBT 1530 kc 50 kw (d) 10 kw (n)
Spanish Broadcast (52 hours per week) Percent
Music 70
News 20
Sports 5
Other 5
General Manager Otis Schumate
Sales Manager Willie Harris, Jr.
Representative Richard O'Connell;
Venard, Torbet & McConnell

HEREFORD
KPAN 860 kc 250 w*
Spanish Broadcast (10 1/2 hours per week) Percent
Music 86
News 2
Sports 2
Religion 10
Manager Clint Formby
Sales Manager Roy Faubion

HOUSTON
KFRD (Rosenberg) 980 kc 1 kw*
Spanish Broadcast (12 hours per week) Percent
Music 85
News 10
Religion 5
Manager William Sloar
KLV (Pasadena) 1480 kc 1 kw (d) 500 w (n)
Spanish Broadcast (88 hours per week) Percent
General Manager Felix H. Morales
Sales Manager Johnny P. Hernandez
Representative National Time Sales

KENEDY/KARNES CITY
KMAL 990 kc 250 w*
Spanish Broadcast (21 hours per week) Percent
Music 60
News 30
Religion 10
Manager Charles L. Martii
Representative Mario Messina Co

LAREDO
KGNS 1300 kc 500 w*
 Spanish Broadcast (21 hours per week)
 (Information not supplied)
KVOZ 1490 kc 250 w (d) 250 w (n)
 Spanish Broadcast (14 hours per week) Percent
 Music 75
 News 10
 Religion 15
 Manager William Harrell
 Sales Manager Ernest Barton
 Representative Grant Webb & Co.

XEFE-TV (Nuevo Laredo)‡

XEAS (Nuevo Laredo)‡

XEBK (Nuevo Laredo)‡

XEK (Nuevo Laredo)‡

XEWL (Nuevo Laredo)‡

(See list of Mexico stations) *

McALLEN

XERI (Reynosa)‡

XERO (Reynosa)‡

XERT (Reynosa)‡

(See list of Mexico stations)

MISSION

KIRT 1580 kc 1 kw*
 Spanish Broadcast (58 hours per week) Percent
 Music 68
 News 20
 Sports 10
 Religion 2
 Manager C. T. McKasson
 Representative Grant Webb & Co.

MORTON

KRAN 1280 kc 500 w*
 Spanish Broadcast (15 hours per week)
 (Information not supplied)

PEARSALL

KVWG 1280 kc 500 w*
 Spanish Broadcast (14 hours per week) Percent
 Music 90
 News 5

KCAL

5000 watts* of the finest Spanish radio—music, news and special events. Our 7th year serving:

**SAN BERNARDINO COUNTY
 RIVERSIDE COUNTY
 ORANGE COUNTY
 REDLANDS**

***KCAL:** increases power November 1st, to reach over 200,000 Spanish-speaking people.

KCAL: only full time Spanish Voice of the Inland Empire and only Spanish station serving this area.

KCAL

**Box 390, Redlands
 California**

Representatives

**National Time Sales — N.Y.
 Latin American Time Sales — L.A.**

Sports 5
Manager Lee Anderson
Representatives Tele-Radio & TV Sales;
 George T. Hopewell Inc.

PLEASANTON

KBOP 1380 kc 1 kw*
 Spanish Broadcast (36 hours per week)
 (Information not supplied)

RAYMONDVILLE

KSOX 1240 kc 250 w
 Spanish Broadcast (27 hours per week)
 (Information not supplied)

SAN ANTONIO

KWEX-TV‡ Channel 41 (UHF)
 Spanish Broadcast (69 hours per week—100%)
 (No data on programing, but known to be independent station carrying local news, programs from Mexico. features, bullfights, soap operas, etc.)

General Sales Manager Ben Tamborello
Asst. General Manager Mike Mullins
Representative Spanish International Network

KCOR‡ 1350 kc 5 kw (d) 1 kw (n)
 Spanish Broadcast (132 hours per week) Percent
 Music 60
 News 15
 Drama 15
 Sports 5
 Other 5

Manager Nathan Safir
Sales Manager William Lamar
Representatives Richard O'Connell, Inc.;
 Savalli/Gates

KUKA‡ 1250 kc 1 kw*
 Spanish Broadcast (91 hours per week) Percent
 Music 85
 News 5
 Sports 1
 Religion 9

Manager Alex Coe
Sales Manager Norman Fischer
Representative National Time Sales

KUBO‡ 1310 kc 5 kw*
 Spanish Broadcast (entire schedule) Percent
 Music 50
 News 20
 Sports 10
 Religion 10
 Other 10

Manager Hal Hughes
Representative Tele-Radio Tv Sales

UVALDE

KVOU 1400 kc 250 w (d) 250 w (n)
 Spanish Broadcast (18 hours per week) Percent
 Music 75
 News 5
 Sports 10
 Religion 10

Manager Jay Harpole
Sales Manager Joe Morgan

VERNON

KVWC 1490 kc 250 w (d) 250 w (n)
 Spanish Broadcast (12 hours per week) Percent
 Music 90
 News 5
 Religion 5

Manager Joe Garrison
Sales Manager Jerry Garrison
Representative None

WESLACO

KRGV 1290 kc 5 kw
 Spanish Broadcast (15 hours per week) Percent
 Music 75
 News 15
 Drama 5
 Sports 5

Manager Earl Noel
Sales Manager James Ahlgrimm
Representative George B. Hollingbery Co.

WASHINGTON

KENE 1490 kc 1 kw (d) 250 w (n)
 Spanish Broadcast (15 hours per week) Percent
 Music 98
 News 1
 Religion 1

Manager Don Downing
Representative Savalli/Gates



In San Antonio

**KCOR is more
 than ever the
 overwhelming
 favorite of
 the Spanish
 radio audience!**

***New 1964 Spanish Pulse Report
 reveals KCOR's domination
 of all time periods!***

**In San Antonio you need
 DOUBLE EXPOSURE...
 the general advertising of
 your choice and always**



**5000 WATTS • FULL TIME • 1350 KC
 111 Martinez Street, San Antonio, Texas 78204**

Representatives:

RICHARD O'CONNELL, INC.
 in New York

SAVALLI/GATES, INC.
 In Chicago, Atlanta, Detroit

WE SQUEEZED THE AIR OUT AND LEFT NOTHING BUT AIR IN



All broadcast . . . all buying . . . all important. That's SPONSOR, designed as—and still—a buyer's book. Not pedantic, mind you. Not gossipy. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind—with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads SPONSOR, the broadcast idea weekly with the fat trimmed away. 555 Fifth Avenue, New York 17, Telephone: 212 MURRAYHILL 7-8080.

How much Spanish-language programming?

This directory groups stations by the percent of their programming which is directed to Spanish-speaking persons. It does not include stations whose Spanish programming

amounts to less than 10 percent of the total stations schedule. The list is compiled primarily of stations which responded to SPONSOR's programming survey.

75 TO 100% SPANISH		25 TO 49% SPANISH	
ARIZONA		ARIZONA	
Nogales	XHFA-TV	Nogales	KNOG
Nogales	XHEF	CALIFORNIA	
Phoenix	KIFN	San Jose	KPER
Tucson	KEVT	(Gilroy)	
Tucson	KXEW	FLORIDA	
Yuma	XECB	Tampa	WSOL
CALIFORNIA		NEW MEXICO	
Calexico	XEJ	Belen	KARS
Calexico	XEJ-TV	NEW JERSEY	
Calexico	XELO	Newark	WHBI-FM
Fresno	KGST	NEW YORK	
Fresno	KXEX	New York City	WADO
Los Angeles	KMEX-TV	PENNSYLVANIA	
Los Angeles	KALI	Philadelphia	WTET
(San Gabriel)		TEXAS	
Los Angeles	KWKW	Alire/Kingsville	KPSO
(Pasadena)		(Falfurrias)	
Oxnard	KOXR	Beeville	KIBL
San Bernardino	KCAL	Brownfield	KKUB
San Diego	XEGM	Carrizo Springs	KBEN
(Tijuana)	XEXX	Edinburg	KURV
San Francisco	KOFY	Kennedy	KMAL
(San Mateo)		Pleasanton	KBOP
Santa Paula	KSPA		
COLORADO		10 TO 24% SPANISH	
Denver	KFSC	CALIFORNIA	
Pueblo	KAPI	Brawley	KROP
DISTRICT OF COLUMBIA		Calexico	KICO
Washington	WFAN-FM	Coalinga	KBMX
FLORIDA		Fresno	KRDU
Miami	WFAB	(Dinuba)	
Miami	WMET	King City	KRKC
ILLINOIS		Los Angeles	KVFM-FM
Chicago	WCRW	(San Fernando)	
NEW MEXICO		Ontario (Cucamonga)	KASK
Albuquerque	KABQ	Riverside	KREL
Roswell	KRDD	(Corona)	
NEW YORK		Santa Maria	KSEE
New York City	WBNX	Stockton	KWG
New York City	WHOM	COLORADO	
TEXAS		Walsenberg	KFLJ
Brownsville	XEMT	ILLINOIS	
Brownsville	XEAM	Chicago	WSBC
Corpus Christi	KCCT	Chicago	WOPA
Corpus Christi	KUNO	(Oak Park)	
Eagle Pass	XEMJ	Chicago	WYCA-FM
Eagle Pass	XEMU	(Hammond)	
Eagle Pass	XEWG	LOUISIANA	
El Paso	XEJ	New Orleans	WWL
El Paso	XEJ-TV	NEW MEXICO	
El Paso	XELO	Deming	KOTS
El Paso	XEWG	Las Cruces	KOBE
Houston	KLVL	Las Vegas	KFUN
(Pasadena)		Santa Fe	KTRC
Laredo	XEAS	Santa Rosa	KSYX
Laredo	XEBK	Socorro	KSRC
Laredo	XEFE-TV	Taos	KKIT
Laredo	XEK	TEXAS	
Laredo	XEWL	Austin	KOKE
McAllen	XERI	Austin	KVET
McAllen	XERO	Brownsville	KBOR
McAllen	XERT	Corpus Christi	KROB
San Antonio	KCOR	(Robstown)	
San Antonio	KUBO	Corpus Christi	KINE
San Antonio	KUKA	(Kingsville)	
San Antonio	KWEX-TV	Eagle Pass	KEPS
Yuma	XECB	El Campo	KULP
		Hereford	KPAN
		Houston	KFRD
		(Rosenberg)	
		Laredo	KGNS
		Laredo	KVOZ
		Morton	KRAN
		Pearsall	KVWG
		Raymondville	KSOX
		Uvalde	KVOU
		Vernon	KVWC
		Weslaco	KRGV
		WASHINGTON	
		Toppenish	KENE
50 TO 74% SPANISH			
CALIFORNIA			
Bakersfield	KWAC		
San Jose	KLOK		
FLORIDA			
Miami	WMIE		
NEW MEXICO			
Albuquerque	KLOS		
TEXAS			
Harlingen	KGBT		
Mission	KIRT		

Directory of major radio-tv stations in Mexico with U.S. audience

BAJA CALIF

MEXICALI (Calexico, Calif., area)

XHBC-TV# Channel 3 (VHF)
Spanish Broadcast (entire schedule—42 hours per week)
Manager Raul Sanchez de Aparicio
Representative Spanish International Network

XED# 1050 kc 10 kw (d) 1 kw (n)
Spanish Broadcast (133 hours per week)
Manager Armando Aguirre Lopez
Representative UBC Sales

TIJUANA (San Diego, Calif., area)

XEWT-TV# Channel 12
Spanish Broadcast (entire schedule)

XEAU# 1470 kc 5 kw
Spanish Broadcast (168 hours per week)
President Manuel Acuna Varela
Representative UBC Sales

XEAX# 1420 kc 2 kw
Spanish Broadcast (126 hours per week)
General Manager J. De La Torre
Representative Tele-Radio & Tv Sales

XEGM# 950 kc 3½ kw (d) 2½ kw (n)
Spanish Broadcast (119 hours per week)
General Manager Jose Liberman
Representative National Time Sales

CHIHUAHUA

CIUDAD JUAREZ (El Paso, Tex., area)

XEJ-TV# Channel 5 (VHF)
Spanish Broadcast (entire schedule—42 hours per week)
General Manager P. Meneses
Sales Manager Ralph Fitzmaurice
Representative Spanish International Network

XELO 800 kc 15 kw
Spanish Broadcast (108 hours per week)
General Manager Jack R. McVeigh
Representative Richard O'Connell, Inc.

XEJ# 970 kc 10 kw
Spanish Broadcast (126 hours per week)
General Manager Pedro Meneses, Jr.
Representative National Time Sales

XEW# 1240 kc 250 w
Spanish Broadcast (entire schedule)
General Manager E. Vego
Representative UBC Sales

COAHUILA

PIEDRAS NEGRAS (Eagle Pass, Tex., area)

XEMJ# 920 kc 1 kw (d) 250 w (n)
Spanish Broadcast (121 hours per week)
General Manager Jesus F. Elizondo
Representative UBC Sales

XEMU# 580 kc 5 kw*
Spanish Broadcast (94½ hours per week)
General Manager A. L. Bres
Representative National Time Sales

DISTRITO FEDERAL

MEXICO CITY

XESM# 1470 kc 10 kw (d) 5 kw (n)
Spanish Broadcast (168 hours per week)
President Homero Vega
Manager E. Pasquale
Representative (U.S.) UBC Sales

SONORA

NOGALES (Nogales, Ariz., area)

XHFA-TV# Channel 12
Spanish Broadcast (entire schedule)

XEHF# 1370 kc 1 kw
Spanish Broadcast (126 hours per week)
General Manager Gaston Mascarenas
Station Manager Mario de La Fuente
Representative National Time Sales

SAN LUIS (Yuma, Ariz., area)

XECB# 1450 kc 250 w
Spanish Broadcast (168 hours per week)
President Carlos Blando
Representative UBC Sales

TAMAULIPAS

MATAMOROS (Brownsville, Tex., area)

XEMT# 1340 kc 250 w
Spanish Broadcast (112 hours per week)
Manager Armando Rodriguez G.
Sales Manager A. G. Hernandez
Representative Tele-Radio & Tv Sales

XEAM# 1310 kc 1 kw
Spanish Broadcast (133 hours per week)
General Manager Manuel L. Salinas
Representative UBC Sales

XEO# 970 kc 1 kw
Spanish Broadcast (132 hours per week)

XEO-FM# 88.2 mc ERP—60 w
Spanish Broadcast (119 hours per week)
General Manager Severo Garza
Sales Manager A. G. Hernandez
Representative National Time Sales

NUEVO LAREDO (Laredo, Tex., area)

XEFE-TV# Channel 11 (VHF)
Spanish Broadcast (entire schedule—42 hours per week)
General Manager Ramoncita Esparza
Sales Manager Enrique Esparza
Representative Spanish International Network

XEAS# 1410 kc 1 kw (d) 250 w (n)
Spanish Broadcast (112½ hours per week)
General Manager Jose Maria Villarreat
Representative National Time Sales

XEBK# 1340 kc 250 w
Spanish Broadcast (133 hours per week)
General Manager Mario Cortez
Sales Manager Amando Cortez D.
Representative Continental Radio Sales

XEK# 960 kc 5 kw (d) 1 kw (n)
Spanish Broadcast (102 hours per week)
General Manager Ruperto Villarreal
Representative Savalli/Gates;
Richard O'Connell, Inc.

XEWL 1090 kc 2½ w*
Spanish Broadcast (84 hours per week)
General Manager Fidel Cuellar
Representative UBC Sales

REYNOSA (McAllen, Tex., area)

XERT# 1170 kc 5 kw
Spanish Broadcast (133 hours per week)
General Manager Antonio Karam Kalifa
Representative UBC Sales

XERI# 810 kc 250 w*
Spanish Broadcast (84 hours per week)
Station Manager Rogelio Olivares
Sales Manager A. G. Hernandez
Representative Tele-Radio & TV Sales

XERO 1390 kc 1 kw
Spanish Broadcast (119 hours per week)
General Manager Severo Garza
Representative National Time Sales



MEET MARIA!

RADIO STATION/RADIOEMISORA
WMIE
1140 EN SU DIAL

HOSTESS OF MIAMI'S SPANISH HOMEMAKERS PROGRAM

BLUE CHIP FOOD PRODUCTS
BUY HER YEAR 'ROUND

BOOST YOUR SALES BY
CALLING ART GORDON,
NAT. TIME SALES,
MU 2-4500, N.Y.C.

RADIO STATION/RADIOEMISORA
WMIE
1140 EN SU DIAL

1448 Northwest 36th Street
Miami, Florida
PHONE: NE 3-0161

Directory of major radio-tv stations in Puerto Rico

AGUADILLA
WABA 850 kc 500 w
 Spanish Broadcast (115 hours per week) Percent
 Music 40
 News 15
 Drama 25
 Sports 10
 Religion 5
 Other 5
 Manager H. Reichard
 Sales Manager F. Bonnet
 Representative Inter-American Publications

ARECIBO/AGUADILLA
WISA (Isabela) 1390 kc 1 kw (d) 500 w (n)
 Spanish Broadcast (80 hours per week) Percent
 Music 70
 News 20
 Sports 5
 Religion 5
 Manager Raul Santiago-Roman
 Sales Manager Diego Auiles

ARECIBO
WMIA 1070 kc 500 w
 Spanish Broadcast (117 hours per week) Percent
 Music 84
 News 5
 Drama 1
 Sports 5
 Religion 5
 Manager Epifanio Rodriguez-Velez

BAYAMON
WBYM-FM 94.7 mc 18.5 kw
 Spanish Broadcast (120 hours per week) Percent
 Music 90
 News 5
 Religion 5
 Manager Jose G. Pickard

CAGUAS
WKBM-TV Channel 11
 General Manager Perez Perry

FAJARDO
WMDD 1840 kc 5 kw (d) 5 kw (n)
 Spanish Broadcast (111 hours per week) Percent
 Music 60
 News 15
 Drama 2
 Sports 10
 Religion 10
 Other 3
 Manager Jose Luis Torregrosa
 Sales Manager Mrs. Laura Jimenez

GUAYAMA
WXR 1590 kc 1 kw (d) 1 kw (n)
 Spanish Broadcast (115 hours per week) Percent
 Music 75
 News 15
 Sports 5
 Religion 5
 Manager Gumersindo Cordero, Jr.

MAYAGUEZ
WTIL 1300 kc 1 kw (d) 1 kw (n)
 Spanish Broadcast (168 hours per week) Percent
 Music 75
 News 20
 Sports 4
 Religion 1
 Manager Gilbert Mamary
 Representative Continental Radio Sales
WORA-TV Channel 5
 General Manager Alfredo de Arellano, Jr.
 Representative Inter-American Publications

PONCE
WISO 1260 kc 1 kw (d) 1 kw (n)
 Spanish Broadcast (115½ hours per week) Percent
 Music 65
 News 20
 Sports 10
 Religion 5
 Other 2
 Manager Luis E. Freyre
WLEO 1170 kc 250 w (d) 250 w (n)
 Spanish Broadcast (135 hours per week) Percent
 Music 76
 News 14
 Sports 4
 Religion 4
 Other 2
 Manager Charles L. Cordeo
 Sales Manager Alfonso Gimenez Jr.
 Representative Svens Schelleberg Assoc.

WRIK-TV Channel 7
 General Manager William Cortada
 Representative Inter-American Publications
WSUR-TV Channel 9
 Manager Gladys Boscio Vidal

SAN JUAN
WAPA-TV Channel 4
 General Manager Hector Modestti
WFJD-FM 957 mc 30 kw (d) 30 kw (n)
 Spanish Broadcast (119 hours per week) Percent
 Music 70
 News 20
 Sports 5
 Religion 3
 Other 2
 Manager Victoria Suarez de Acosta
 Sales Manager Rafael Jose Acosta
WKAQ 580 kc 5 kw (d) 5 kw (n)
WKAQ-FM 103.4 mc 1 kw
 Spanish Broadcast (119 hours per week) Percent
 Music 10
 News 20
 Drama 52
 Sports 12
 Religion 2
 Other 4
 General Manager Ventura Lamas, Jr.
 Sales Manager German Felix
WKAQ-TV Channel 2
 General Manager Jose Oviedo
 Sales Manager Jorge L. Rivero
 Representative Inter-American Publications
WNEL 1430 kc 5 kw (d) 500 w (n)
 Spanish Broadcast (102 hours per week) Percent
 Music 60
 News 15
 Sports 5
 Religion 9
 Other 15
 Manager Gabriel Figueroa II
 Sales Manager Victor Lanz
WUNO 1320 kc 5 kw (d) 1 kw (n)
 Spanish Broadcast (140 hours per week) Percent
 Music 86
 News 7½
 Sports 1½
 Religion 1½
 Other 3½
 Manager M. Angelet Escudero
 Sales Manager Mrs. Betty M. Pichardo

YAUACO
WKFE 1550 kc 250 w (d) 250 w (n)
 Spanish Broadcast (105 hours per week) Percent
 Music 73
 News 16
 Sports 3
 Religion 5
 Other 3
 Manager Julio V. Ramirez
 Sales Manager Charles L. Cordero

UTUADO
WUPR 1530 kc 1 kw (d) 250 w (n)
 Spanish Broadcast (120 hours per week) Percent
 Music 80
 News 10
 Sports 5
 Religion 5
 Manager Jose A. Ribas

**ONE BUY
 COVERS THE
 531,847*
 SPANISH
 SPEAKING
 PEOPLE IN
 NORTHERN
 CALIFORNIA**

KLOK
KLON
 SAN JOSE • SAN FRANCISCO

KGST
 FRESNO

Represented by
 NATIONAL TIME SALES
 NEW YORK, CHICAGO
 HARLAN G. OAKES
 LOS ANGELES
 DON R. PICKENS CO.
 SAN FRANCISCO

*U. S. Census, 1960

WMET Miami's 1st All-Spanish Voice is the Preferred Station of 285,594** Latins

WMET's national advertisers, 1963-1964

- Pepto Bismol
- Camel Cigarettes
- Breeze Detergent
- Warner Lambert Products
- Borden's "Magnolia"
- Condensed Milk
- Greyhound Buses
- Creomulsion
- National Beer
- Winston Cigarettes
- Regal Beer
- Salem Cigarettes
- Falstaff Beer
- Lydia E. Pinkham Medicine Company
- Look Magazine
- Pepsi Cola
- Miller Hi-Life
- Buitoni Foods
- Humble Oil
- Coca-Cola
- Dual Filter Tareytons
- Holsum Bakers
- Cafe Bustelo
- Silver Dust
- Newport Cigarettes
- Seidlitz Powders
- Ex Lax
- Rit Dyes
- Mejoral
- Breacol

**For official Latin population breakdown:

IN MIAMI, CALL

WMET -751-9743

IN NEW YORK, CALL

WTV 212 YU 6-9717

AFFILIATED WITH THE

Spanish  Market Group



HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

The WWJ Stations occupy a position of **solidity** in the Detroit community. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 38 years. And home ownership by The Detroit News.

Because of this **solidity**, both WWJ and WWJ-TV provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell toothpaste or tires.

WWJ and WWJ-TV
THE NEWS STATIONS

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

Bankers Increase Television Advertising

Placing bankers in the forefront of enlightened advertisers, Norman E. Cash, TvB president, told the Milwaukee Advertising Club: "Today's banker is growing at a rapid rate in spite of increased competition because he has learned that now everyone is a potential customer, and that's why banks are now the third largest users of local television."

Cash continued: "Yesterday's banker was much like many of today's manufacturers who let a gap exist between them and the total public and think their advertising messages should be directed only at the few who know them best."

Continuing, Cash said: "We expect that manufacturers will see that they too have a vital need to reach the same total public and we expect to see more of them turn to television to reach this total public."

If you want to know why every

company should advertise to the total public, ask your banker, Cash said. "And, if you want to know why television is the way to this total public, ask your banker," he added.

Kraft Chocolates Launches Giveaway

Kraft chocolates this month launches one of the largest promotions in its history—a "Match & Win Giveaway" tied-in with Walt Disney's color movie *Mary Poppins*.

The promotion combines Kraft's regular fall sales drive for chocolates via national print and tv with special magazine ads, a giveaway game, more than 100,000 prizes, a Walt Disney feature movie (with its accompanying million dollar publicity campaign), and distribution of 12,000,000 five cent coupons.

OLYMPIC FUND AIDED



The Olympic Games Basketball fund is richer by \$2000 as a result of a KTVU telecast of a basketball game between the San Francisco Warriors and the Olympic team. Four sponsors — Cable Car Clothiers (making its tv debut), Lucky Lager Beer, P. Lorillard and Pacific Telephone — joined with the station in making the Olympic promotion possible. One-quarter of the telecast was devoted to Olympic spots. Seen here is Joe Constantino, KTVU sales promotion director (r) presenting the check to Franklin Mieuli, Warrior owner and chairman of the Warrior-Olympic Fund.

The promotion kicks-off with a full page, four-color ad in the October issue of *Ladies Home Journal*. The ad will appear again in *Look* magazine.

Grand Prize in the giveaway is *Mary Poppins'* Carpet Bag filled with \$10,000. Second, third, fourth and fifth prizes are portable television sets, movie cameras authentically costumed *Mary Poppins* dolls and *Mary Poppins* records from the movie's original sound track.

In addition to the *Mary Poppins* promotion, Kraft chocolates will be featured in regular product ads in November issues of *Ladies Home Journal*, *Woman's Day* and *Look* plus via tv commercials on the *Kraft Suspense Theatre* from October through December.

BEDSIDE NETWORK CONDUCTS CONTEST



The Bedside Network, for which hospitalized veterans tape their own music and drama shows for subsequent "broadcast" over intercom systems, is conducting its fourth annual contest to determine which of the 10 participating hospitals produces the best program. Actor Maurice Evans (c) is one of the celebrity judges, along with Carol Burnett, Barbara Britton and Sam Levenson. Flanking Evans are the contest's co-chairmen: Elizabeth Bain, president of American Women in Radio and Television as well as assistant to the vice president of CTS Program Services, CBS, and Richard Schneider, NBC television director who, among other things oversees Emmy telecasts. The Bedside Network, a project of the Veterans Hospital Radio and Television Guild, is conducted through the volunteer services of people prominent in the theater, radio and television.

IRTS Medal To FCC Commissioner Hyde

Veteran FCC commissioner Rosel Hyde has been unanimously voted to receive the International Radio and Television Society's highest award, its gold medal.

The medal will be presented during the IRTS 25th anniversary banquet in March, 1965.

KXOK

St. Louis

Storz Broadcasting Co.

**announces
the appointment of**

AM RADIO SALES COMPANY

**as its national
representative
effective
november 1, 1964**

WTRF-TV**STORY
BOARD****7**

We have*

PUNCH CARDS! Don't worry about mechanical brains taking over. If machines get too powerful, we can always organize them into committees.

Wheeling wtrf-tv

SICK CANNIBALS! Man and wife were eating dinner and the wife said, "You know, I don't like the taste of this meat!" Husband said, "I never did like your mother."

wtrf-tv Wheeling

ETERNAL WORDS! If you want to write something that has a chance of living forever, just sign a mortgage.

Wheeling wtrf-tv

WHAT A RIOT! Remember when that meant something was funny?

wtrf-tv Wheeling

SCIENTISTS REPORT that we're taller in the morning than we are in the evening. They didn't mention that we're all shorter around the end of the month.

Wheeling wtrf-tv

CONTRARY to popular belief, the world's oldest profession is actually fruit picking!

wtrf-tv Wheeling

SIGN in a Volkswagen factory: "Think BIG and you're fired!"

Wheeling wtrf-tv

HEAR ABOUT the beatnik girl who's engaged to be married? Instead of getting a shower, she's taking one.

wtrf-tv Wheeling

NON-CONFORMIST is someone who keeps gloves in a glove compartment.

Wheeling wtrf-tv

***SOMETHING FOR EVERYONE!** If you want to beam a particular spot schedule to a particular audience, WTRF-TV reaches that specific audience in the Wheeling/Steubenville Upper Ohio Valley Market. Just ask your Pety man for the availability breakdown you want.

**CHANNEL
SEVEN****WB
C****WHEELING,
WEST VIRGINIA****THE CHANGING SCENE****Embassy Dislikes
Chicago Conference**

Embassy Pictures, a syndication major, doesn't think the planned Chicago conference of program executives from group-owned stations seeking ways to prime the pump of syndication production is such a hot idea.

Commenting on the late-October conference, Embassy vice president E. Jonny Graff agreed that "only by participating in the production of quality entertainment can independent stations hope to compete with the heavy line-up of network programming."

Graff, however, did not feel that "trying to organize a group of groups, each with its own point of view," would be the answer, either. "Stations would do better," Graff said, "by working in tandem with a distributor." His reason: "This way, they will benefit not only from the national perspective syndication spe-

cialists have developed, but also from the experience of a staff trained in national distribution."

The conference, expected to be attended by representatives from such groups as Triangle, Group W and Corinthian, was largely instigated by WGN-TV, Ward Quall.

**Westinghouse Increases
National Advertising**

The Westinghouse portable appliance division is launching a heavy schedule of national magazine and television advertising in support of its electric housewares during the big gift buying months of October, November and December.

The division's expanded fall television schedule will begin Oct. 21 and will use a combination of daytime and nighttime television programs on a 203 station CBS network.

One minute filmed commercials will appear on such CBS shows as *Andy Griffith*, *I Love Lucy*, *Rawhide*, *Joey Bishop Show*, *Walter Cronkite News*, *Mike Wallace* and *Robert Trout News*.

DO PEOPLE WATCH BOB POOLE'S GOSPEL FAVORITES?

We know 371,400 **HOMESFUL** who do in only 16 of our markets in Class C time.

Sponsors paid \$748.60 for a one-minute commercial to reach those people.

That's \$2.02 per one thousand homes.

In those same 16 markets 745,000 homes watched the same stations at 9:00 pm Tuesday.

And **THAT'S** \$3.85 per one thousand homes.

Where did the sponsors get the **better** buy?

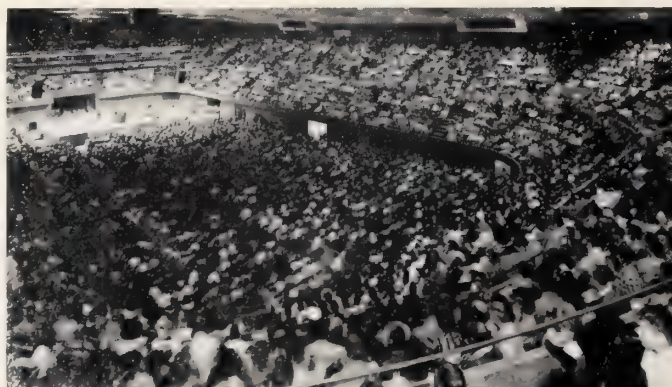
Do people like **BOB POOLE'S GOSPEL FAVORITES?**

Here are 7000 (count 'em) who paid to see a live production.

More than 100 hrs. now available on VTR for TV and audio tape for radio.

Audience figures were furnished by stations.

One-minute time cost as listed in SRDS Spot Television.

**MEMORIAL AUDITORIUM**

We will gladly give you details, rates and audition tapes. Please phone us collect.

**Poole Productions
Lawyers Building
Greenville, S.C.**

**Tel. 803 239-7821
Twx 803 282-1098**

Featured appliances to be promoted on the shows will be the Westinghouse non-stick appliances, electric toothbrushes, irons and a Christmas "gift selector" of portable appliances. Tied to the Westinghouse campaign will be special in-store displays, dealer aids and promotions.

Essex Is Named N. C. Broadcaster of Year

First winner of the North Carolina Association of Broadcasters' "Broadcaster of the Year" award is Harold Essex, general manager of WSJS-AM-FM-TV Winston-Salem. The award, which will be presented annually at each NCAB fall meeting, was established to honor the North Carolina broadcaster who has made the greatest contribution in service to broadcasting.

Essex, a veteran of 25 years at WSJS, has twice been president of NCAB and is currently a member of the board of directors of the National Association of Broadcasters.

Bowlin New President Of Radio-Tv Reps

C. C. (Bud) Bowlin, Katz Agency tv manager for New England and Upper New York State has been elected president of the New England Assn. of Radio and Tv Representatives succeeding George C. Bingham, president of New England Spot Sales.

Richard P. Luetters, vice president of Bill Creed Associates is the new vice president and Steve Meterparel, New England manager of Robert E. Eastman & Co. is secretary-treasurer.

Shupert Resigns From Twentieth Century-Fox

George T. Shupert, vice president in charge of sales for Twentieth Century-Fox Television, Inc., has resigned as of Oct. 16, it was announced by William Self, executive vice president.

PERSONALITY POWER



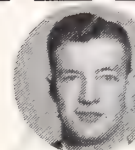
Bill O'Donnell
SPORTS



Fred Hillegas
NEWS



Joel Marciniss
NEWS



Richard Hoffmann
BUSINESS NEWS



Floyd Ottaway
WSYR GANG



Ed Murphy
MUSIC



Carol Johnson
WOMEN



Elliot Gove
TIMEKEEPER



John Gray
MUSIC



Deacon Doubleday
FARM



Alan Milair
MUSIC

SYRACUSE

WSYR

SYRACUSE

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WSYR

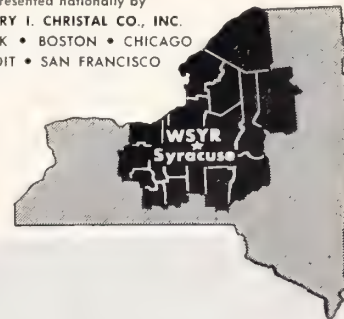
SYRACUSE

WSYR

- An Onondaga County farmer phones Deacon Doubleday with a farm news item.
- Syracuse shoppers make a buying rush on a downtown store after an Ed Murphy spot.
- Sports fans call Bill O'Donnell to settle arguments about yesterday's game.
- This is personality power at work.

With WSYR's strong personalities selling for you in the 18-county area of Central New York, great things happen to sales. Put this sales power to work for you.

Represented nationally by
THE HENRY I. CHRISTAL CO., INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO



WSYR



NBC in Central New York

5 KW - Syracuse, N. Y. - 570 KC



**Look! If I wanted
Syracuse
or San Diego
I'd call
a travel agent.
Just tell me about
KELO-LAND!**

Sure! KELO-LAND is the Sioux Falls-98 County Market. A whale of a market prize for any advertiser — and only KELO-LAND TV, with three transmitters operating as one station, has the coverage to get it for you. To realize how very important KELO-LAND TV is to you in your national campaigns, hold the phone for this! KELO-LAND TV plays to a bigger prime-time audience among CBS affiliates than does Syracuse, San Diego, Norfolk, Sacramento, Albany or Jacksonville. Your one film or live commercial on KELO-TV SIOUX FALLS sweeps through KELO-LAND's 98 counties, simultaneously, powerfully!

ARB, 6:30-10 p.m. March '64.
Submitted as estimates, not necessarily exact measurement.

KELO^{tv} LAND
CBS • ABC

KELO-tv • KDLO-tv • KPLO-tv
(interconnected)

Gen. Offices: Sioux Falls, S. D.



JOE FLOYD, President
Evans Nord, Executive
Vice-Pres. & Gen. Mgr.
Larry Bentson, Vice-Pres.
Represented nationally by
H-R

A **MIDCO** STATION

SPONSOR SPOTLIGHT

AGENCIES

Joseph Battaglia Jr. appointed vice president in charge of media and broadcast services at Ben Sackheim, Inc., New York. He joined this advertising agency in 1960 as tv director.

John F. Belcher named an account executive at Geyer, Morey, Ballard, Inc. His chief responsibilities will be on the Sinclair Refining Co. account.

Robert Wolfe joined the Gumbinner-North Co. as account executive in charge of Smirnoff on the Heublein account.

James R. Sanders joined the New York office of Foote, Cone & Belding as account executive on Clairrol.

Kenneth J. Worland elected president of the Advertising Agency Financial Management Group. The group is affiliated with the New York Credit and Financial Management Assn.

Gerald H. Long appointed associate merchandising director of Foote, Cone & Belding's New York office.

Phil M. Bidlack appointed as a vice president of the Borden Chemical Co.

TIME/Buying and Selling

Michael D. Chambers named to the Blair Television office in Los Angeles as a sales specialist.

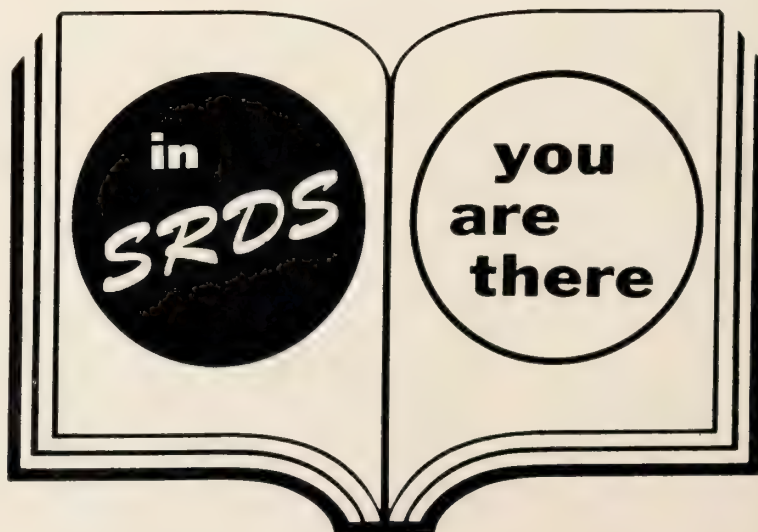
Richard S. Newman added to the sales department of Stone Representatives, Inc., New York.

TV MEDIA

Kenneth H. MacQueen named sales manager of WXYZ-TV Detroit, Mich.

Edward A. (Ted) Muller named local sales manager of WTEN-TV Albany, N.Y.

with a properly conceived, strategically placed Service-Ad



selling by helping people buy

Philip Henochstein named assistant director of advertising-sales promotion for the ABC flagship in New York, WABC-TV.

Philip Beuth appointed general sales manager of WSAZ Television, Huntington, W. Va.

RADIO MEDIA

Charles R. Sanders appointed general manager of Spartan Radio-casting Co. which owns and operates WSPA-AM-FM-TV Spartanburg, S.C.

William (Rusty) Russell appointed general manager of WKYW Chicago, Ill.

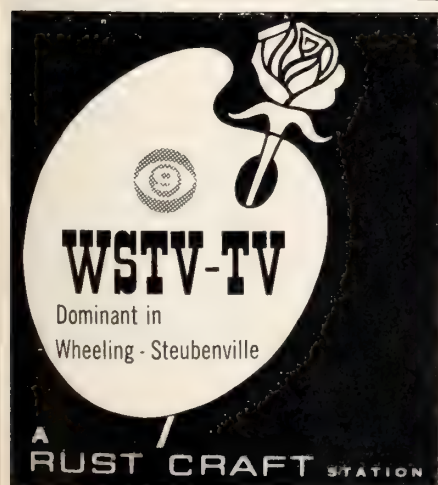
Al Maffie named general sales manager of Yankee Network, effective Nov. 1, 1964.

Jim Robinson appointed operations manager of WAKE Atlanta, Ga. **Rachel Clarke McCarthy** appointed sales manager.

SYNDICATION & SERVICES

Irving Roshwalb appointed assistant to the president and secretary of the policy committee for Audits & Surveys Co., New York.

Wilbur M. Fromm announced as president of communication services, New York. He was formerly director of new business and promotion at NBC Spot Sales.



October 19, 1964

BROADCASTERS PROMOTION ASSOCIATION, INC.

1964 SEMINAR

NOV. 16-17-18 CHICAGO PICK-CONGRESS HOTEL



This year's B. P. A. Seminar is a "Must" for anyone in the Broadcasting Promotion Field.

"Work" sessions packed into three informative days.

Entertainment for the wives.

Bring your ideas and questions.

Chicago holds information and enjoyment for all.



SEND THIS COUPON FOR REGISTRATION INFORMATION
TO: B.P.A. SECRETARY/TREASURER
215 East 49th Street
New York 17, New York
PLaza 2-4255

PLEASE RUSH ME REGISTRATION AND PROGRAM
INFORMATION ON THE 1964 B.P.A. SEMINAR.

name _____

company _____

street address _____

city, state _____

ENTERPRISE BROADCAST FEATURES

Exclusive New Service For Radio Stations and Advertisers

Good feature programming can be economical. It can build audiences. It attracts advertisers. It sells listeners.

Enterprise Broadcast Features now brings to radio timely, entertaining, informative features that appeal directly to the wide range of audience interests. We call this concept . . .

Target Programs

It's dynamic and different.

Enterprise Broadcast Features draws on the experience of the world's largest newspaper feature service . . . Newspaper Enterprise Association. Working with this wealth of outstanding talent, veteran broadcast producers have created dramatic, new features especially to serve stations and advertisers.

"By-Line", "SportsScene", "This Is Living", "Let's Exercise", "Gardener's Notebook", "Jacoby On Bridge", "Agribusiness", "Storytoon Express", are available now.

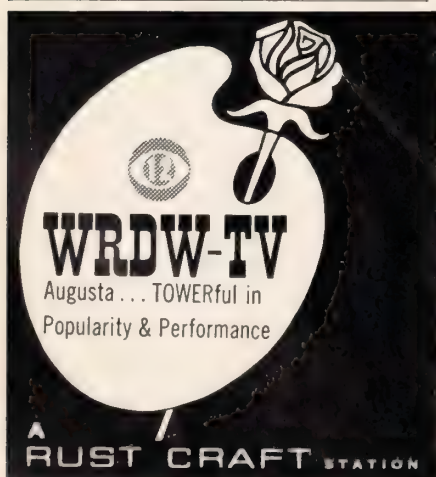
Cost? Surprisingly low.

Call, wire, write today.

ENTERPRISE BROADCAST FEATURES

7 East 43rd Street, New York 17, New York
Telephone: 212 TN 7-6800

**ONE GIFT
WORKS
MANY
WONDERS**



CALENDAR

OCTOBER

International Radio and Television Society Time Buying & Selling Seminar, New York, Tuesday evenings (13- Dec. 8).

ABC Radio regional affiliates meeting, Oklahoma City, Okla. (20).

The Pulse Inc's Man-of-the-Year award presentation to Chet Huntley and David Brinkley of NBC, Plaza Hotel, New York (21).

American Assn. of Advertising Agencies, Central regional meeting, Hotel Continental, Chicago, Ill. (21-22).

Kentucky Broadcasters Assn. fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

National Electronics Conference twentieth annual meeting, McCormick Place, Chicago, Ill. (19-21).

Southern California Broadcasters Assn. luncheon, Michael's Restaurant, Hollywood, Calif. (22).

ABC Radio regional affiliates meeting, Des Moines, Iowa (23).

Chicago Unlimited benefit ball for mid-west radio-tv production industry, Sheraton Hotel, Chicago, Ill. (23).

Institute of Broadcasting Financial Management, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

Missouri Broadcasters Assn. meeting, Ramada Inn, Jefferson City, Mo. (22-23).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Hotel Skirvin, Oklahoma City (Oct. 19-20).

Fort Des Moines Hotel, Des Moines, Iowa (Oct. 22-23).

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

Fourth International Film & TV Festival of New York, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

Indiana Broadcasters Assn. meeting, Marriott Hotel, Indianapolis, Ind. (22-23).

Massachusetts Broadcasters Assn. meeting, Hotel Somerset, Boston, Mass. (25-26).

National Assn. of Educational Broadcasters national convention, Austin, Tex. (25-28).

American Assn. of Advertising Agencies, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

ABC Radio regional affiliates meeting, New Orleans, La. (27).

Future of Tv in America Committee of National Assn. of Broadcasters meeting on CATV, Jung Hotel, New Orleans, La. (27-28).

Premium Advertising Assn. of America, premium ad conference, New York Coliseum, New York, N.Y. (27).

Television Program Development Group seminar in programing, WGN Mid-America Broadcast Center, Chicago, Ill. (27-28).

Official Films Inc. annual stockholders meeting, Delmonico's Hotel, New York (28).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles (27-30).

International Radio & Television Society luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

National Industrial Conference Board Inc. twelfth annual marketing conference, Waldorf Astoria Hotel, New York (28-30).

Forum of Broadcast Controls, sponsored by Indiana University, University Campus, Bloomington, Ind. (29).

NOVEMBER

Second Canadian Radio Commercials Festival, Park Plaza Hotel, Toronto, Canada (5).

Maryland - D.C. - Delaware Broadcasters Assn. fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

Two Great Leaders in the Spanish Market

MEMBERS OF THE LATIN NETWORK

WBNX

**IN NEW
NEW
YORK**

**18 HOURS
A DAY**

1380 kc. 5000 watts

**WBNX PROGRAMMING CREATES AUDIENCE AND SELLS
THE LARGEST SPANISH COMMUNITY IN THE UNITED
STATES — AND SEVENTH LARGEST IN THE WORLD**

**MIAMI'S
ONLY
FULL TIME
SPANISH
STATION**

WFAB

990 kc. 5000 watts

**FIRST IN THE
SPANISH PULSE SURVEY
MORNING, NOON AND NIGHT**

CALL OR WRITE:

NEW YORK Bob Wittig, UBC Sales Inc., 7 East 43rd St., 212-672-7333
Carroll Larkin, Gen. Mgr., WBNX, 560 Fifth Avenue, 212-646-1100
MIAMI Art Gordon, Gen. Mgr., WFAB, 1034 Biscayne Blvd., 305-576-5600
CHICAGO Warren Daniels, UBC Sales Inc., 10-110 N. Michigan Ave., 312-467-0002
WASH. D.C. Shoreham Hotel, Suite - 101A, Tel. 202-638-4734

OLÉ! KMEX-TV CHANNEL 34

(and ARB for setting the record straight in Los Angeles)

KMEX-TV proves what Spanish International television stations have been doing all along . . . dominating the vast Southwestern Spanish language market!

KMEX-TV Monday through Friday 6:00 - 10:00 PM (July-August ARB)

60% share of audience Spanish speaking homes

Average homes delivered: 37,000

Ranks 6th in an 8 station market total women (18-19) delivered

Beats the Big V's 23-times total homes delivered

Beats the Big V's 135 times total women (18-39) delivered

Not bad for a Spanish language UHF station competing against seven V's!

Spanish language TV is doing the same or better in our other six markets. We'll soon have ARB proof of this too!

SPANISH INTERNATIONAL NETWORK



SPANISH INTERNATIONAL NETWORK

250 Park Avenue, New York 17, N. Y.
OXford 7-0585

721 North Bronson, Hollywood 38, Cal.
HOLlywood 6-8131


Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

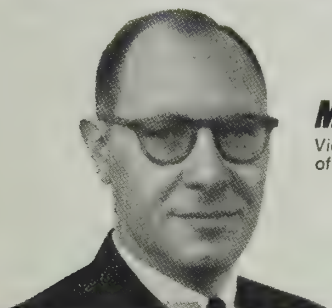
OCTOBER 26, 1964 PRICE 40c

New direction: travel advertisers turn to tv	33
Tv campaign replaces roadside sign tradition	41
The rising tide of radio	44

NEWSPAPER • NEWS



Why WLOS-TV bought Volumes 1, 2, 4, 5, 7, 8 and 9 of Seven Arts' "Films of the 50's"



Morton S. Cohn:
Vice President and General Manager
of WLOS-TV

Says Morton S. Cohn:

We program 23 feature films each week for a huge, highly selective audience which has shown real interest in recent productions with top stars, and big box office titles.

Scheduling approximately 1,200 films each year requires a large library from which to select, but even more important, it demands quality. Our purchases of Seven Arts' Volumes 1, 2, 4, 5, 7 and 8 and our most recent buy of the 215 Universal/Seven Arts' features in Volume 9 guarantees that we can continue to give our viewers the quality they have come to expect.

Our prime-time "Friday Night Movie", our Monday through Friday "Early Show" and our highly successful "Battlefield" feature showcase are "must viewing" in the Greenville-Asheville-Spartanburg market. Volume 9, along with the other Seven Arts' Volumes we have under contract,

GIVES US THE TOP-QUALITY PRODUCT WE NEED

to build even more audience loyalty.

The high-calibre of our movies have built for WLOS-TV the largest feature audience in the six-state Carolina Triad, and national advertisers have been quick to respond to this potential



**SEVEN ARTS
ASSOCIATED**

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue 972-7777
CHICAGO: 4630 Estes, Lincolnwood, Ill. ORchard 4-5105
DALLAS: 5511 Royal Crest Drive EMerson 3-7331
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif. STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



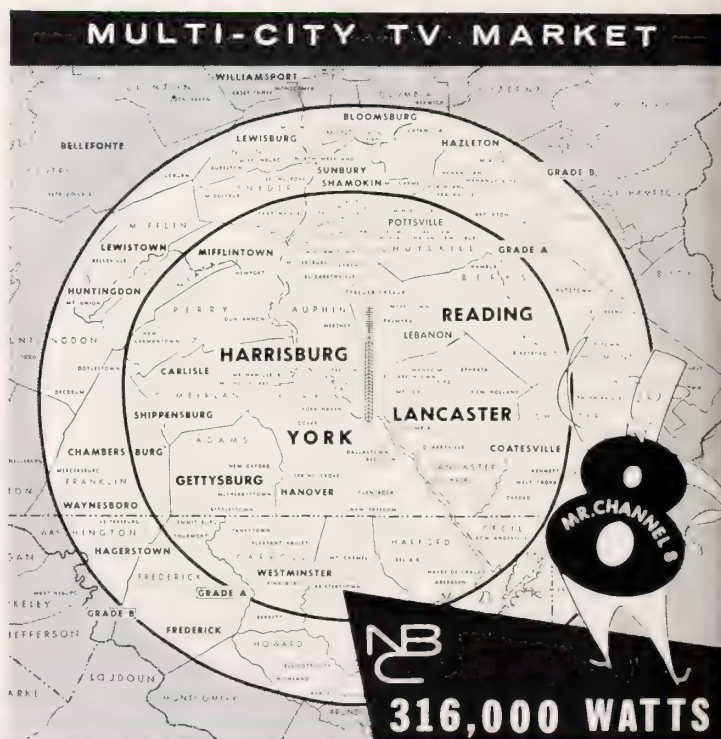
Reach the **whole** market

Not ONE segment over and over—Whether your product is food, drugs, gasoline, appliances, automotive, or general merchandise—WGAL-TV SELLS because you reach the whole market every time. No other station or combination of stations in the Channel 8 area can claim total-market reach.

WGAL-TV

Channel 8 Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco



Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Metromedia Buys Wolper Productions

Los Angeles — Metromedia, Inc., continues to expand its holdings with announcement that the firm has contracted to acquire the entire stock of Wolper Productions, Inc. Total price tag is more than \$3.6 million—approximately \$1 million in cash plus 69,551 shares of Metromedia common stock.

As a result of the deal, Metromedia picks up all of Wolper Productions, including its five subsidiary companies; Wolper Television Sales, a national distribution company; Newsreel, Inc., formerly Paramount News; and three Wolper music companies.

David L. Wolper, president of the production firm, will remain in his post and will become a vice president of Metromedia, Inc.

Commenting on the purchase, John W. Kluge, chairman of the board and president of Metromedia, said: "This is a logical step in Metromedia's corporate development combining two young and aggressive broadcasting and entertainment entities. It will make possible better quality entertainment and informational programs for the

public and simultaneously achieve a corporate growth objective."

For his part, Wolper declared: "The transaction will provide the financial ability to carry out the expansion and diversification plans which would not have been otherwise possible now."

Wolper Productions' current schedule includes six tv specials being produced for the Xerox Co. and six specials for 3M (see story on this page).

International Film & Tv Festival Winners Named

New York — A European filmed-in-color commercial for Pirelli Tires, produced by Insel-Film of Munich in a fast-paced style that looked like a James Bond chase sequence, won the grand award for tv commercials at the fourth International Film & Tv Festival of New York here last week.

Other significant tv winners: the MPO-produced "rolling tire" commercial for Gulf Oil (best visual effect); Stars & Stripes Productions' "Ronson oily bird" (best animation); VPI's "balloons" commercial for Upjohn (best color); Barbara Feldon, Revlon's "tiger girl" (best commercial actress).

Stations WFIL-TV Philadelphia, WGN-TV Chicago, WBNS-TV Columbus and WRCV-TV Philadelphia won awards for public service shows.

Schroeder: 'More Independent Thinking in Radio'

Detroit — Although admitting that radio is generally profitable, Willard Schroeder, joint board chairman of the NAB, sees a "cloud of some magnitude dulling the radio picture."

Speaking before the Institute of Broadcasting Financial Management, Schroeder pointed out that of the 3685 radio stations making 1963 financial reports to the FCC, 33 percent of them were loss operations. He also said that "as a result of present programming practices, there has been a shrinking of the total radio audience—the sets-in-use figure is not large enough to enable a healthy radio business."

Conceding that formula radio has proved successful in many cases, Schroeder said: "Unfortunately the very sheep instinct that initially caused

Herbert Hoover In Radio's Early Days

Washington — Broadcasts and ceremonies here for former president Herbert Hoover brought nostalgic memories of radio's early days to broadcasters who remembered Hoover's guidance during the history-making National Radio Conference back in the '20s.

It was under Hoover's guidance, as secretary of commerce in the Harding administration, that the young and wildcat radio industry in this country was given its first serious attention and discipline. At the time he called the first National Radio Conference, in 1922, there were 50 licensed broadcasting stations, and by 1923 there were 550. Interference was intolerable under the loose reins of Commerce Dept. guardianship.

The radio conferences recommended allocating frequencies and classifying stations to bring order out of chaos, and the Commerce Dept. began to implement the suggestions. At the third conference in 1924 Hoover predicted the unlimited importance and growth of an industry in which "sales of radio apparatus had jumped from a million dollars a year to a million dollars a day."

Those were the days of the birth of networks, NBC in 1926, CBS in 1927, and the unforgettable call letters like WEA, WGY, KDKA that held listening Americans glued to their sets.

ABC-TV Documentaries To Cost 3M \$2.5 Million

New York—Six hour-long documentaries on ABC-TV will be sponsored by Minnesota Mining & Manufacturing at an estimated cost of 2.5 million. The buy represents 3M's first support of a documentary series and its first use of corporate institutional advertising.

In a talk given at Videotape Productions' sixth anniversary open house. Harry Helzer, in charge of 3M's advertising services, stated that 3M will be spending almost 10 million in advertising this season ('64-65).

Three of the David Wolper-produced documentaries will be aired this season and three next season. Also, it was announced last week that all of the documentaries will be narrated by Van Heflin.

The programs will cover such subjects as important but little-known scientists, people who defy death, the life of MacArthur, the "tribal customs" of teenagers.

Agency for 3M is BBDO.

so many stations to embrace formula radio stimulated them to narrow the choice. If the rock-and-roll formula seemed to produce the most rating points, it was the one to copy."

Schroeder cited exceptions to the trend such as WSB Atlanta, WGN Chicago and WCCO Minneapolis. They and some others like them, he said, have evolved their programming on the basis of their "own independent thinking, their knowledge of their respective markets, the general savvy of their staffs. The result has been a consistent history of audience leadership and the resulting benefit of strong advertiser support."

Schroeder added: "Perhaps, if there is to be emulation, it's this kind of approach that should be copied by other, less successful stations."

CONTINUED ON NEXT PAGE

Political Film by Mothers for Moral America May Bring in the FCC

GOP presidential candidate sends tract to cleaners after previews raised a storm of controversy

Washington — The feeling here is that the FCC will inevitably become embroiled in the Mothers for Moral America film fracas when and if the expurgated version finally hits the tv screens on the NBC network.

The film is a GOP tract on America's moral decay, and has been sent to the cleaners by Republican presidential candidate Goldwater after previews of the contents raised a storm of controversy.

Outraged protest came from Democratic Committee chairman John M. Bailey that it was the "sickest," and he further tagged it as "smut," "prurient" and "prejudiced."

Network previewers agreed that a jolting 60 seconds of the moral decay aspects, from topless bathing suits to the recurring view of a big, black and very presidential limousine with a speeding, beer can-throwing driver, would have to come out.

The Mothers for Moral America, headquartered in Ann Arbor, Mich., had previously announced the film as a "documentary film considered by motion picture industry leaders who have viewed it as the 'most powerful'

ever produced." (Comment was heard that the movie industry leader referred to in the announcement could only have been Joe Levine.)

National project director of the

mothers' group is Mrs. Hiram C. Houghton of Iowa City, Iowa, who said the mothers of America contributed the funds to produce the documentary which is entitled, appropriately enough, "Choice." The film's purpose is to show alternatives between decaying (read "Democratic") forces, and the good (read "Goldwater") leadership for the United States. It was to have been shown last Thursday, to the mothers of America on the NBC daytime schedule.

Networks Backed on Equal Time Decision

Washington — In its decision to exempt President Johnson's Oct. 18 message on foreign developments from equal time demands, the FCC grants that "the networks could properly determine that the President's report, expressing the U.S. government's policy in relation to those events, was a spot news event . . ."

FCC's follow-up explanation of its decision for exemption, last week, leans on two reasons. The first was that the President's speech on foreign developments "of an extraordinary nature" was a bona fide news event under the 1959 exemptions to the equal time statute. The other reason cited 1956 precedential exemption for the Eisenhower message on the Suez crisis, which was by inference "upheld" when congressional 1959 amendments setting up news exemptions did not overturn the FCC decision.

The six to one majority on the commission has summed up the heart of the matter in one straightforward paragraph midway through the five-page explanation, which gives the broadcaster his due in news judgment:

"In short, we think that the networks could reasonably conclude that statements setting forth the foreign policy of this country by its chief executive in his official capacity constitute news in the statutory sense. Simply stated, they are an act of office of the president of the U.S."

If the Republican National chairman goes through with a court appeal from the FCC decision, as threatened, then the 89th Congress may be egged into doing something constructive about the patchwork quilt of equal-time rules, exemptions and exceptions left in the wake of the 1959 attempts to amend Sec. 315.

FCC decision quotes Sen. Pastore's prophetic argument for amendment at that time: "If the president of the United States were a candidate for re-election he could not stand up in front of the American flag and report to the American people on an important subject without every other conceivable candidate standing up and saying, 'I'm entitled to equal time.'"

Only commissioner Rosel Hyde dissented from the FCC decision last week. A Republican, Hyde also dissented, as a matter of principle, in the 1956 decision to exempt the Eisenhower message. Hyde believes in the strictest adherence to the letter of the statute and the four exceptions enumerated by Congress. He opposes any "administratively - contrived" exceptions.

Commissioner Bartley concurred with the exemption for the Johnson talk on the grounds of international interest, but did not agree that it came under a "bona fide" news category set up in the 1959 exemptions.

NAB Asks Reconsideration On SRDS' Dropped Listings

Washington, D.C. — The National Assn. of Broadcasters is disturbed at the recent decision of Standard Rate and Data Service, Inc., to eliminate monthly listing of small market radio stations and all FM stations.

In a statement issued late last week, Vincent T. Wasilewski, executive vice president of NAB, declared: "The NAB has requested Standard Rate and Data Service to reconsider its plan on the grounds that it would render immeasurable harm to the radio industry and particularly to some 1700 small-market radio stations that will be affected directly by such action."

A meeting between officials of NAB and SRDS will probably be held late this week to discuss the matter.

BDA To Merge with BBDO

Atlanta, Ga. — Burke Dowling Adams, Inc., Atlanta's largest ad agency, will merge with Batten, Barton, Durstine & Osborn, Inc. effective Nov. 1.

The southern agency will continue to operate under its present name as a wholly-owned division of BBDO. At the same time, stockholders of BDA have acquired stock interests in BBDO.

BBDO, rated as the fourth largest agency in the world, billed more than \$104 million in radio and tv last year.

**A newsman who
is really on his toes
has blisters on
his feet**



(Our nine newscasters are limping testimonials to this fact.)

Most TV stations have a good staff of newsmen to do the digging.

And a deskman to do the writing. And one or two other fellows to do the talking.

The results are usually quite smooth. And often quite bland.

We do it differently: The guys who do the digging also do the writing. And the talking.

Each man has a special beat: State government, politics, city and county government, general news, and sports.

Other members of the team concentrate on editorials, features, and weather. And our anchor man for the entire 45-minute news package keeps an eye on all the news.

When one of our men writes his story, he writes with authority.

When he reads his story, he reads with authority.

Because he is an authority.

People in Raleigh-Durham and eastern North Carolina have come to expect more from WRAL-TV news than

a smooth and bland recitation of the day's news events.

And they get more.

In return, we get more: More respect for our news programming, a bigger, more discriminating audience for all our programming.

It may be heartless, but we like to see one of our newsmen limping.

We feel it's much better than putting an extra cushion in his chair.

WRAL-TV, Raleigh, N.C. ABC Television. Represented nationally by H-R.

WRAL-TV

33 New directions: travel turns to tv

Airlines, plus other print-oriented travel advertisers, are switching media to reach broader passenger potential

36 Radio strengthens American Express image

Urgency and safety characterize AmExCo commercials for travelers checks; prestige and convenience for credit cards

41 Burma-Shave ad load off the road and on tv

Forty-year roadside-sign tradition is scrapped for shaving cream's tv crack at competition's lead in the promising \$100 million aerosol-lather market

44 Radio's rising tide

Attention to sound medium promises new high mark in analysis of 16-year Nielsen records. Total home-hours of radio use is now vying with pre-tv levels, according to CBS Radio research

48 Tv credits for AmExCo's credit cards

As part of its advertising "case history" in the making, travel company gives "whys" behind its first tv campaign

DEPARTMENTS

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ADVENTURE



CLEVELAND
the "one-buy" market

WJW-TV

the one to buy!

Another adventure in local programming, WJW-TV's twice award winning "ADVENTURE ROAD" brings the far corners of the earth to arm-chair adventures...holds general acclaim for wide-appeal intellectual and educational programming. Cleveland with no fringe stations taking a bite of the viewers is the one buy market. WJW-TV is the one to buy.

LOS ANGELES <small>AG BN</small>	PHILADELPHIA <small>11 TR</small>	DETROIT <small>11 TR</small>	MIAMI <small>11 BN</small>	TOLEDO <small>11 SP</small>	CLEVELAND <small>11 TR</small>	CLEVELAND <small>11 TR</small>	NEW YORK <small>11 BN</small>	DETROIT <small>11 TR</small>	MILWAUKEE <small>11 TR</small>	ATLANTA <small>11 TR</small>	TOLEDO <small>11 SP</small>	STORER <small>BROADCASTING COMPANY</small>
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“Can a Worthy Advertiser with an Attractive Product Find Happiness by Winning the Loyalty and Affection of a Typical American Housewife?”

**DAYTIME ADVERTISERS
ON THE CBS
TELEVISION NETWORK
(1964, MONDAY-FRIDAY)**

Alberto-Culver Company
Aluminum Company of America
American Cyanamid Company
American Doll & Toy Corporation
American Home Products Corporation
The Andrew Jergens Company
Armstrong Cork Company
Arnold, Schwinn & Company

Best Foods (Corn Products Company)
Binney & Smith, Inc.
The Borden Company
Bristol-Myers Company
Calgon Corporation
California Packing Corporation
Campana Corporation
Campbell Soup Company
Carnation Company
Chesebrough-Ponds, Inc.
Church & Dwight Company, Inc.
Colgate-Palmolive Company
Columbus Coated Fabrics Co. (Borden)

Continental Baking Company, Inc.
The Dow Chemical Company
The Drackett Company
E.I. duPont de Nemours & Company, Inc.
Edward H. Dalton Company
F & F Laboratories, Inc.
Family Foods, Inc.
Father John's Medicine Company, Inc.
Florida Citrus Commission
The R. T. French Company
Frigidaire (General Motors Corporation)
Frito-Lay, Inc.
General Foods Corporation

Audience data are for Mon.-Fri., 7 am-6 pm; homes reached based on Nielsen average audience estimates; audience composition

\$103,000,000 Says He Can!

Of all the ways to a woman's heart, the surest is daytime television—on the CBS Television Network. America's advertisers put their money on it: 103 million dollars in the past 12 months. Far more than on any other advertising medium addressed to women.

For advertisers know that daytime television is a world of its own—inhabited largely by women. If you could lift the roofs off America's homes during the day you would find an average of 8.8 million women tuned to their television sets...*some 36 million* in the course of a week.

Advertisers know, too, that the most popular daytime shows come from the CBS Television Network. *All* of the Top 12 programs—a matchless schedule of comedy, studio diversions, news, and the irresistible daytime serial. In the average daytime minute this year 4,860,000 homes are tuned to CBS—59 per cent more than are tuned to the second network, twice as many as to the third! In a typical case an advertiser employing just 12 announcements in four weeks on the CBS Television Network has demonstrated his product an average of 3.3 times in 21 million homes.

Predictably, advertisers seeking the loyalty of the American housewife spend the greatest part of their budgets on the daytime programs of the CBS Television Network—nearly as much as they spend on the other two networks together and more than they spend on three leading women's magazines combined. They are saying, in effect, that the most important seat of the country's purchasing power is a chair in front of a daytime program on the CBS Television Network.



General Mills, Inc.
Gerber Products Company
The Gillette Company
Glenbrook Laboratories (Sterling Drug)
Gold Seal Company
Golden Grain Macaroni Company
Hartz Mountain Products Corporation
Heublein, Inc.
The International Latex Corporation
Johnson & Johnson
S. C. Johnson & Son, Inc.
Kayser-Roth Corporation
Kellogg Company

Kenner Products Company
Kirsch Company
Lever Brothers Company
P. Lorillard Company
Louis Marx & Company, Inc.
Mattel, Inc.
Menley & James Laboratories
The Mennen Company
Miles Laboratories, Inc.
Minute Maid (Coca-Cola Company)
National Biscuit Company
National Cotton Council of America
The Nestlé Company, Inc.

Noxzema Chemical Company
Chas. Pfizer & Company, Inc.
W.T.S. Pharmacraft Company, Inc.
The Pillsbury Company
Pittsburgh Plate Glass Company
Plough, Inc.
The Procter & Gamble Company
Purex Corporation Limited
The Quaker Oats Company
Rainbow Crafts, Inc.
Rexall Drug Company
Reynolds Metals Company
Sawyer's, Inc.

Shulton, Inc.
Simmons Company
Singer Sewing Machine Company
Standard Brands, Inc.
Sweets Company of America, Inc.
The Toni Company
United States Borax & Chemical Corporation
Warner-Lambert Pharmaceutical Company
James O. Welch Co. (National Biscuit Co.)
Westinghouse Electric Corporation
The J. B. Williams Company, Inc.
Wm. Wrigley Jr. Company
W. F. Young, Inc.

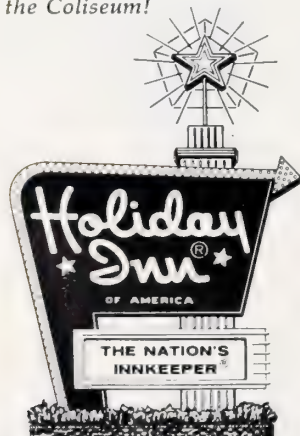
**COMING
TO
NEW YORK?**



Stay at the only Inn in town run the old-fashioned way!

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



Holiday Inn OF N. Y. C.
57th ST. WEST of 9th AVE.
Phone (212) LT 1-8100

Publisher's Report



Three big days with the BPA

I guess I'll always be a promotion manager at heart.

Which reminds me that I have a date on Nov. 16 to attend the annual seminar of the Broadcasters Promotion Assn. at the Pick Congress in Chicago.

This is one meeting that I always try to make. Every year I find myself captivated by the enthusiasm of the participants, their desire to learn, the attentiveness and attendance at the many shirt-sleeve sessions, the originality and usefulness of the subject matter.

This year, judging by the agenda, will be no exception.

The first day (Monday) will be devoted to discussions of ratings and research, what's right and what's wrong with radio audience promotion, tv audience promotion, syndicated promotion materials, tv sales promotion, radio sales promotion.

The second day will explore graphics in broadcast promotion, how to save money on print, how to make an ad, what's right and what's wrong with award entries.

The windup day will cover ideas that work in print publicity, ideas that work in merchandising. The seminar concludes with a "from the floor" potpourri of problems and suggested solutions.

Naturally, the acid test of this three-day workshop is the degree to which the participants can focus on key facets of the individual sessions that don't often extend over a single hour and generally are less. This takes a considerable forbearance and concentration on vital aspects of the subjects. Almost invariably at any meeting there's somebody who eats up time with extraneous remarks. When your time must be counted in minutes that's a latitude that can't be allowed.

In a word, I'd like to see longer sessions—even if not so many could be covered. But with this single caution I can hardly think of much more to be concerned about.

Last year the BPA met in record-breaking attendance in captivating San Francisco. They won't have quite the same incentives to wander in Chicago. But I was impressed in 1963, as in 1962, 1961 and the many other years when I sat in on the BPA seminars, that the conventioners stay close to home base. It isn't always that way at station managers' meetings—and I concluded some years ago that promotion people come to work. I don't mean to imply that they don't want to play, too. But I get the impression that they get so wrapped up in exchange of promotion information, in the meetings and outside, that the playtime takes a backseat.

That's why over a period of some years I've recommended to stations with promotion managers that they make certain they attend this annual seminar. I find that a growing number of station managers, sales managers and agency people come, too.

Good promotion is a valuable tool to all station executives involved in the battle for audience and billings. I'll be in Chicago on the 16th. Maybe I'll see you there.

Norm Glenn

Ever hear of a radio station with 80% of its nighttime programs sponsored?



From 7 PM to midnight Monday through Saturday and on Sunday from 1 PM to midnight, 80% of WQXR programs are sponsored by some of the most distinguished and experienced advertisers in the country.

Here they are:

Elizabeth Arden
General Telephone & Electronics
Italian State Tourist Office
Panagra Airlines
The Antiquary Scotch
Guerlain Perfumes
Trans World Airlines
RCA Victor
Association of German Broadcasters
Schenley Industries
Columbia Records
Dennis & Huppert
Baldwin Piano
London Records
F. R. Tripler & Co.
Cadillac
Steinway Piano

Blue Cross and Blue Shield
E. J. Korvette
Smith, Barney & Co.
Dime Savings Bank of Brooklyn
Savings Banks Assn. of New York State
Dictaphone Corporation
Chemical Bank New York Trust Co.
Northwest Orient Airlines
Empire Lincoln Mercury
Bowery Savings Bank
Volvo

Where else could you find better evidence of the selling power of WQXR?

WQXR's programming, as you might expect, appeals to quality adults... people who appreciate the best things in life as well as the best in radio programs... and people who respond to advertising messages they hear on WQXR.

**We still have some time for you.
Give us a call. LA 4-1100.
WQXR / 1560AM 96.3FM, radio
station of The New York Times.**



THE BIG QUESTION

Obviously, Ed Sullivan is sponsor-conscious. His commercial record proves it. In 17 years he has a total of about nine clients on his show—one of them for almost a decade—and four of them on the network for the current season.

Following the headlines after last week's *Ed Sullivan Show*, some visitors (in the business, of course) to the Elber fireside made more noise than the ice in that other stimulant about the action taken in the Jackie Mason incident: (1) Is the Ed Sullivan program to be judged by tv or live standards? (2) Were the clients involved in the decision?

There were no decisions, only arguments.

In the first case, the arguments were: (A) if it's on tv, it's a tv "show" and (B) if it's a Jackie Mason, then it's a standup comic doing a routine for a live audience—and incidentally being televised.

In the second case, the arguments were: (A) that everybody is involved (agency, client, network) and (B) nobody seeks to get involved unless willing to be tagged "censor"—and neither clients, nor agencies nor networks were vying for that title or responsibility.

It occurred to me that other, similar arguments may be taking place within the industry, so I went to the source—the show's producer, Bob Precht. He said that, as late as Tuesday, only one client's agency had called. They allegedly applauded cancellation of the action. Precht assumes the others do too. So, in the first case, argument A apparently wins—i.e., the performance is to be evaluated in tv terms.

Sam Elber

LETTERS

Thanks from IRTS

As president of IRTS I want to sincerely thank you for the excellent coverage given the IRTS Time Buying and Selling Seminars ["IRTS Seminar Hones Timebuying Tools," Oct. 5]. As you may know, we are ordering reprints. We so very much appreciate your interest in IRTS activities and your giving such thorough coverage to certain events. We hope that we are making a valuable contribution with the Time Buying and Selling Seminars, the Production Workshop, the College Conferences, etc., and it is most encouraging to receive such fine support from SPONSOR.

SAM COOK DIGGES

*President
International Radio and
Television Society
New York*

Just want to let you know how pleased and excited we all are with the handsome story, "IRTS Seminar Hones Timebuying Tools," in the Oct. 5 issue of SPONSOR. You can be certain that we will use it to our advantage.

As I write this, we have already received six registrations based on people reading the article.

CLAUDE BARRERE

*Executive Director
International Radio and
Television Society
New York*

Takes ARB to Task

"Is ARB kidding?" That's the only reaction I can have after reading "ARB To Feature Overnight Radio Surveys" in the Oct. 5 SPONSOR.

What a surprise to see a "new radio measurement service announced which will measure "old" radio listenership (in-home only, via telephone coincidental).

Can this be the same ARB which is planning to measure *all* listening in 25 markets early in 1965?

ARB's *own study* documented the great volume of listening that's done "out-of-home"—42 percent of the total in Detroit. So why the "new" service?

The story says this radio service is designed (especially) "for those clients with a stake in both radio

and tv." Does that mean ARB will soon report only 58 percent of total tv viewing? I suppose it does—so that the radio and tv audiences can be compared.

I can't help but wonder how the print media will react to ARB's announcement. They'll almost certainly lop 42 percent off their circulation figures—won't they?

WILLIAM S. FUHRMANN

*Research Director
WCCO Radio
Minneapolis*

Important Readers

I was certainly pleased and delighted by your layout and substantial presentation of my thoughts on the coming complexities of media buying ["Tv Buyer's New Obstacle Course," Sept. 8]. I have had quite a few flattering calls on the article, and I now have ample confirmation that many important people in our business must be readers of SPONSOR.

A. C. DEPIERRO

*Vice President-Media Director
Geyer, Morey, Ballard, Inc.
New York*

Pleased with Interview

I'd like to say how much I enjoyed reading the interview you did for me ["Raymond Scott Sounds Off on Sound", Oct. 5].

The technique used and the way you extracted the essential points were executed with such taste and skill that it is easily the best thing written about me in any magazine or newspaper.

RAYMOND SCOTT

*Raymond Scott Enterprises
New York*

A Technicality

Isn't the chart on page 46 reversed? ["Why Not Get Technical," Sept. 8 issue]. A 5 kw @ 600 kc gives more coverage than a 50 kw @ 1400 kc.

TED HEPBURN

*Vice President and General Mgr.
WARM
Scranton—Wilkes-Barre, Pa.*

ED NOTE: Yes. The captions should have been reversed.

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

October 23, 1964

While name-calling hits new lows in the political arena, federal agencies here are looking to change some product name-calling in advertising, from tv sets to fruit juices and sewing machines.

The FTC last week held a hearing on its plan to change the time-honored practice of referring to tv set size by number--19-inch, 21-inch, etc. Instances of overblown retail advertising which mention picture size without qualifying information fired the commission to take a new look at the old standards. FTC proposes that new disclosures paring down inch-size replace the "overall diagonal" and square-inch picture area required in a 1956 ruling.

During the hearing, industry planted some strong doubts of the feasibility of a new nomenclature which would produce top to bottom industry dislocation and mean very little to the consumer. Under the proposed rules, the consumer would have to recognize his familiar 21-inch set in advertising that specifies: 19-inch; 19-inch picture; 19- by 15-inch picture; 20-inch picture measured diagonally, or 262 square inch viewing area.

The new standard would banish customary trade measurement of a diagonal that includes thickness of the picture tube, and evolved from the diameter measurement of the old round tubes.

Industry association spokesmen for manufacturers, distributors, retailers, parts and service dealers said there would be confusion not only for the consumer ("who couldn't care less")--but for all users of cathode ray tubes, in space and defense and industrial contracts world-over.

Jack Wayman, staff director of consumer products division of the Electronics Industry Assn., explained that tv set designations in practice are "secondary meaning." This is the term given to the acceptable shorthand of communication between seller and buyer, which may not reflect exact specifications. Typical example is the builder's "two-by-four" planks which are actually planed down to smaller size.

Wayman produced a sheaf of letters from electronics associations abroad, and industry segments at home, pleading for the status quo on tv set measurement. A note from the national Better Business Bureau said they had never received a single consumer complaint on tv set size.

It was pointed out that FTC complaints about overblown advertising of tv set size go largely to retail advertising. The manufacturers and distributors have lived up to the qualifying requirements in any mention of tube-size, EIA's Wayman pointed out. But the retail advertiser, the copy writer or layout artist is "merely doing what comes naturally, when he assumes," we believe justifiably, "that the consumer is not interested in the detailed explanation."

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

Advertisers setting up costly layouts or broadcast commercials for a manufacturer's new-season line regretfully bypass the picture size in national advertising. Even the asterisk and footnote tactic add to the general "clutter" and detract from the artistry.

Retailer spokesmen said they have found the customer indifferent to the fuller-explanation jargon. In oral selling, the "overall diagonal" and square-inch area are never even referred to.

FTC's Industry Guidance Bureau director, Chalmers Yarley, and Paul Butz, chief of Trade Regulations Div., were not too much impressed with advertiser and consumer aspects of the industry argument.

But the hearing's presiding officers did seem dismayed at the description of how the new numbering would mean a revamp of all tv set manuals, manufacturer and designer specifications, and a wholesale confusion in tube replacement. A picture tube referred to in a parts manual now, as 21AMP4 would have to replace the first number with 19. Industry estimated 10 to 15 years before a changeover in tube number designations could be absorbed here and abroad.

Industry guidance chief Yarley suggested that perhaps the new figure could be inserted to appear with the old in manuals et al--but the suggestion was halfhearted.

Advertising became the chief target again when Mrs. Sara Newman of the National Consumers' League spoke. She was worried about increasing "fuzziness" given the old-fashioned, rigid measurement standards by advertising lingo such as "big gallon." She said tv set advertising is another step in making measurements seem larger than life.

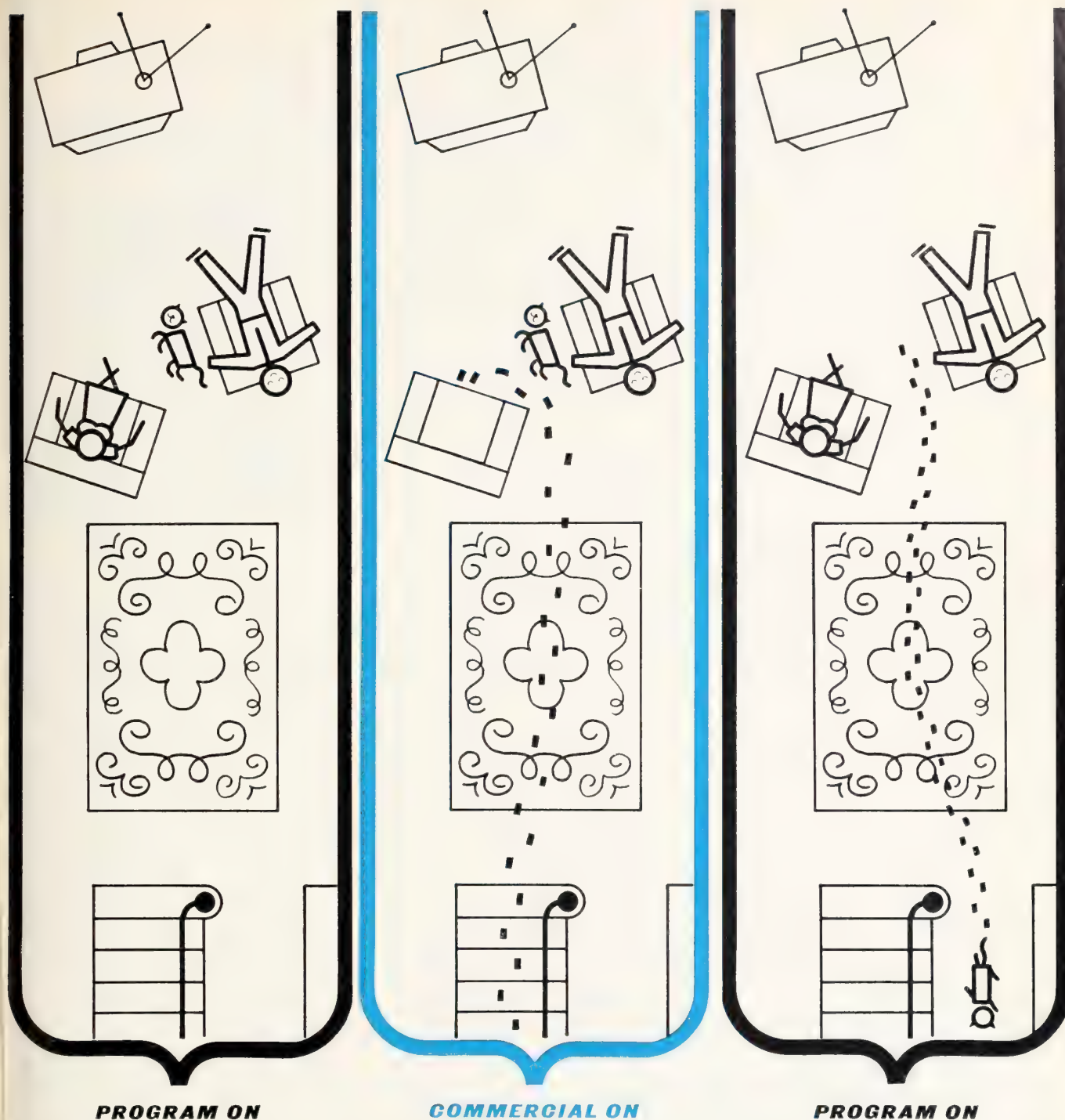
EIA has asked point blank for permission to refer in advertising and elsewhere to set sizes as current trade practice has developed them. A 19-inch set could be advertised just like that, or even as "19"--without qualifying measurements to burden and confuse industry or consumers who are oriented to this familiar shorthand.

FTC record remains open on this rule-making to Nov. 10, the presiding officer mentioned several times. FTC seems anxious for further suggestions --and possibly a graceful way out of this maze.

More name trouble is coming up in other areas: FTC is going after "misuse" of the word "automatic" in sewing machine advertising. The commission fears consumers will figure an "automatic" machine will run things up by itself. This is an oldie--comment deadline is Nov. 4.

The FDA is thinking of uniform labeling and perhaps standard names for each type of fruit drink currently called "punch," "nectar," "juice drink," et al. The alluring monicker may go out, so the consumer can know the exact water content. Record is open on this to Dec. 1, 1964.

Mildred Hall



Do you always buy the best program for your spot commercials?

It's not just the rating anymore. There's also the degree of interest and attention to the program which studies continue to find match up with the degree of interest and attention for the commercial. Did you buy off-network series with a high TvQ among housewives? Your MGM-TV representative can point with pride to such availabilities.



NEW YORK • CHICAGO • ATLANTA • CULVER CITY • TORONTO

'Demand National Tv Coverage,' Lee Urges Admen

FCC Commissioner sees UHF as answer to fringe-area advertising; scores networks for retarding progress

Boston—Calling on advertisers to "demand full national coverage," FCC commissioner Robert E. Lee last week took the major networks to task for holding back the growth of UHF through failure to make programming available to existing outlets.

In an address before the Advertising Club of Greater Boston, the commissioner pointed out that among the 100 largest cities of the United States, nine have four or more stations, 38 have three stations, 34 have two, 12 have only one, and seven have no stations.

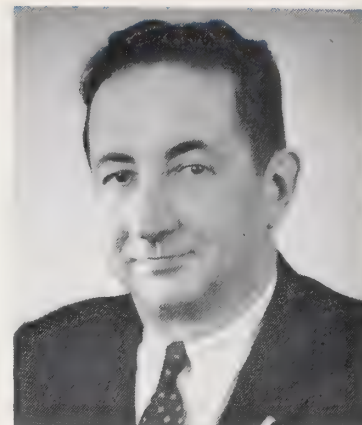
Dubbing the situation "deplorable," commissioner Lee asked: "Is the advertiser interested in getting exposure in these large markets? Would he like to be carried on a station that delivers pictures with a crisper quality, free of interference from automobile ignition and other electrical sources, and free from airplane flutter? Tell your networks this is what you want and the only way they'll be able to deliver the goods is through UHF stations."

Citing Marion, Ind., as a case in point, the commissioner said the networks argue that they get into Marion via Indianapolis. "Yes, they

get in and you should see how," he declared. "The people who want to watch have to erect antennas towering high above their roof-tops. I venture to say they pay as much for their antenna installations as they do for their receivers. Is this what the advertisers call getting in?"

Lee continued: "It's one thing to have an assignment table providing channels for these places, to obtain passage of all-channel receiver legislation and in other ways beat the drum for UHF, but it is quite another thing to get the networks to realize that the country is begging for first-class television unblemished by snow and interference and with the choice of more than just a few programs."

Contrasting tv with radio as an ad medium, the commissioner said that in radio, advertisers "don't rely on the big 50 kw to get their message to all the people on the outer fringes of the area covered by the



Lee . . . "antenna towers"

station's signal." They also make buys on smaller local stations, he pointed out. "They are not satisfied with fringe reception in radio. Why should they be in television?"

Commissioner Lee's address came on the heels of the debut of Boston's newest tv outlet, channel 38, which went on the air the week previous as the nation's first diocesan-owned, semi-commercial UHF station.

Roslow: Restraint in Research Data Use

New York — "Research data must not be projected unwarrantedly or taken out of context," cautioned Sydney Roslow, president of Pulse, at last week's Pulse Man of the Year luncheon.

Prior to presenting awards to the team of Chet Huntley and David Brinkley, the Pulse president had a word on research in general and public opinion polls in particular.

"It is interesting to see some of the spotlight shift from broadcast research to non-broadcast research," he declared. "We recently saw the spectacle of an entire print project withdrawn unreported because of the massive sample-copy distribution of one of the publications under survey."

Turning to public opinion polls, Roslow said an interesting phenomenon about them is that "people

who get low readings don't like them, and are often inclined to smash the machinery rather than look to the factual causes. Sometimes there is something in their organizations, their operations, their images, which can be corrected."

This is not to say that research is without limitation, Roslow added. "Often these limitations can be mitigated by liberal doses of judgment, brains, intuition in their use — in a word, good and adequate homework."

Roslow continued: "Something else must be added—restraint."

In making the Pulse Man of the Year award to Huntley and Brinkley, Roslow pointed out that this is the first time it had been given to anyone in broadcast journalism, and the first time to more than one person.

'Huntley-Brinkley' A 52-Week Sellout

New York—The line forms to the rear for sponsorship of *The Huntley-Brinkley Report* on NBC-TV. With the addition of three more sponsors, Don Durgin, vice president for network sales, says the news program is completely sold out for 52 weeks.

The new accounts are the Bauer and Black division of the Kendall Co. through Tatham-Laird Inc., and the Colgate-Palolive Co. and Wilkinson-Sword Inc. via Ted Bates.

Nine other sponsors participate in the series.

Schroeder: Government Regulations Main Task To Face New NAB Head

Des Moines, Iowa — Although he has yet to be named, one of the major challenges facing the new president of the National Assn. of Broadcasters will be the removal of programing control from government regulation, Willard Schroeder, chairman of the NAB board, told a luncheon audience last week in an NAB Fall Conference.

Schroeder, who heads the 10-man committee named to select a successor to LeRoy Collins, declared that the new NAB president, whoever he may be, also must cope with the necessity of organizing

NAB membership to support him strongly in an area where it has never known complete freedom.

"Somehow," said Schroeder, "he's going to have to make real tigers out of a reasonable percentage of them—evangelists who will support him in the concept we should be free to run our own outfits."

Schroeder also pointed out that the government and political forces which "cherish greater program control" already are accustomed to a fair degree of success. As a case in point, he asked the broadcasters if they really had the public interest in mind when they televised last summer's national political conventions in their entirety, or whether they "consciously or unconsciously feared reprisals from politicians in government if we didn't?"

Continuing his list of questions facing the new NAB president, Schroeder said it was his conviction that application of NAB's Code of Good Practices to political advertising and programs should be considered. "If there is a moral and ethical basis for applying the code to commercial and religious mate-

rial," he said, "then I submit we should make every reasonable effort to apply it in the field of political broadcasting."

When the public is subjected to broadcast material "that is in bad taste or indecent," Schroeder continued, "they don't differentiate as to who paid for it—we are an inevitable focus of their resentment."

The matter of a new NAB president has been under study for several months, but no action is expected to be taken until after the November elections.

GE Buys NBC-TV Variety Hours for South America

New York — In what was described as a "break-through in the sale of live-on-tape performances in Latin America," Joseph M. Klein, president of NBC International, has announced the purchase of 15 hours of NBC-TV variety programs by General Electric for showing in Argentina and Uruguay.

It was pointed out that representatives of Argentina, General Electric and Grant Advertising, Inc., spent two weeks in NBC International's New York offices recently screening more than 80 hours of programing. The hours finally decided on were from *The Andy Williams Show*, *The Dinah Shore Show* and *The Lively Ones*.

Researcher Lists Criteria For Tv Effectiveness

New York — How best to spend the advertising dollar in tv? R. E. Spinner, president of Markscope Research Co., last week offered a list of general criteria aimed at an "effective, realistic and uniform method of measuring advertising effectiveness."

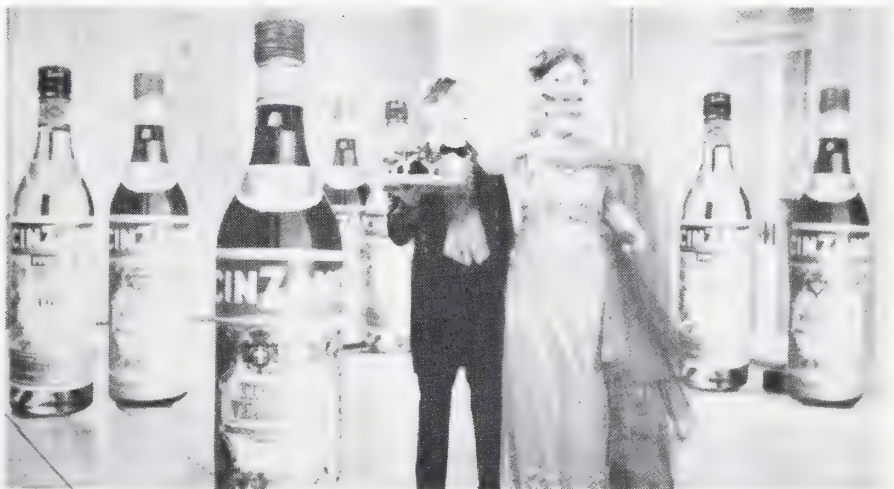
First, he said in a talk before the International Film & Tv Festival of New York, "create a commercial that can change the attitude, behavior and awareness pattern of the viewer."

Point two is the selection of a show that is well liked by the viewer—a show that commands a high level of attentiveness. "Different shows have different audiences," he declared. "It is unfair to compare the commercial tested on one show with the commercial tested on another show unless the degree of liking of the show is controlled or weighted statistically."

Spinner's third criterion: "If possible, select a show with an audience that appeals to a high percentage of users of the product category."

Citing figures to show that a commercial's effectiveness is related to the attentiveness created by a show, and the degree to which a show is liked, Spinner concluded that "we assume that a commercial in the frame of a show will be more effective than the same commercial in a spot position."

CINZANO LAUNCHES OFF-BEAT SPOT CAMPAIGN



In an admittedly "surrealistic" series of spots, people will be "changing to Cinzano Vermouth" — that is, literally changing into giant-sized bottles. The tv spots, which will run on the New York Market from October through the end of the year, run 10 and 20 seconds. Radio spots, based on the same theme, will also be aired. The tv spots open on a posh ambassadorial reception. The hostess offers a bearded diplomat a drink. He declines, saying: "No, thank you. I'm changing to Cinzano." And he does. He physically changes into a giant bottle of vermouth. This is repeated until only the waiter remains in human form. The campaign was prepared for Cinzano's U.S. distributor, Munson G. Shaw, Co., by Lennen & Newell.





Know the difference?

A million-and-a-half viewers in Southern California do...now!

As part of a continuing campaign to bring voters in the nation's most populous state a balanced, sharp-focus picture of the candidates and issues in this election year, on October 5th KNXT originated an hour-long, "live" debate between the two candidates for U.S. Senator: incumbent Pierre Salinger, Democrat, and George Murphy, Republican.

For the first time in this heated campaign, the two opponents argued their causes face-to-face. It marked the first time ever that a local California television station originated a full-hour, prime time debate between opposition party candidates for a major national office.

Cecil Smith of the Los Angeles Times wrote: "A face-to-face meeting like this has great value and is a superior use of television. Much credit for this must go to KNXT." Even more important, an estimated 1,500,000 viewers* were enabled to judge the men in action, to contrast their positions on the issues, and to weigh their differences.

In pioneering ways to bring home all the facts to the largest number of voters, a mass medium fulfills its highest purpose. And no one does the job better than CBS Owned **KNXT 2 LOS ANGELES**

*Based on ARB television estimates, subject to qualifications which KNXT will supply on request.

Taft, Cox, Storer, Capital Cities Register Strong Gains in Profits

Taft Profits Rise

Cincinnati — A banner second quarter for Taft Broadcasting Co. has been reported with profits up from \$348,067 in the same period the previous year to \$738,158 as of Sept. 30, 1964. This represents a hike of 112 percent.

First-half profits were also up, with net income increasing 108 percent to \$1,989,765 from \$913,813.

In announcing the figures at a board of directors meeting, Hulbert Taft, Jr., board chairman, said: "The second fiscal quarter ended Sept. 30 continued the pattern established in the first: revenues and earnings more than doubled the same period last year. At the conclusion of the first half-year of operation of Taft Broadcasting Co. with its newly acquired stations, all seven broadcasting divisions are operating well ahead of last year."

Taft added that "the continued improvement in the competitive position of the ABC Television Network and local program successes are the most important contributors to the over-all gains."

Cox Reports 41 Percent Gain

Atlanta—The profits picture is bright for Cox Broadcasting Corp. with a reported 41 percent increase in net income over the first nine months of 1964. The company's four tv stations and four AM-FM stations, plus other properties, recorded a consolidated net income of

\$2,110,189 for the first three quarters as compared with \$1,497,250 during the same period last year.

Revenues for the first nine months totaled \$15,129,387, marking a 52 percent jump over last year's \$9,970,248.

In addition to its radio and tv operations, Cox owns CATV systems in Pennsylvania, Oregon and the state of Washington. Also, on Sept. 1 of this year, the company announced the purchases of tv station WIIC Pittsburgh, Pa. FCC approval is still pending.

Profit Hike for Capital Cities

New York — Still another indication of growth among the broadcast groups is the announcement that the nine-month profits of Capital Cities Broadcasting Corp. totaled \$1,762,503, or 40 percent above the same period in 1963.

It was pointed out that the 1964 figures included the newly acquired WJR Detroit and WSAZ Charleston-Huntington, W. Va., from Sept. 10. Also, as part of the transaction which brought the new stations to Capital Cities, the firm repurchased 78,285 of its own shares, reducing outstanding shares to 1,353,729.

In releasing the earnings figures, Frank M. Smith, chairman, noted that New York Subways Advertising Co., in which Capital Cities has a 40 percent interest, has concluded its second fiscal year and that results were highly satisfactory, with further improvement expected

Sullivan Cancels Comic's Contract

New York—Self-regulation in the broadcast industry became strictly a one-man affair last week when Ed Sullivan charged comic Jackie Mason with "obscene gestures on camera" and promptly canceled Mason's \$45 thousand contract.

Denying that his gambit with fingers was intended to be offensive, Mason countered with the threat of a lawsuit if the contract was canceled.

In a formal statement, Bob Precht, producer of the Sullivan show, said the contract, which called for six appearances on the program, had been terminated as a result of "Mason's on-camera obscene gestures, offensive conduct, insubordination and gross deviation from material agreed upon on the telecast."

If the case comes to court, both sides will have a nation's worth of witnesses to call.

in the upcoming year. The Capital Cities' financial statement does not include revenues from New York Subways Advertising.

Storer Profits Hit Record

Miami—Storer Broadcasting Co. reports business is booming with announcement of nine-month profits totaling \$4,956,611 as compared with \$3,998,826 for the same period in 1963. This represents a boost of 24 percent in profits and 35.2 percent in per-share profits.

It was pointed out that the nine-month figures were an all-time record for the company with respect to profit from operations, excluding non-recurring gains and losses.

Storer's third-quarter profits marked a 28.5 percent increase, from \$1,067,172 to \$1,371,398.

Operational earnings for both the quarter and nine months were the highest in the company's 37-year history. A company spokesman said the increase reflected primarily the growth of tv station profits and a substantial increase in profits from Storer's radio station, WHN New York, acquired in January, 1962.

CORRECTION

Tv expenditure figures for Northeast Airlines were not tabulated in table VII on page 40 of this issue.

Figures for Northeast are:

	NETWORK	SPOT	TOTAL TV	PERCENTAGE
1963	—	\$485,600	\$485,600	
1964	—	628,300	628,300	Plus 29

Total expenditures at the bottom of table VII, however, do include these figures.



Bristol (Conn.) Press photo by Tom Dully

*“Let every eye negotiate for itself,
And trust no agent.”*

In a more sophisticated world than William Shakespeare envisioned, television permits virtually all people to heed his advice.

For this reason, in this political year, WTIC TV3-AM-FM has continued its policy of airing debates between Connecticut candidates for the United States Senate and House of Representatives. Presented at times when most voters are free to watch television, the give and take of the debates provide the best opportunity for “every eye to negotiate for itself” and thus to determine the relative merits of those seeking to serve in important public office.

We believe this to be an excellent way to inform the electorate and further the democratic process.

WTIC  TV3-AM-FM
HARTFORD, CONN.

BROADCAST-PLAZA, INC.

FCC's Henry: Mistakes in Fairness Won't Necessarily Cost Licenses

Oklahoma City — "One mistake—or a series of mistakes—won't necessarily cost the broadcaster his license," declared chairman E. William Henry of the FCC in a discussion of the commission's Fairness Doctrine. Chairman Henry also touched on CATV, pay tv and multiple ownership in his address before the NAB fall conference.

Commenting on controversial programs that are sponsored, Henry indicated that there are "thousands of other ways" in addition to using unsponsored broadcasts of a similar nature to give the other side, citing news broadcasts and panel discussions as examples.

In making the statement, the FCC chairman was referring to a case in which the commission ruled that a station was required to play a non-sponsored tape favoring the nuclear test ban in answer to a sponsored show opposing the ban.

Henry said the station made no attempt to give the other side of the issue by any method, and said it would not do so. The FCC, he



Henry . . . "thousands of ways"

declared, therefore "ruled the station had to air the unsponsored tape."

On community antenna systems, the FCC chairman pointed out that within a few months the commission will have sufficient data on CATV to determine whether legislation should be proposed. "My guess is that we will propose legislation," he added.

Henry pointed out that the commission recognizes both pay tv and CATV as desirable supplemental services and has no bias against either of them, but "we have an allocation system" which the FCC is considering expanding for UHF since it is pushing development of UHF.

"Pay tv deserves a chance in the market place," Henry added.

On multiple ownership of stations, the FCC chairman said: "We are trying to limit in some reasonable fashion the power held by a few. I personally feel that newspaper ownership of stations should be considered because it goes to the heart of the matter."

FCC is currently studying the rule of seven which limits station ownerships by groups. Among solutions being considered is a new formula based on the percentage of population served.

P&G Ties-In with Florida In Major Tourism Campaign

Deltona, Fla.—Highlighted by a Jackie Gleason tv origination from Miami Beach, the Florida Development Commission has announced that it will tie-in with the Procter & Gamble Co. in a "massive cooperative promotional program to bring tourists to Florida this winter."

The campaign, dubbed the "largest joint government-business effort ever undertaken in the field of advertising," will include network tv, direct mail and print media.

The tie-in with P&G involves a nationwide contest with homes and vacations in Florida among the prizes. Details of the contest will be spelled out on the Gleason show Nov. 7 as well as in other media. P&G is a participating sponsor.

P&G will also promote the contest in its other advertising.

Florida Citrus Commission Dubs Summer Tv Campaign a Success

Fort Meade, Fla.—The business of the Florida Citrus Commission is convincing consumers all over the country that Florida orange juice is second to none. According to James T. Hopkins, advertising and publicity director, that message reached more than 20 million American homes on an average of two times during a four-week period this summer.

Speaking before Fort Meade Rotarians, Hopkins said that a preliminary study of Nielsen tv figures indicate that the commission's spots on the Olympic trials in a four-week period from mid-July to mid-August "have measured up to all expectations."

Declared Hopkins: "During this period, the number of homes reached actually provided us with a total of 112 million commercial impressions. This is a particularly fine

performance, considering the reduced summertime budget available for advertising."

Hopkins noted that the commission's promotional efforts began in 1935 when it was formed by the legislature and given responsibility for administering all state laws that fall within the Florida citrus code.

"At that time, the citrus industry in Florida was enshrouded in difficulty," Hopkins explained. "Price levels were extremely low, there were no grade restrictions, no inspection requirements, no standardization of grade, pack or containers."

The commission's advertising and promotion campaigns, Hopkins said are designed "to create demand and preference for Florida citrus, without regard to the particular brand of either the Florida shipper or the processor."

Sponsor IS FOR THE SPONSOR.
NO OTHER PUBLICATION IS.

NAB Calls for Legislative Study of CATV

Washington, D.C. — Urging the Federal Communications Commission to avoid a "piecemeal approach" to the problem of CATV, the National Assn. of Broadcasters last week called for "the evaluation of CATV in terms of the national objectives of broadcasting as set forth by the Congress and the Communications Act."

In a 12-page statement submitted by NAB general counsel Douglas A. Anello, the organization suggested "a broad legislative fact-finding proceeding which will form the basis for necessary legislative action."

NAB also said that broadcasters should be encouraged rather than discouraged in owning and operating CATV systems. "In the past," the statement pointed out, "the commission has found it in the public interest from time to time to license a newspaper to operate the only radio or television station in the community which it serves.

Similarly, occasions have arisen where the only station in a community has been sold to the owner of the local newspaper. In both cases, it was because the commission believed that the best interest of the public was served through the common ownership. We believe that often the best interests of the public would be served by the common ownership of CATV and broadcast properties in the same area."

NAB also pointed out that the ownership of CATV systems that do not originate programs raises no conflict with the underlying purpose of the multiple ownership rules. The basis of these rules is the "prevention of monopoly of opinion, rather than monopoly in the economic sense."

In pursuing its argument in favor of broadcaster involvement, the NAB pointed out that through the broadcaster's knowledge of the public acceptance of programs, he "can bring program balance to the CATV

offerings—and bring a high standard of technical performance comparable to that of broadcast transmissions." NAB concluded: "To place limitations on broadcasters who might wish to participate in this new industry would not only be discriminatory but contrary to the public interest."

TvB Exec Cites Television As Major Fashion Influence

Boston — Television has replaced movies as the main vehicle for influencing fashion trends, Howard Abrahams, TvB vice president in charge of local sales, last week told the 36th annual Boston Conference on Distribution.

Pointing out that through the years, the public's taste in fashion was set by such people as Lillian Russell, Clara Bow, Marlene Dietrich, Ginger Rogers, Fred Astaire, Cary Grant and other show business stars, Abraham labeled them the former "influentials" of fashion.

Today's television personalities, he declared, "sell fashions without meaning to do so, and they sometimes sell fashions deliberately. Viewers notice what they wear on television and they can see how what they wear helps them to sell."

Citing 20 different non-fashion commercials to prove his point, Abrahams declared: "The astounding part is that companies and television shows outside of the fashion field are using fashion to sell their non-fashion products."

Turning to the use of tv by the fashion industry itself, Abrahams said that the "trouble with poor fashion promotion on television is that it's as dated as the favorite old-fashioned movie star. Poor tv fashion shows are old-fashioned fashion shows. They're stilted. They copy print technique, ramp shows."

Continuing his criticism, Abrahams said: "They just aren't natural. They aren't believable. And this labels them immediately with yesterday's thinking. They are not television fashion shows. They are fashion shows on television."

NAB's Shapiro: Codes Needed for Survival

Oklahoma City—NAB continues to press its argument that the radio and tv codes are the answer to stepped-up regulation of the broadcast industry by the FCC. Taking up the cudgels last week was Mike Shapiro, general manager, WFAA Dallas, and chairman of NAB's tv board of directors.

Speaking before a fall conference of NAB, Shapiro declared: "The codes were devised for self-protection, not only from the government but from public criticism which would result from the excesses which would occur if there were no rules."

Emphasizing that the codes are necessary for broadcasting's own survival, Shapiro said that advertisers must learn to comply. Those advertisers who would rather ignore the codes, he added, "simply must be told that the broadcasting industry has certain rules and regulations which must be adhered to

if they want to use our medium."

Continuing, Shapiro said that the codes are broadcasting's own particular contribution to the preservation of "honesty, decency, personal integrity, and fair dealing." When the codes' regulations are imposed voluntarily, he declared, it is done "not to destroy our freedoms but to preserve them. We should realize that supporting the codes is not a form of weakness or dependency, but actually an exercise in self-reliance in the mainstream of the great traditions of this nation."

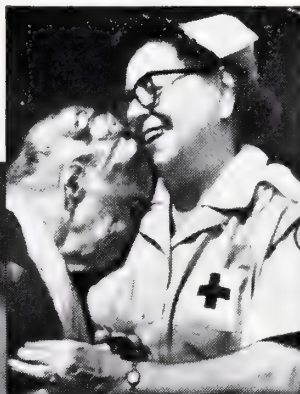
The NAB's tv board chairman pointed to "the opinion of the general public" as the most powerful sanction broadcasters have. If the public supports the codes, he said, then they will work. If they don't, then the codes are powerless.

Shapiro concluded by calling on the industry to use its own media—"the most powerful media in existence today"—to reach the public.

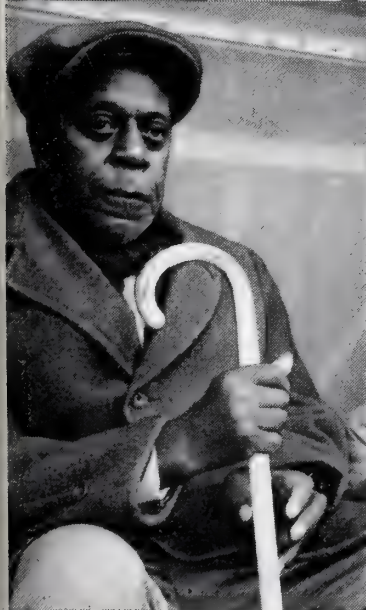
*One gift works many wonders
For children,
For the handicapped,
For distressed families,
For the sick, the aged,
For our community,
For our country. For you.
Give the United Way.*



We are all brothers. We are all one family. When trouble strikes one of us, we are all diminished. The neglected baby, the homeless grandmother, the crippled father, the teen-ager in trouble; teachers, doctors, nurses, volunteer work-



ers, counsellors—we must join with them; for they are our family. Each year, through the United Way campaign, you can fulfill your responsibility to your family; to yourself. You can renew yourself by giving. Please give generously.



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P&G's piggyback dispute

The web of piggyback controversy has caught up with P&G, and very much to the Cincinnati giant's puzzlement. It can't understand why any station would reject its commercial — which devotes 40 seconds to plugging Crest and another 20 seconds offering a premium — on piggyback grounds. The stations that have refused to take this commercial on a spot schedule advance this point of view: the premium, a Smokey the Bear doll, calls for not only cartons but cash, and the cash consideration puts the offer in direct competition and on the same level with toy people who advertise dolls. In other words, P&G in the same commercial is selling not only a toothpaste but another product. Right now Howard Bell, NAB Code director, is wrestling with the broad question as to whether premium offers fall within the purview of the code's multiple products amendment. Involved in the issue: Fab and its "wedding white" doll offer. Incidentally, P&G's Crest agency, Benton & Bowles, did not submit the Crest-Smokey the Bear doll commercial to the Code office for review. P. S.: P&G has a firm rule against running one of its spots adjacent to a piggyback.

NBC-TV day 98 percent sold

NBC-TV daytime has just had its best week of the year. The figures in terms of commercial minutes were these: (1) for October 19-23 from 10 a.m. to 5 p.m. the total minutes for sale were 360, (2) commercial minutes sold came to 352, or 98 percent. The remaining eight minutes were turned over to affiliates for co-oping. It is dubious whether the network will be able to exceed that percentage for the balance of the last quarter — or even the first quarter of 1965. Everyone going to be in daytime during a season is usually on the network roster by the middle of October. NBC-TV meantime is having difficulty finding open spots for sponsors' minutes preempted for the World Series and the recent news breaks out of the Soviet Union and China. P.S.: Don't look for general daytime rate hikes from NBC-TV in the immediate future. There will be, however, some selective raises (such as has already happened twice recently with *The Doctors*). In September the quarter-hour price for *The Doctors* went from

\$12,000 to \$13,500. Effective December, the package tag on the strip will be \$15,000.

Sellers want diary probe

Is daytime tv being shortchanged by the diary measurement of housewife viewing? A number of researchers with timeselling organizations think it is. Nielsen has taken cognizance of the gripe. It's agreed to take a closer look at its own diary operations, with a view to finding the faults and rectifying them. Nub of spot sellers' critique: (1) young housewives with a brood haven't the time to post all the shows they see in their diaries, (2) lots of housewives, as revealed by field checks, bollix up their records, listing too many or fewer shows or the wrong ones. Sellers' stance: since most of the spot buying is by numbers, the viewer count should be as exact as possible.

Y&R reshaping media department

A shake-up of sorts is in the making within the media department of Young & Rubicam. Agency top management has in hand the department's reorganization plan for study and final disposition. The chances are the new setup will become effective by the middle of this week. The plan provides for a realignment of job responsibilities and job definitions. The reorganization comes almost on the heels of Joe St. George's transfer from manager of the media department and might be said to be the first reorganization spasm that Y&R media has experienced since the adoption of the all-media buying system seven years ago. Out of the department readjustment may come a different attitude toward the use of the computer as a tool in the media buying process. In other words, the computer, as far as media is concerned, would be relegated to strictly a book-keeping function, as distinct from decision-making. As a key Y&R executive remarked: "The computer can always be used to add and subtract."

Cutbacks precede Colgate year-end

Colgate needs some extra dividend money for the fiscal year ending in December and so it's doing what it has done in October over the years:

CONTINUED ON NEXT PAGE

cutting back on ad budgets. Evidently, the handiest to cancel (only two weeks notice is required) is spot tv, and the medium is getting it in spades. After sweeping cancellations of Halo and All-Purpose Ajax schedules, Colgate last week administered similar treatment to Floor and Wall Ajax. P.S.: The wholesale pull-out that really surprised the medium was P&G's Thrill liquid detergent. P&G's fiscal year doesn't end until March. So the trade assumption is that the product's having marketing problems. P&G spent \$3 to \$4 million alone on sampling Thrill.

P&G takes a dip into spot radio

Eureka! P&G, after an absence of seven or eight years, is back in radio. It's for Crest. Schedules call for 30 spots a week from Nov. 30 through Dec. 10. To give the commercials a testimonial flavor, the copy is to be read by *local* personalities, preferably attached to a woman's program. The list is limited to a few markets in the East to give P&G a chance to see how radio can be used in connection with other media, notably tv. Out on the West Coast another dentifrice, Macleans (Beecham), is also making its bow in spot radio.

Nielsen meter shares rife nets

Hottest flap going on among sales and research people at the tv networks is over the validity of Nielsen's revised audimeter sample. Core of the argument, as most emphatically voiced by CBS-TV and somewhat less vociferously by NBC-TV: the Nielsen sample favors ABC-TV which gears its evening schedule to young homes with large families. The new Nielsen sample is so distributed as to allow 34 percent of all the meters in homes that have children under 12 years of age. The latest U.S. Census allocation for this grouping is 27 percent. CBS-TV nighttime programming tends to lean somewhat more strongly than ABC-TV's toward older family appeal, with NBC-TV sort of in the middle of the two. Quipped an ABC-TV sales executive: "If the opposition's ratings don't come up to snuff, they can now blame the audimeters." There's no question that the zooming percentage of younger people — about 50 percent of the population is under 25 years — does affect

the program thinking of ABC-TV. It, more than any other network, has leaned toward giving the young people their own programs, a la *Shindig*. The many billions of their buying power aggravates the young-appeal pinpointing problem for all networks. How to reach the younger people, without sacrificing the upper age brackets, is a tough nut to crack. The choice in the home will become much simpler with multiple sets — as happened with radio.

Compton off spec pitches

Compton has had its fill of speculative presentations. It's been burnt twice in a row. First, the \$8 million Eastern Airlines account, and now, the \$1.5 million Michelob beer account. From now on Compton will refrain from submitting a proposed portfolio unless the sought-after account puts up all or part of the expense. The Michelob business went to C.J. LaRoche, which did nothing but an oral pitch. The third finalist in the Michelob contention, Y&R, also reportedly did a speculative presentation. But Y&R had a previous experience which might have encouraged the speculative ploy. That's the way it got Eastern Airlines. P.S.: It may be recalled that in April, 1963, when the ABC-TV account was open, Leonard Goldenson took the view that an agency that prepared an account-bidding presentation ought to be compensated for its efforts.

Compton adds \$1.5 million

Compton's experience in new business-questing has also had its sweet side. Out of Norwich Pharmacal came Norforms and a new product (unnamed) jointly worth about \$1 million in billings. On top of that the agency added a Wyler Co.-packaged chicken and noodle soup with billings estimated at around \$500,000. Wyler is a division of the Borden Co.

Radio: tackle the Media Council

Sellers of spot radio may have been overlooking a good bet in their strategies to boost the cause of their medium. Direct approaches to advertisers, and to account people with hefty bundles

of package-goods money, have their uses. But there's a ready-made setup of considerable influence, to put it mildly, that might be made the number one target for systematic enlightenment of spot radio's updated story. The suggested target is the N.Y. Media Directors Council. The group meets once a month. Therein represented is perhaps 70 percent of total air media billings. They're possibly a key solution to much of the frustration that radio sellers have had to contend with for some time. What these sellers might do is to arrange for a series of meaty and terse presentations during council meetings. After all, the media director in the upper-rung agency, which constitutes the council, does more than just administer media budgets. He's in there at the planning stage. Since he's the expert, his evaluation of respective media at most times is decisive. He may have preconceptions that need adjusting to the times. The pressure on the job often makes listening to a host of stories somewhat inconvenient. Hence the council gatherings offer one way out of the radio sellers' dilemma.

Reps appreciate gesture

The following incident reflects the kind of buyer-seller relationship that can turn out profitably for the client. Wally Staab, K&E media group head, wrote radio reps that the Lincoln-Mercury buying was being transferred to the agency's Detroit office. He then went on to thank the reps for the fine service they had consistently given the account in New York, and to assure them that Barry Alley and Bob Bafrey, of K&E's Detroit buying staff, are looking forward to continuing the same quality of cooperation.

Craftsmen rate commercials

It's always enlightening to find out what agency people think of the current product of their fellow craftsmen. SPONSOR SCOPE did a cross-check amongst exceptionally perceptive commercial producers on their reactions to the fall crop of commercials on the tv networks. Singled out for special plaudits were these: (1) the BOAC and Pan Am campaigns focused on *place*, (2) Tiparillo's boy and girl bit on the train, (3) Harvey's Bristol Cream's reflections in

a glass, (4) U.S. Rubber's diverting pitch about snow tires, (5) Eric little cigar's viking approach, (6) American Gas' memorable flame-against-a-black-background, (7) Lucky Strike's astute blending of line drawing with live people. The quizzing also disclosed observations on trends: (a) overuse of the "James Bond" character type, (b) proliferation of the testimonial recitative, (c) deft refinements of the pneumatic, or shock, devices, (d) no let up in the use of the freeze frame.

Wanted: more bowl game customers

As of now it looks like NBC-TV and ABC-TV affiliates will have plenty of co-spot on post-season bowl games to dispose of to local advertisers. Both networks are 40 percent unsold in this side of their football inventory. CBS-TV doesn't have to worry. It's got only the Cotton Bowl and that's a sellout. NBC-TV has eight bowl events, with a package valuation of \$3.7 million, with the Rose and Sugar bowls the only two sellouts. ABC-TV's quota is four bowls, with a package price total of \$1.1 million. As usual, General Motors' United Motor Service is the top spender in the network bowl parade. Its commercials will be seen on five bowl telecasts.

New cracker field contender

Hear this, National Biscuit, Sunshine and Keebler. You've got a new competitor — this one a giant in the packaging field. General Mills has gone in for cracker baking and it's about to test market its first entry, a snack tidbit. The test will be conducted in tv markets including Detroit, Syracuse, Utica. The commercials, out of Doyle Dane Bernbach, will have a "Frenchy" flavor. They were made by members of the cast of *La Plume de ma Tante*, a Paris revue.

To B&W: politicals are commercials

The issue of triplespotting has reared its head in the political campaign. Brown & Williamson sparked the rearing. The account issued, via Bates, a ukase to this effect: B&W would deem a station as indulging in triplespotting if a political spot were made part of a three-commercial sequence.

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

And under such circumstances a B&W commercial was to be eliminated. Stations with B&W schedules think the stance unreasonable in light of the fact that the NAB Code has waived the application of time standards to political commercials. These broadcasters have interpreted the waiver, evidently, as meaning a political spot was not a commercial in the accepted or traditional sense. Historical note: it was B&W that initially raised the "clutter" torch and fueled much of the advertiser protest which led to more explicit commercial strictures.

Shell Cancels 'CBS Reports' show

Shell pulled out of last Wednesday's *CBS Reports* rather than chance another barrage of violent protest mail. Shell had that kind of experience several weeks ago with a *Reports* documentary called "Humor in Politics." Last week's *Reports* program covered the bitter contest between Kenneth Keating and Robert Kennedy for U.S. Senate seat. Explained Shell to SPONSOR: if a humorous theme caused all that combustion, it can easily be imagined what we'd have to take for being associated with a telecast of two such explosively controversial candidates. This is first network sponsor to cancel out for such cause.

Propose computer programing co-op

It's no easy task for an agency to get other agencies to come in on a cooperative venture. But that hasn't stopped Compton from inviting several agencies to join it in putting together a computer program that each could draw from as it saw fit. The computer expenses, of course, would be shared. The material fed into the computer for programing would come from the various media measurement services.

Tv ideas that didn't quite jell

If you've been around the broadcast business for some time, you may recall these among the ambitions and plans that didn't manage to come off: (1) NBC Radio's wired music and information programs for doctors' and dentists' offices, (2) Miles Wallach's doorbell-ringing coincidental

checks on tv viewing and product usage, (3) the traveling bus that would gather tv signals and show what people in the area were viewing at the moment, (4) Eli Landau's strictly film network. Should you think of any others mail them in. They'll be posted in a sequel item.

Updated comparison: box office vs. tv

Did you know that in a single night the audience exposed to the average tv network program is at least double the admissions to the average motion picture over the course of a year? According to the research department of the Motion Picture Assn. of America, the average feature film draws 11 to 12 million admissions. The exhibition span of the average picture is about a year. The average viewers reached by a network program, per showing, last season ranged between 22 and 25 million. Incidentally, *Beverly Hillsbillies* at its peak appeal chalked up an average of 21,500,000 homes, which, translated to the average number of viewers per program, comes out to 52 million persons.

Reps eye college grads as trainees

Don't be surprised to hear one of these days that major station reps are standing in the same line with GE, IBM and other giant corporations for the recruiting of college grads as trainees. Some of the rep firms think they've reached the stage where they ought to look for promising prospects other than at ad agencies, or merely raiding the ranks of some other rep. All such college-beamed reps would need, of course, is find somebody in their organizations who could be spared to do the scouting. The mounting pressure of business, servicing and station contacting makes this a long shot. Then again there's this fly in the ointment: what's to prevent a competitive rep firm from luring away the trainee after he's made it? Over in the agency field the trainee program has become a rarity. Agencies have found it cheaper to raid other shops than to support their own trainee program, especially for media. The media trainee, after he clicks, can be the object of three-way bidding interest outside his own department: (1) another agency, (2) a rep looking for salesmen, (3) account section in his agency.



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**WBT RADIO
CHARLOTTE**



Jefferson Standard Broadcasting Company

New directions: travel turns to tv

Airlines, plus other print-oriented travel advertisers, are switching media to reach broader passenger potential

■ Whether you're daydreaming or planning an actual trip, you can hardly think of vacation travel without thinking, too, of the commercials for Jamaica or Miami and the airlines that fly there.

The tv efforts of American Export Lines and Eastern Air Lines—among more than a dozen passenger-carrying companies—have proved that tv can make travel advertising exciting, alluring, memorable.

While travel advertising for almost all major carriers (as well as countries and vacation spots that

seek the tourist dollar) have surged upward, the most significant turn towards television has been made by the airline industry. From 1962 through 1963 alone, tv spending by 11 major U.S. airlines increased from \$2.2 to \$8.5 million—with almost all of it invested in spot television.

There's been a soaring increase of success stories to parallel the advertising investment by the travel industry and, basing its facts on a number of these, Television Bureau of Advertising has now organized

"The trend toward more use of tv is clear," says Roger Bumstead, vice president and director of media, Kelly Nason.



...travel turns to tv

a major travel presentation for potential users of tv in this field.

Significantly, there's evidence that many of television's new-found dollars come from former newspaper appropriations.

Observing on that, Roger Bumstead, vice president and media director at the Kelly Nason advertising agency, says: "While newspaper advertising still commands the lion's share of travel promotion dollars, steady indicators are pointing clearly toward a slow but decisive change in the media patterns of the leaders in America's \$30 billion travel industry."

That industry currently contributes nearly \$80 million in national advertising revenue to newspapers each year, an increase of 25 percent over 1958, Bumstead points out.

In contrast, the growth of tv advertising by travel companies is startling. Using 1958 spot and network television as a base, 1963 shows a gain of 170 percent. In dollars that means only \$16 million, but the trend towards greater use of tv is clearly there, Bumstead says.

Magazines, too, have growing accounts in travel advertising, up 73 percent to \$40 million last year. While the improvement is impressive, it's clearly not as great as television's.

Neither complete nor historical records exist on radio advertising expenditures, but seven travel organizations appeared among the Radio Advertising Bureau's list of "the top 50 spot users in 1963." These seven companies spent \$12 million. One was American Express, whose radio budget exceeded \$1,250,000. All the others were airlines.

"Elmo Roper recently reported that newspapers have slipped and become the nation's secondary medium for news," Bumstead observes. "It may well be that newspapers are also gradually being eased from their dominant position as the major vehicle for travel advertising.

"The volume of travel advertising in newspapers has remained comparatively unchanged since 1961, even if you make allowances for last year's strikes of New York and Cleveland newspapers," says the agency media director. "Early reports on major market lineage so far this year indicate that 1964 might now show a decline."

The fact that tv's gain has sometimes been newspaper's loss is evident from percentage changes in airline ad expenditures for both media from 1962 to 1963 (see table V). Since the travel industry as a whole has prospered and travel advertising as a whole has increased,

it is no surprise that all media should benefit to some degree. However, the chart shows that, in cases where the necessary figures for comparison were available, tv's share of budget either improved more than newspapers' or improved when newspapers' share of budget did not.

Percentage changes in airline expenditures from 1962 to 1963, compiled by TvB, are as follows: *TWA*: spot tv allocations up 99 percent, newspaper allocations down 10 percent; *Pan American*: spot tv dollars up 33 percent, newspaper dollars down 8 percent; *Eastern Air Lines*: spot tv up 750 percent, newspaper up 4 percent, to name a few (Because of market structure, most travel advertisers use only spot tv.)

Even though the past two years showed a marked enthusiasm for tv among travel advertisers, definite signs of interest in tv occurred as early as the 1956-1961 period. In those five years, air travel advertising on tv increased 106 percent; bus tv advertising increased 116 percent; rail tv advertising decreased 15 percent.

The mushrooming interest in tv at the present time can be attributed in some degree to the newspaper strikes in Cleveland and New York in the winter of 1962-63. At least, it was during that period that several giants in the airline industry tried tv for the first time—and liked it. These airlines include Eastern, Northeast, United, National and



"With tv we're reaching a selective audience of businessmen, travelers and vacationers," says an official of the Hertz company.



Best comment on the Jamaica Tourist Board commercial came from a competing ad agency: "It made me want to go to Jamaica."

American. (Northeast was new to tv only in the New York market.)

Actually, Eastern had considered using tv before the New York newspaper strike occurred; according to the airline's director of advertising at the time, however, the strike was the "immediate cause" of Eastern's tv entry. National and American claim their tv debuts had nothing at all to do with the strike.

Northeast had already seen the power of tv in Miami and Boston; with the addition of local tv in New York, the airline reported an "incredible" increase in business during the strike—notably 43 percent more passengers on New York-Miami flights. All airline advertisers mentioned continued to use tv after the newspaper strike.

American Airlines entered spot tv in New York only 19 months ago. Now American also uses spot in Chicago, Los Angeles, San Francisco and Washington.

"Tv is a medium the airlines didn't touch for a long time," says an American Airlines advertising executive, "but now all of us are savvy to its effectiveness."

American in particular has done a great deal of research on set-buying and viewing habits as related to travel. (Some of this research appears in the section on tv set ownership of air travelers.)

Eastern Air Lines is another newcomer to tv. Although Eastern provides only regional service, the airline has been using network tv plus some spot, and is the only airline other than Pan American to use network. Eastern, through its agency, Young & Rubicam, acquired exclusive sponsorship of the NBC presidential inauguration coverage, reportedly the biggest single tv and radio program purchase ever made by an airline. The buy was believed to be in excess of \$600,000.

According to F. D. Hall, Eastern's president, the airline is using network to introduce its greatly improved and expanded services in a fittingly comprehensive manner.

As TvB points out in its presentation, the increased use of tv by travel advertisers has turned the medium into a kind of battleground where creative ideas are ammunition. Thus, travel advertisers—especially those just entering the medium—have had to make their commercials much more than print ads with

TABLE I

TV EXPENDITURES BY MAJOR AIRLINES, 1962 AND 1963

AIRLINE	NETWORK	SPOT	TOTAL TV
TWA			
1963		\$ 952,940	\$ 952,940
1962		478,160	478,160
Pan American			
1963	\$116,500	992,320	1,108,820
1962		832,940	832,940
Eastern			
1963	776,200	1,759,780	2,535,980
1962		207,090	207,090
United			
1963		503,630	503,630
1962		29,170	29,170
American			
1963		815,250	815,250
1962		—	—
Delta			
1963		763,190	763,190
1962		538,740	538,740
BOAC			
1963		136,920	136,920
1962		—	—
National			
1963		996,880	996,880
1962		—	—
Northeast			
1963		679,580	679,580
1962		69,180	69,180
TOTAL			
1963	\$892,700	\$7,600,490	\$8,493,190
1962		2,155,280	2,115,280

(In 1963 American Airlines, National and BOAC entered spot tv for the first time; Eastern and Pan American entered network tv.)



United Airlines increased tv advertising expenditures 1627 percent in 1963 over 1962.

TABLE II

BUS COMPANIES' TV EXPENDITURES, 1962 AND 1963

BUS COMPANY	SPOT TV
Continental Trailways	
1963	\$ 199,620
1962	163,430
Greyhound	
1963	1,752,000
1962	1,803,410
National Trailways	
1963	103,550
1962	49,100
TOTAL	\$4,071,110

*None of the companies used network tv in the years cited.

...travel turns to tv

sound attached. As a result, current travel commercials are among the most exciting and attractive on the air. They capture the romance of travelers' destinations by making use of local customs, people and places, and by playing up such evocative scenes as rushing waves, marching palace guards, cool Japanese gardens. Such smooth-sell advertising is very different from the traditional print ad promoting speed, price and convenience.

Of the nine tv commercials chosen to complement the TvB presentation, all but two highlight the romance of the destination. Included in this group are commercials by National Airlines, Pan American, BOAC and Eastern Air Lines; by Hertz rentals; by the country of Jamaica and the island of Lucaya. (Northeast commercials on Florida could also have been included in this category.)

It's worth noting that romantic

excitement appeals to a broader segment of the population than travel's heretofore demi-god, the businessman. Airlines, for example, decided they *had* to broaden their appeal because many seats were going unsold; and one way to reach the crosssection they seek is, of course, via television. In addition to using the excitement of locale as a lure, airlines promote such conveniences as family discounts, vacation package plans, charter flights.

New York agency executives chose two travel commercials as exceptional in the 1964 travel season, according to TvB: the Jamaica Tourist Board commercial by Doyle

Radio strengthens American Express



The American Express audio logo connotes a pleasant kind of urgency, according to Eric Siday, designer of the music track.

■ For over a year, a heavy saturation of radio spots for American Express Travelers Cheques has featured such "headlines" as "California couple robbed on Hawaiian vacation," "New York executive loses \$400 in London," "Tidal wave sweeps away \$240 from Seattle woman."

Such ear-catching openers to a commercial might well be followed by fatal closings, but all these episodes have happy endings. Luckily, the people in trouble all have American Express Travelers Cheques.

The idea for such news-oriented commercials was recommended by Ogilvy, Benson & Mather in 1962, soon after the agency took over the account. AmExCo says the radio commercials have been a great suc-

cess. The sale of travelers checks is at an all-time high. Credit cards, also advertised on radio, break records every month, both in number of card holders and total amount of billings.

American Express admits there is no accurate way to measure the effectiveness of its radio campaign, which last year cost over \$1.25 million. However, the company does say that "many thousands of people who have not previously identified travelers checks and credit cards with AmExCo, now do."

Certainly some of the increased awareness of AmExCo's services can be attributed to the radio campaign, voted one of the 12 best campaigns in 1963 by RAB.

One of the unusual features of the commercials is the sound logo created by Eric Siday, an Englishman well known for the musical designs of many radio and tv commercials. AmExCo calls the sound logo the "Siday effect." Now owned outright by American Express, the sounds were produced with the use of electronic equipment.

Siday was commissioned to create a logo representative of the American Express image. "Ogilvy wanted a music track that would express travel—American travel, business—American business, and also be distinctive, simple and have a trademark quality," Siday explains.

"I analyzed the copy platform and said to myself: 'What can I do

with travel?' The obvious thing would be sounds like boat whistles, trains and so on," says Siday. "This is out or you're into the cliché area. But you can still express travel and business if you dig a little deeper and look at communications, for example. Communications are part of American business. You look for a sound that represents the broad highway. You think of America and some sounds that are strongly American; this is rather easy to do.

"Electronic music could best express these ideas, I felt. Ogilvy was not afraid of using electronic music, as David Ogilvy had had great success with it in the Maxwell House coffee commercials.

"What I worked out, I suppose, is actually subliminal. The opening is a xylophone record at a high speed synchronized with a typewriter, designed to connote a pleasant kind of urgency in life. This gives the commercial its true individuality," Siday believes.

The sound not only acts as a memorable and identifiable image for American Express, but also adds continuity to the commercial series. By using the same announcer in each commercial, the agency was able to provide further continuity and identification.

Radio was recommended to American Express because it provides a very high frequency of message at a relatively low cost, according to Elliott Detchon, Ogilvy's

Dane Bernbach and the American Export Lines commercial by Cunningham & Walsh. Both were selected from a wide variety of sales messages promoting a range of products and ideas.

"The Jamaica Tourist Board commercial shows the variety and beauty of the island," says the vice president of one agency. "The two unusual features of the commercial are the number of scenes (39) and the lack of voice over." Best possible comment came from a creative director at a competing agency who said: "The commercial made me want to go to Jamaica."

Dave Reider, vice president and



American Airlines entered spot tv in New York only 18 months ago; now uses five markets.

image

Urgency and safety characterize AmExCo radio commercials for travelers checks; prestige and convenience for credit cards

senior vice president and account supervisor.

"We did a study of radio listening habits and discovered that travelers listen more regularly to the radio than non-travelers do," says Detchon. "We also found out that they listen more frequently to music-and-news shows during drive-time."

With such findings to back up radio, tests were launched in several major cities in 1962. Last year, cycles of one-minute commercials were scheduled on the CBS network, in addition to spot announcements in 21 large metropolitan markets. This summer the commercials were on all four major U.S. networks, covering more than 1100 radio stations, in addition to heavy spot schedules in key markets.

Detchon stresses that the objective of the campaign for travelers checks was to stress the product's advantages, particularly that of safety. "We're trying to broaden the market rather than sell competitively against other brands of travelers checks," he says. "Cash is our real competition. At the same time, of course, we are trying to make the name American Express synonymous with travelers checks."

"We thought the best way to tell our safety story was through people who had lost money and had gotten it back because it was in American Express Travelers Cheques or, as we refer to it on the air, 'the safe money.' People are concerned about

losing money, but their main concern is they don't want their vacation spoiled," Detchon explains.

At first Ogilvy decided to try a newcast technique AmExCo, the idea was expanded to include a three- or four-second dramatized introduction, setting the stage for a headline such as "Purse snatcher robs woman at Mardi Gras."

"The commercials sound real because the stories are all true," says Roy McKechnie, copywriter for the series. The manager of the travelers checks refund department, Harry Egan, provides Ogilvy with background information on clients who have lost travelers checks or had them stolen.

"We sifted through hundreds of files for unusual stories," says McKechnie. "No names are used, of course. We work quite hard for realism. At the studio we have made as many as 15 separate takes to get exactly the right effects."

American Express also uses radio to advertise its credit card. The objective of the commercials is to pre-sell people on carrying the card, to make it a desirable thing to have.

"We use radio for credit cards as an umbrella for direct mail," says account supervisor Detchon. "Our radio advertising enhances the card's prestige by reminding radio listeners how many different goods and services they can charge. We use direct mail to follow up and actually sell the cards. Radio has also al-

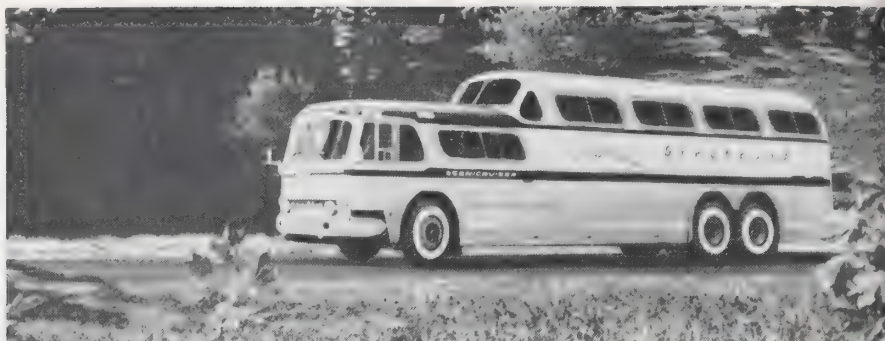
lowed us to improve and expand our service establishment relationships."

While the advertising agency is responsible for writing the commercials, the AmExCo advertising managers of the travelers check and credit card divisions review them carefully. Tom Thorne for travelers checks and Ken O'Brien for credit cards must approve every commercial before it can be aired.

Other commercials, for the travel division, have been designed to establish American Express as a travel headquarters, a one-stop shopping service for anyone on the move. Out of this approach came the phrase "American Express, the company for people who travel," currently used in all commercials.

Separate commercials have to be done in French and English for use in Canada. (American Express commercials reach 90 percent of the Canadian market.) French is used exclusively in commercials for Quebec City; English and French for such bilingual areas as Montreal and Ottawa. The scripts are produced in New York in English and are sent to Ogilvy's office in Toronto where they are translated into French and reproduced by the local staff. Distribution is also handled by the local office in Canada.

In 1963 American Express was included in RAB's list of top 50 radio advertisers. The feeling is that it will stay there. ♦



Greyhound localizes tv message, as with newspaper ads, says approach is very successful.

... travel turns to tv

copy chief for DDB, says the agency's "most successful commercials are usually those that are most creative." And he includes the commercial on Jamaica in this category.

Earl Rowen, account executive for American Export Lines at Cunningham & Walsh, says it's difficult to measure specific results for his client because the company is not set up to do so. But he indicated that the Beachcomber Cruise, with

which the commercial deals, has been "most successful."

Strangely enough, a Canadian finance company, Laurentide, is credited with originating one of the first successful travel campaigns that appeared solely on tv. In the summer of 1961, its San Francisco agency conceived the idea of a travel promotion in tv and ran a six-month test in several California and Oregon markets. Within that period 700 passengers were booked for a Ha-

waiian tour at Laurentide's office. Ninety-five percent of the passengers hadn't ever been in touch with a finance company before.

Laurentide's agency credited tv with the entire results. One-minute commercials were used an average of six times a week. Commercial positioning was "as prime time as possible," adjacent to such shows as *Hawaiian Eye*, *Adventures in Paradise* and other travel-drama programs.

Pan American Airways and Pan American-Grace Airways are also long-time users of tv. By scheduling live commercials within tv news and weather shows in a half-dozen

TABLE III

TV SET OWNERSHIP AND LEISURE ACTIVITY OF AIR TRAVELERS

American Airlines commissioned a research firm to survey 5553 households, 4694 in a systematic national cross section of the American public and the remaining 869 from lists of regular air travelers.

RESULTS:

1. A higher percentage of "heavy air travelers" (five or more flights a year) bought new tv sets "within the past year" than any other group reported in the tabulations.

	New tv sets purchased within last 12 months
Heavy air travelers	14%
Occasional air travelers	10
Light air travelers	11
Former air travelers	12
Not flown but travel	11

2. Air travelers rate tv their number-one leisure activity.*

Leisure activity	% of air travelers actively participating	Leisure activity	% of air travelers actively participating
Tv viewing	78	Sports: attend games participate	48 47
Reading: books	66	Movies	39
magazines	65	Theater	37
Listening radio	50		
records	54		

* Sources: NBC Spot Sales, 1963 . . . American Airlines, July, 1963

key markets, Pan Am effectively reaches high-income families and tourist prospects. An airline is basically a retailer since its primary goal is to sell tickets, Pan Am believes. "With live commercials, copy can be changed at practically the last minute and, at the same time, achieve an effective, hard-sell retail approach," says an executive on the Pan American account at J. Walter Thompson. "Spot tv has been a very successful direction for Pan Am to take. It allows the company to go into its eleven-or-so markets with a maximum of flexibility." (Pan American switched from network to spot tv in 1958 for more efficient concentration in markets where its traffic volume is largest.)

Hertz has also had success with spot tv. Today, the scene of the man flying through the air into his Hertz car is familiar to virtually all regular viewers of television.

In 1956 (the earliest year spot tv expenditure data is available), Hertz spent \$31,480 in the medium. In 1961 the amount had soared to \$1.2 million in spot, \$382,000 in network tv. Expenditures in both have continued—and continued to rise. For example, last year Hertz was a par-

TABLE IV
GROSS TV TIME EXPENDITURES

YEAR	AIRLINES*	BUS	RAILROAD	STEAMSHIP	TOTALS
1963	\$9,406,000	\$2,110,000	\$1,087,000	—	\$12,603,000
1962	2,982,000	2,063,000	835,000	—	5,880,000
1961	2,433,000	1,743,000	680,000	\$49,000	4,905,000

* Includes small airlines such as Mohawk and Western, in addition to major lines covered individually in '62-'63 (complete year) chart.

TABLE V
CHANGES IN AIRLINES TV AND NEWSPAPER COSTS, 1963 OVER 1962

AIRLINES	SPOT TV	NEWSPAPER
TWA	+ 99%	— 10%
Pan Am	+ 19	— 8
Eastern	+ 750	+ 4
United	+ 1627	— 15
Delta	+ 42	+ 5
Northeast	+ 882	— 56
TOTAL	+ 253	— 8

*Sources
Spot: Rorabaugh
Newspapers: ANPA

TABLE VI
TV VIEWING BY AIR-TRAVELING BUSINESSMEN

NBC Spot Sales mailed questionnaires to approximately 4000 air-traveling businessmen to determine their tv viewing habits. Some 522 (13 percent) were completed and returned. Some answers are as follows:

How many days a week do you usually watch television?

Days per week	Total	10 or more	Yearly air business trips	
			6 - 9	3 - 5
6 or 7	30.4%	22.8%	22.7%	27.3%
3 - 5	33.7	35.9	43.4	27.3
1 - 2	19.9	20.1	24.5	28.4
Seldom	16.0	21.2	9.4	17.0

64.1 percent of all respondents watch television three or more days per week. And, among heavy travelers (six or more trips per year), 60.3 percent watch three or more days weekly.

Which of these program types do you watch with some regularity?

Type	Total	10 or more	Yearly air business trips	
			6 - 9	3 - 5
Daily news programs	68.2%	65.5%	54.9%	73.6%
Documentary specials	62.5	57.6	64.7	69.0
News analysis or commentary	53.8	50.3	45.1	60.0
Sports events	51.4	55.9	56.9	56.3
Late night variety or movie	33.6	31.1	27.4	31.0
Interview programs	28.7	25.4	33.3	25.3

During which time periods do you watch television—when you are away from home on business trips?

Time period	Total	10 or more	Yearly air business trips	
			6 - 9	3 - 5
7 - 9 a.m.	27.1%	35.8%	25.0%	25.6%
7 - 11 a.m.	58.5	56.0	64.3	55.8
After 11 p.m.	35.2	35.8	32.1	39.5

* Source: NBC Spot Sales

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ticipating sponsor of *Jack Paar* and *Perry Mason*.

Incidentally, much of Hertz' advertising promotes the fly-drive plan, a tie-in with some 20 to 30 airlines. Such package deals are not new in advertising geared to businessmen, but they have been used to reach tourists only for the last few years.

A Hertz official says: "We believe that the impact of television has been a useful factor in increasing our rent-a-car volume. With tv we're reaching a selective audience

of businessmen, travelers and vacationers, but it's broader than that. Let it suffice to say that Hertz plans to continue tv advertising."

Greyhound localizes its use of tv as it does with newspapers.

"The Greyhound bus schedules and commercial messages are different in some 2000 towns," says John Kuneau, account executive for Greyhound at Grey. "In tv, we localize each message. Greyhound sponsors 187 different local news-weather shows around the country each

week. The commercials consist of 40 seconds of film with 20 seconds done live by the program's personality. For example, there are 56 buses regularly to Washington. Each news-weather personality draws the route on a map. This involves a tremendous amount of work, but it has been very successful."

Although Greyhound has used substantial amounts of network television, it has been using only spot tv and newspapers for the last three years. Spot expenditures have been growing: 1961, \$1,444,240; 1962, \$1,803,410; 1963, \$1,752,000.

TvB also reports that about \$30 million in tax money goes into promoting travel in individual states each year. Two states, Florida and North Carolina, have been using tv, both reporting successes.

A primary objective of North Carolina's Dept. of Conservation & Development is to reach potentially new visitors and tell them about the advantages of travel and vacations in the state. The department realized that traditional approaches to travel advertising have been "common-place," and that new approaches were necessary to reach "new people in a manner that would make the state stick out like the proverbial sore thumb."

A 60-second tv commercial was produced and aired as a public service by in-state tv stations in 1961. Because of its success, the agency involved, Bennett Advertising, produced three new tv commercials for out-of-state use in 1962 and 1963.

One agency executive reported, right after an in-state test: "I'm confident no single promotion by the state in recent years has called more attention to our own people and the millions of visitors to our state each summer than this campaign. While we could not say tv was the sole reason, it is interesting to note that 1961 was the biggest ever for the North Carolina travel industry."

During 1962, while the out-of-state campaign was still on, the same executive commented: "We repeatedly hear such glowing reports from people in areas where the tv advertising is being run that we are confident the campaign has been highly effective."

With success stories like these, it is not surprising that tv is luring dollars away from newspapers. ♦

TABLE VII

TV EXPENDITURES BY MAJOR AIRLINES COMPARISON OF JAN.-JUN, 1963, AND JAN.-JUNE, 1964

AIRLINES	NETWORK	SPOT	TOTAL TV	PERCENTAGE CHANGE
American				
1963		\$ 125,900	\$ 125,900	
1964		1,249,100	1,249,100	Plus 892
BOAC				
1963		87,500	87,500	
1964		338,000	338,000	Plus 286
Delta				
1963		474,000	474,000	
1964		527,800	527,800	Plus 11
Eastern				
1963	\$228,500	1,146,500	1,375,000	
1964	228,400	1,954,400	2,242,800	Plus 63
KLM				
1963		30,100	30,100	
1964				Minus 100
National				
1963		490,900	490,900	
1964		989,400	989,400	Plus 102
Northwest				
1963		72,100	72,100	
1964		60,900	60,900	Minus 16
Pan Am Grace				
1963		113,600	113,600	
1964		113,600	113,600	Equal
Pan Am World				
1963		647,400	647,400	
1964		214,400	214,400	Minus 67
Trans-World				
1963		387,600	387,600	
1964		417,300	417,300	Plus 8
United				
1963		329,500	329,500	
1964		571,900	571,900	Plus 74
Western				
1963		122,400	122,400	
1964		141,700	141,700	Plus 16
All Others				
1963	25,000	89,800	164,800	
1964		125,800	125,800	Minus 24
TOTAL				
1963	303,500	4,602,900	4,906,400	
1964	288,400	7,332,900	7,621,300	Plus 55



"In the next five years gross sales in the aerosol-shaving-lather market will reach \$100 million," forecasts Burma-Vita's J. M. Jablons.

AD LOAD NOW TO BE OFF THE ROAD AND ON TV... **BURMA-SHAVE**

Forty-year roadside-sign tradition is scrapped for shaving cream's tv crack at competition's lead in the promising \$100 million aerosol-lather market

■ Seldom has the success of television advertising been so clear as in the case of Burma-Shave. With the shift from popular road signs to network tv, 1964 sales are expected to double those of last year, even though tv support will only have been in effect for eight months.

When a marketing executive on Burma-Shave was asked if tv should get *most* of the credit for the product's rapid sales growth, he answered flatly: "No—all of it."

The switch from the traditional Burma-Shave road-signs came in April, following the acquisition of the Burma-Vita Company by Philip Morris in February, 1963.

Along with the change in advertising policy came a change in the product line. Since Philip Morris has been in command, the name Burma-Vita has no longer been synonymous with just shaving cream. The Burma-Vita line has been expanded to include Burma Bey after-shave lotion and a Burma Blockade aerosol deodorant. A full line of men's toiletries is under consideration, according to J.M. (Mike) Jablons, product manager for Burma-Vita. Two new products—a sun-tan lotion and a hairdressing—are already in preparation.

All the advertising for Burma-

Vita, as well as American Safety Razor—the Philip Morris division under which Burma-Vita operates—is on network television.

Naturally, the use of network tv for Burma-Shave, alone, means a great deal more money must go into advertising. But Jablons, and Burma-Vita's ad agency, Benton & Bowles, agree it's worth it. The usual amount allocated for Burma-Shave road-side advertising ran about \$200,000 a year. This included the cost of new signs, administration, up-keep, and payment to farmers for use of their land. Today the advertising budget for Burma-Vita—most of which backs Burma-Shave—runs over \$1 million. The total amount goes into CBS network "A" time. At the going price for sponsorship of one CBS event (NFL Football at \$90,000 a minute) the \$200,000 budget for road signs covers two-and-a-fraction commercials.

Television was probably not used earlier because Burma-Vita could not afford it, Jablons said, whereas Philip Morris can. Today, Burma-Vita's ad budget is flexible, depending largely upon the amount of money allocated to the American Safety Razor division by Philip Morris. This year Burma-Vita is spending 15 to 20 percent of the \$6 to \$7

million ad budget, says Jablons.

The best-selling and most-heavily-advertised product in the Burma-Vita line is Burma-Shave aerosol lather. There is tremendous growth potential in the aerosol-lather market, Jablons believes. In the next five years he expects gross sales to reach \$100 million. The advertising for aerosol lathers will continue to be almost all on network tv, he forecasts.

"Tv is definitely the most efficient medium for this type of commodity product," says the Burma-Vita product manager, "—that is, a product that can be marketed in 300,000 to 500,000 outlets."

For Burma-Shave, tv might have been a great deal more effective if used earlier. Even though Burma-Shave was the very first shaving cream on the market, way back in 1926, it is currently fighting up from an also-ran image. Jablons reveals that the Burma-Shave share-of-market among aerosol lathers—where the big competition exists today—is only 5 percent, compared to 18 percent each for Colgate's Rapid-Shave and Gillette's Foamy. Carter Products' Rise and American Home Products' (Boyle-Midway Div.) Aero-Shave hold 15- and 14 percent of the market. Jablons expects Burma-Shave's share of the

SHARE-OF-MARKET AMONG AEROSOL SHAVING LATHERS*

COMPANY	PRODUCT	PERCENTAGE
Colgate-Palmolive	Rapid-Shave	18
Gillette	Foamy	18
Carter Products	Rise	15
American Home Products (Boyle-Midway Div.)	Aero-Shave	14
Philip Morris (American Safety Razor Div.)	Burma-Shave	5

*Only the key competitors of Burma-Shave are listed here. There are numerous other entries.

aerosol market to boost to 10 percent within the next half-decade with the help of tv.

Big things are also expected from Burma-Vita's Blockade, a recent entry in the aerosol-deodorant market. The product was launched nationally last month with tv backing on NFL Football. The introduction of Blockade follows the whopping success of Gillette's aerosol deodorant, Right Guard, which managed to capture 20 percent of the total deodorant market in just two years. Having started out as a product for men, Right Guard is now a family deodorant, broadening its market immensely. Plans for Blockade cap-

italize on the success of Right Guard. Not only did the product forego test-marketing, but it has been—and will be—advertised on tv as a family deodorant, even though it, too, was originally conceived as a men's product.

With an expanding product line and close association with Personna—also operating under the American Safety Razor division of Philip Morris—Burma-Vita has been promoting some "gift sets" or combination packages. Paired items include Personna blades and Burma-Shave, Personna blades and Burma Bey, as well as Burma-Shave and Burma Bey. In the future, Blockade may

also be packaged with other products.

Jay Salamon, vice president and director of marketing for the American Safety Razor Co., states that the two-in-one packaging and advertising concept was not in any way conceived to get around the piggyback problem, even though all ASR advertising is on television.

"People who use one item use the other," says Salamon. "It is customary in the razor-and-blade business to combine products to make strong high-value consumer offers." All ASR multi-product commercials are integrated, he contends, whereas ASR-Philip Morris cigaret combined commercials are not.

To create an image for the expanding line of Burma-Vita products, the company has decided to introduce a Burma Girl into its commercials. Nobu McCarthy, who is really a Japanese woman, has been chosen for the part. (The name McCarthy was acquired through marriage to a West Coast advertising executive.) Commercials featuring Mrs. McCarthy broke in September and will be used throughout the 1964-65 season.

Because of rapid product expansion, Burma-Vita has introduced a Burma Girl into its commercials in order to give the line an image. The Burma Girl, Nobu McCarthy, is shown here preparing for Burma Blockade and Burma Bey commercials which debuted last month on CBS' NFL Football.



"We wanted a pretty girl who was a good saleslady as well," says Jablons. The decision to use a woman in the commercials was made for three basic reasons:

1) Demonstration by a male doesn't mean that much in toiletries. Sex-appeal is more important.

2) Women often purchase men's toiletries for their husbands.

3) One of the Burma products—the deodorant—will be promoted as a family item.

The fact that commercials for Burma-Vita products, as well as those for the American Safety Razor division, are on CBS network programs, is not surprising. All the Philip Morris network tv buys are on CBS. Burma-Vita has a scattered schedule throughout the Philip Morris line-up, which includes *Slatery's People*, *The Red Skelton Show*, *Jackie Gleason*, *CBS News* and *NFL Football* on which Burma-Vita commercials are concentrated.

No doubt some of the great expectations for Burma-Vita products are hinged on participation in NFL football telecasts. The series successfully launched stainless steel

blades for Personna, Burma's companion product. Introduced during NFL Football coverage last year, Personna blades came from nowhere to capture a 30 percent share-of-market.

With the entrance of Burma-Shave (and new related products) into the tv arena this year, a traditional and well-known form of advertising was scrapped—the Burma Shave road signs. Burma-Vita announced that the signs will be taken down "because superhighways carry motorists too fast over hill and dale to read the jingles."

Burma-Shave signs have been on U.S. roadsides for almost four decades. It was Allan Odell, son of the founder of Burma-Vita, who thought of the idea.

"I asked my dad for \$200 to give it a try and he said we were going busted anyway, I might as well finish the job," Allan recalls.

But the signs worked; they attracted attention—and sales. Signs were soon erected throughout Wisconsin, Minnesota and Iowa. By the end of the year sales went from just about zero to \$68,000. From then on signs appeared all over the

country, increasing sales "by the mile."

The clever Burma-Shave "serials" are familiar to all who ride the highways. Among them

I Proposed

To Ida

Ida Refused

Ida Won My Ida

If Ida Used

Burma-Shave

and,

Broken Romance

Stated Fully

She Went Wild

When He

Went Woolly

Burma-Shave

But progress demands that tradition and amusement give way to efficiency and sales power. Thus, it was inevitable that the advertising of Burma-Vita — the last of the four independent shaving cream companies to sell out to a big corporation—would change. There are many Americans who have cars, but there are a great many more who have tv sets. Once more, roads are no longer for browsing, they are for getting places — perhaps even home to watch television. ♦



■The see-sawing of radio's business rise, fall and rise over more than a decade and a half in the United

RADIO'S rising tide

Attention to sound medium promises new high mark in analysis of 16-year Nielsen records. Total home-hours of radio use is now vying with pre-tv levels, says CBS Radio



Arthur Hull Hayes, president, CBS Radio, standing, and Harper Carraine, director of research, check research material that contributed to CBS Radio's comparison between 1948 and 1963.

States, has brought forth calamity-howlers and pie-in-the-skyers in the full measure appropriate to the status of the industry at a given moment.

When business ebbed, the lamentations were loudest. When the tide turned, the custodians of faith in amplitude modulation chorused, "I told you so"—but with a kind of reluctant joy for fear that the tide would again recede at any moment.

And there were—and are—those who work at their craft with the confident knowledge that evaluation is history's business and that where the tide ebbs and flows there is a litter of skeletons of those who were impatient with either.

With the termination of the Nielsen Radio Index Report (NRI), radio had available a mass of statistics covering the see-saw years; the beginning and end of one measure of its history.

Arthur Hull Hayes, president, figure (see chart on page 46). sults of a CBS Radio Network analysis of the A. C. Nielsen Co.

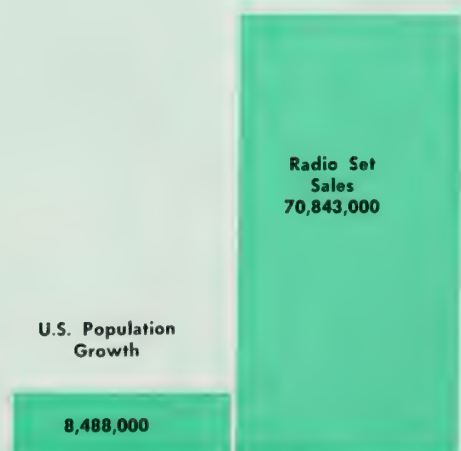
TOTAL RADIO SET COUNT EXCEEDS U.S. POPULATION

JAN 1964



RADIO SET SALES FAR EXCEED POPULATION GROWTH

1961-1963



Source: Population—U.S. Bureau of the Census; Radio—Radio Advertising Bureau, Inc. estimates.

data going back to the pre-television year, 1948.

Commenting on the study, Hayes points out that Nielsen has provided the radio industry with the longest continuing audience-measurement records.

"Nielsen reports," he says, "give us the largest single accumulation of information about national radio audiences before and after television became a major medium. Now the books seem to be closed on this service, we felt that we—and the industry—would find it most interesting and valuable to review the data."

Hayes reported CBS Radio Research findings in four main areas. Three are dealt with here. The fourth, CBS' findings on how it—as related to the other networks—fared in this analysis, is in a sidebar accompanying this story.

First: the combination of an increase in radio homes, plus the renewal of audience attention to radio, has resulted in total home-hours of radio use for the winter of 1963-64 virtually equalling January, 1948, a pre-tv high point.

Second: not only total home-hours but *average* hours spent with radio per home per week show a striking turnabout in the years following the first effects of television. In January, 1948, the average home

spent 35 hours a week with radio. This figure declined 50 percent—to just over 17 hours a week—by July, 1956. But now it is back up to almost 25 hours a week, or well over three hours per home per day.

Third: listening to network-affiliated stations represents a larger share of audience in proportion to unaffiliated stations than is assumed by some advertisers and agencies. The network stations comprise about 32 percent of all U.S. AM stations, yet these stations now account for 46.4 percent of the listening. It's also worth noting that the network stations' share of audience has been on the increase in recent years; in 1960, for example, these stations accounted for 42.9 percent of the listening.

From the CBS Radio Network's analysis on these points, summary figures disclose that the growth in radio households, coupled with renewed national audience interest, has resulted in a total-home-hours figure for 1963-64 almost exactly equal to this dimension of radio usage in 1948. The network's research estimates that there were 1,320,000,000 home hours of radio use per week in January, 1948. In the winter of 1963-64, there were an estimated 1,299,000,000 home-hours of radio use per week, or 98 percent of the earlier, pre-television figure (see chart on page 46).

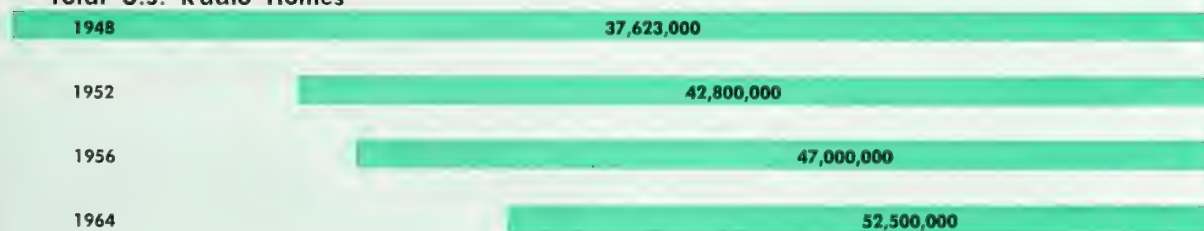
In this connection, the radio industry's general health has been reflected all along in the growth of radio homes and the increasing number of radio sets being purchased by the listening public. Radio homes have increased by 40 percent since 1948, going from 37,623,000 to 52,500,000 in 1964. The national set count has almost tripled during the past 16 years. In January, 1964, the U.S. set count exceeded the total U.S. population by 24,000,000. There were 190,809,000 people in the United States and 214,353,000 radio sets. Moreover, radio set ownership in recent years has been growing faster than the population—by an eight to one ratio. The nation's population increased by 8.4 million in the three-year period, 1961-63. In the same period, radio set sales totaled an estimated 70.8 million (see charts on page 44).

In January, 1948, average radio listening was reported at slightly over 35 hours per home during a typical week. (It should be noted that NRI studies in 1948 measured in-home, plug-in set listening only.)

Four years later, by April, 1952, national weekly radio listening had declined to 26 hours a week. At that time, only 12 percent of the total listening occurred on automobile and portable radio sets.

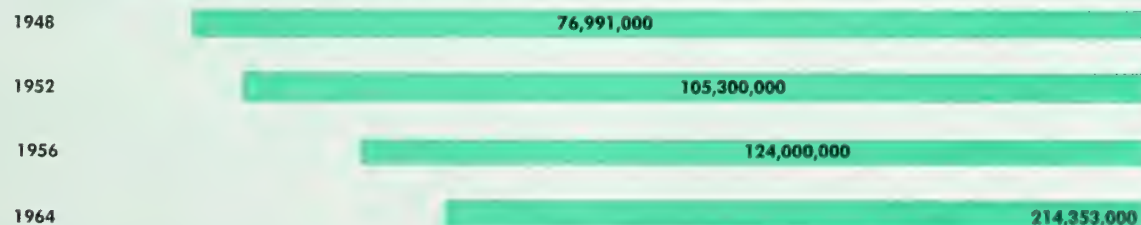
By July, 1956, national radio usage had dropped to 17 hours, 18 minutes weekly. But the decline

Total U.S. Radio Homes



Source: U.S. Radio Homes, A. C. Nielsen Co., estimates as of January 1 of each year.

Total U.S. Radio Receivers



Source: U.S. Radio Receivers, Radio Advertising Bureau estimates as of Jan. 1 each year (sets in homes, autos, public places).

"bottomed out," and by the winter of 1962-63, listening had returned to over 20 hours a week.

Then came this past winter, when average listening per radio home climbed to almost 25 hours per week . . . within an hour of the spring, 1952, level. Perhaps significant is the fact that the sharpest rise in radio listening has occurred most recently: winter 1963-64 was up 22.6 percent over the comparable 1962-63 period. (See chart below.)

TOTAL U.S. HOME HOURS OF RADIO USAGE PER AVERAGE WEEK (MILLIONS)

January 1948	1,319.8
April 1952	1,160.6
July 1956	812.9
January 1964	1,299.4

Note: January 1948 data based on plug-in radio set usage only

Source: Nielsen Radio Index, based on average hours usage per week per radio home applied to total U.S. radio homes count.

Historically it appears that network-affiliated radio stations attracted substantially more than their proportionate share of audience. Back in 1949, when less than two-thirds of U.S. AM stations were network affiliated, these stations attracted better than three-quarters of the audience. Sixteen years later, although the number of network affiliates has increased somewhat, there has been a much greater increase in the number of unaffiliated

stations. Yet the most recent (January-April, 1964) Nielsen reports show that network-affiliated stations are still attracting a disproportionately high audience share. The network affiliates, comprising less than one third of all U.S. AM stations, nevertheless attract almost one half of the audience.

Also examined was the relationship between number of network affiliates. As of Jan. 1, 1964, the four networks had the following

AVERAGE HOURS OF RADIO SET USAGE PER HOME PER WEEK

(Seven Days, 6:00 a.m. - 12:00 Mid.)

	PLUG-IN	AUTO	BATTERY-PORTABLE	TOTAL
January 1948	35:05 (100%)		Not Measured	35:05 (100%)
April 1952	22:52 (88%)	1:48 (7%)	1:20* (5%)	26:00 (100%)
July 1956	12:25 (72%)	3:54 (22%)	0.59* (6%)	17:18 (100%)
Dec-Jan 1962-63	10:17 (51%)	3:31 (17%)	6:23 (32%)	20:11 (100%)
Dec-Jan 1963-64	10:46 (43%)	4:25 (18%)	9:34 (39%)	24:45 (100%)

* includes listening in public places.

Source: Nielsen Radio Index. 1952 & 1956 - "Special Report on Radio Today," A. C. Nielsen Co., 1963 (1952 - Plug-In, NRI, April, 1952; Auto & Portable data from special personal interview survey. 1956 - Plug-In, NRI, July, 1956; Auto, NRI, July, 1956; Portable, special diary survey); 1948, 1962-63 and 1963-64 based on Nielsen Radio Index data for the stated report periods.

. . . and CBS rode the crest

CBS Radio's analytical look at "the largest single accumulation of information about national radio audiences before and after television became a major medium" also, of course, had its non-altruistic side. Whether the industry picture was a by-product of the CBS research into its own history, or vice-versa, the Hayes-led network must express some glee over the statistics it uncovered on its own ranking and performance.

CBS Radio president Arthur Hull Hayes says, "We are gratified by the evidence of radio's new wave of growth following the impact of television, and by the consistency of leadership achieved by CBS Radio Network stations over the 16-year period."

What Hayes reports finding in the network data going back to

1949 (the earliest year when Nielsen estimates were based on a nationwide sample) is: stations affiliated with the CBS Radio Network consistently attracted the greatest share of the four-network audience. A comparison was made of the same four-month period (January through April) for 16 years, 1949 through 1964. In all but two of those years, CBS Radio stations were in first place.

Examining the audience shared by the networks only (excluding listening to unaffiliated stations and treating the four-network listening as 100 percent), Mr. Hayes reports that from 1949 through 1964, stations affiliated with CBS led in share of audience for 14 out of the 16 years.

In the following table, the re-

spective percentages of stations and share of audience for the four networks (NRI, January-April 1964; in-home, plug-in sets only) as found in the CBS analysis of the figures are shown:

Network	Percentage of Network Stations	Share of Net-Station Audience
NBC Radio	15.4%	27.1%
CBS Radio	18.1	31.9
ABC Radio	27.9	23.1
MBS Radio	38.6	17.9
	100.0	100.0

Obviously, in light of what the over-all analysis of the 16-year period of radio's history shows for the industry as a whole, the CBS radio chieftain must also feel that all "augurs well" for his own team, too. ♦

number of U.S. affiliates: NBC Radio Network, 193; CBS Radio Network, 227; ABC Radio Network, 350; and Mutual Radio Network, 484. Total network affiliated stations: 1254 out of 3937. (It should be remembered that some stations have dual affiliations.)

In summing up the findings, CBS Radio President Arthur Hull Hayes found solid ground for optimism about radio's future.

"This sixteen-year period," he

said, "divides up into *two* periods. From 1948 to 1956, radio was declining in popularity. And from '56 to the present, radio popularity has been on a steady upswing. We must attribute a substantial part of this dramatic comeback, of course, to the huge popularity of transistor sets. But I believe that the critical factor has been radio's ability to adjust its programing philosophy to the advent of television, and to seek out new ways of serving the public.

All the transistor sets in the world would not have helped, could not have caused a listening figure like the present one of *over three hours per home per day*, unless people wanted what we have offered.

"Finally," he concluded, "a word about trends. The bulk of radio's post-television growth has taken place in the sixties, and has accelerated in pace in the most recent years. This, in our opinion, augurs very well indeed for the future." ♦

Radio as the constant companion of the listener is everywhere; kitchen, bedroom, car or corridor and street — for the housewife, child, family and student. It's a kind of pick-a-card-any-card situation — just name any person or place, and he or it is within reach of radio and its message.





Tv credits for AmExCo's

■ This isn't a success story — yet. Meanwhile, it does tell why an important advertiser who's had long, valuable success with other media is now undertaking its first tv campaign — and that on one station only.

The sponsor: American Express.

The station: KNXT Los Angeles.

And in marketing terms, the combination adds up to good sales sense.

American Express Co. (AmExCo) had been using a media mix

of direct mail, magazines and mostly radio ("good-music" programming in 25 markets, including Los Angeles) to promote its Credit Card Division. Looking for an additional medium, their interest was automatically drawn to those offered by Los Angeles — and for several very good reasons:

"We're constantly growing," says Kenneth O'Brien, advertising manager of the division, "and Los Angeles is one of the most important markets we have."

The city is, indeed, important to this company which specializes in travel-related products and services. For one thing, Los Angeles is the western terminus of the great trans-continental "Travel Triangle" and, as such, is the hub of enormous transportation activity.

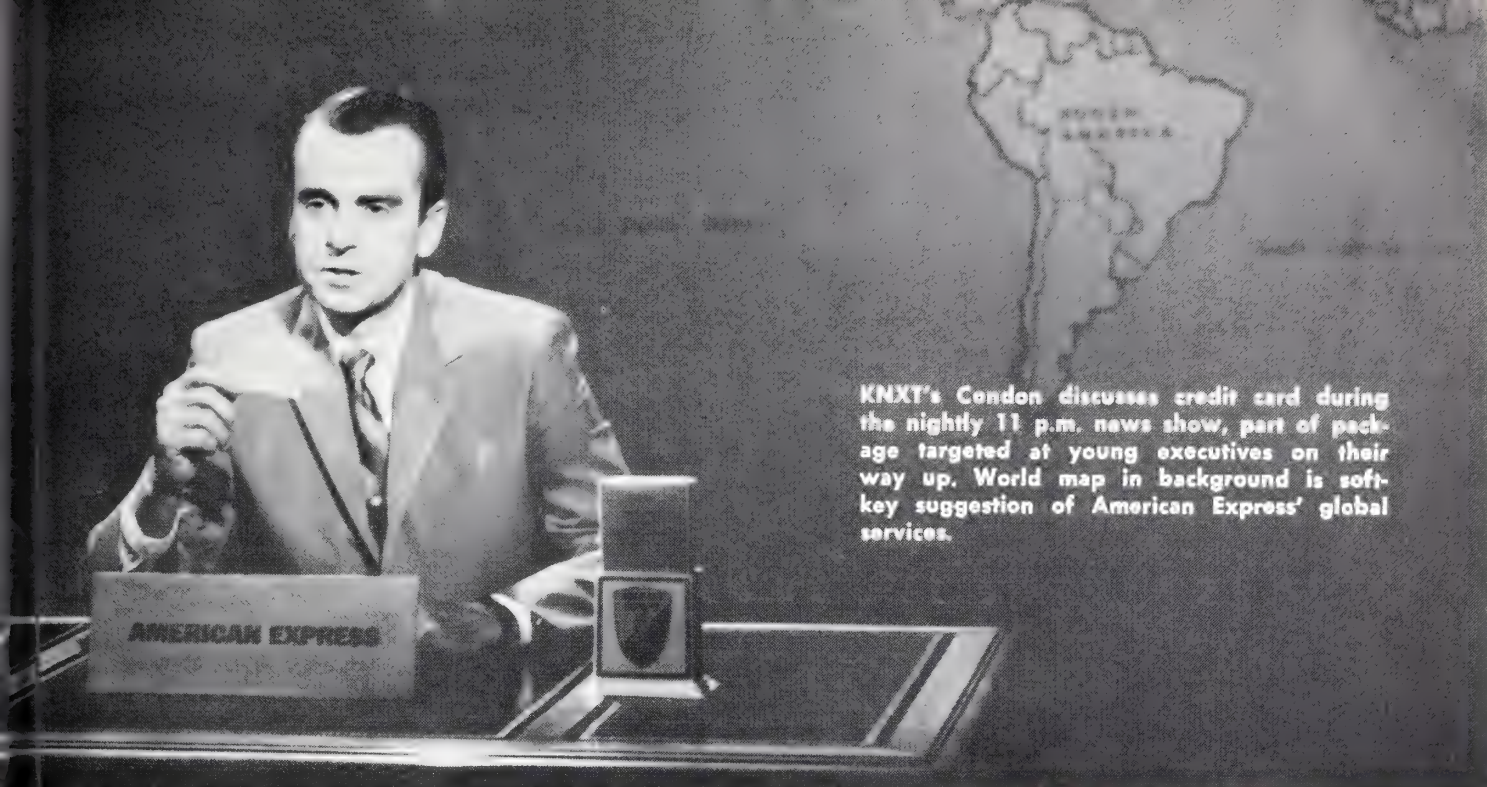
"We feel there's a great deal of untapped business there," O'Brien explains. "It's the market with the greatest potential — and in the most concentrated area."

Its name notwithstanding, the City of the Angels has another current importance: It's the arena of some pretty devilish credit-card competition just now. Carte Blanche, the Hilton Corp.'s credit card, generally ranked third in the field, was started in California and naturally still enjoys great strength and prestige there. And Diner's Club, which vies with the American Express card for first place nationally, traditionally concentrating its selling efforts on both coasts, east and west, thus realizes a good brisk business in Los Angeles.

"On a nation-wide basis," O'Brien says, "We're a bit ahead of the Diner's Club, both in numbers and in charge-volume." He admits, however, that in Los An-

KNXT director Brad Aaronson discusses the angle of an American Express commercial shot with producer Bert Leonard, copywriter Roy McKechnie, of Ogilvy, Benson & Mather.





credit cards

As part of its advertising 'case history' in the making, travel company gives 'whys' behind its first tv campaign

geles "we're probably a little bit behind, but we're growing."

The company's use of advertising is helping turn the trick.

One problem in selecting media was finding the right vehicle for telling the AmExCo credit card story. The company felt it had too much to say to limit itself to the short emphatic statements that prove most effective on billboards, for example.

"What we offer," the friendly and articulate advertising manager continues, "is a service. There's no tangible product — apart from the celluloid card, itself — and so we need to be able to tell our whole story."

It's a commercial story well worth telling. "First," Ad Manager O'Brien says, "we wanted to feature the usage you can get from our credit cards in the California area." This suggested 60-second tv demonstrations of credit services in restaurants, hotels, shops. (Note, in actual fact, 15 commercials were scheduled to be made by KNXT, three for rotation on a daily 11 p.m. news report and three each for four special half-hour shows.)

"Second," the client executive continues, "we've just made a great

breakthrough in airlines service and there's another whole story in that."

The company's "Sign-and-Fly" plan offers extended payments of three, six or nine months to air travelers. American Express has just contracted for such credit service with American, Pan Am and Eastern airlines, has also signed with Delta and Braniff and, earlier, with Continental and Western. Key to the plan is that the traveler has no credit forms to fill out, in keeping with the well-known American Express motto, "Unquestioned Credit."

"And," O'Brien adds, "it incorporates the lowest interest rates ever offered in the travel market."

Since the "Sign-and-Fly" plan is being sold to vacationers as well as business travelers, tv again seemed a good medium for zeroing in on the dual-target.

Thus, the tv audience and its demographic composition became another critical factor in the Los Angeles buy. The sponsor feels its real business potential lies among youthful executives who earn \$9000 a year or more, who are usually college alumni and young-marrieds with growing children, home-owners who're likely to travel, etc. —

the typical but elusive Mr. Up-and-Coming.

Since Los Angeles is the second largest U.S. market, very likely the fastest-growing one and a strong corporate magnet for young, new businesses, O'Brien's earlier words echo with meaning: "It's the market with our greatest potential — and in the most concentrated area."

Important to note, however, is another fact: The Credit Card Division is a newcomer to television. As O'Brien explains, the Travelers Checks Division had bought some spot a few years ago, and the overall corporation had been in on one-shot coverage of the Master's Golf Tourney (in which credit cards were mentioned). "But," he clarifies, "this is our first tv campaign."

Invited by AmExCo's agency, Ogilvy, Benson & Mather, to state its case for an L.A. buy, CBS Television Stations mustered Ray Beindorf, KNXT general sales manager, on the West Coast and Bob Cole, national sales account executive, on the East. Their job, of course, was to establish the importance of tv in Los Angeles in general and, specifically, of the CBS-owned KNXT.

Their presentation, keyed to American Express needs for a mass

medium with a selective audience, combed subjects like these:

(1) Why the most effective medium for reach in Los Angeles is television.

(2) A station-by-station coverage study of Los Angeles tv.

(3) The "three-market" aspect of reaching Santa Barbara, San Bernardino-Riverside, as well as Los Angeles.

(4) Los Angeles' 12 AM, 17 FM radio stations.

(5) Metropolitan newspapers vs. the many suburban dailies and how they tend to disperse reader impressions.

(6) A quintile study of market penetration — i.e., how best to reach the better-educated, higher-income audience.

(7) An audience study showing how a station, like a newspaper, has a specific image.

(8) KNXT public affairs programming.

(9) KNXT special events programming.

(10) Video tapes of specific tv programs.

What the presentation tried to do, in brief, was shoot down opposition, then establish KNXT claims to precedence. Since AmExCo has had extensive newspaper exposure and since its agency specifically requested "coverage facts" about Los Angeles newspapers, that print medium was, of course, a major target. In opposition, KNXT's proposal was a prestige package based on public affairs programming.

Says Beindorf, as the station's general sales manager, "We came up with a package that was designed to fill a special need for a special kind of advertiser. And we proposed delivery of a specialized kind of audience. Fewer but more appropriate people could be reached on the news-oriented package we offered."

"The purpose of the package is two-fold," Bob Cole, account executive, national sales, CBS Television Stations Div., said at the time of the

sale: "First, as an aid to greater acceptance by commercial establishments of the card" and, second, to increase the number of AmExCo card-users.

The client's advertising manager affirms his statement that the primary goal is to increase card sales, then to increase card usage.

The client, through its agency, gave the go-ahead and signed for six months (26 weeks) starting June 15. The prestige package includes a nightly 11 p.m. news program with locally produced commercials delivered by KNXT's John Condon as AmExCo's spokesman. Plans called for utilizing the same musical logo that has been adding impact to AmExCo's radio commercials in 25 markets.

In addition, the package includes four half-hour "specials," also produced by KNXT. Two have already been given, another is scheduled for November and one for December — a profile of either George Murphy or Pierre Salinger, whichever wins the hotly disputed California senatorial race.

This is a good example of the special interest kind of program that is designed to attract the tv attention of the potential AmExCo credit-card user — i.e., the young executive on his way up who may spend as little as one hour a week watching tv. Subject matter of the other three specials: a musical salute to composer Rudolph Friml, and two variety shows with new musical talent from the West Coast.

Cautious about citing the exact cost of the prestige package (which is likely in the \$60,000-70,000 category), ad manager O'Brien will say only that both radio and tv expenditures for the Credit Card Div. total "several hundred thousand dollars a year — mostly for radio."

With correct reserve, he says it's still too early to evaluate the success of his division's first venture into television. From the responses of member establishments, however, "we know it's being well received."

Even if the formal summing up won't occur until the 26-week stand has been completed in January, O'Brien adds a further clue to the probable outcome by noting that so far "television has worked out beautifully" and that "we're very happy with our card sales out there." ♦



Since target audience, essentially the man in the gray flannel suit, may spend only limited time with tv, package includes four specials like this variety show featuring good talent.



Director Aaronson works out restaurant credit demonstration with "waiter." Watching (from left) are Bob Cole, CBS account executive, Ray Beindorf and John Condon of KNXT.

THE CHANGING SCENE

Tv Widens Base for Consumer Finance

TvB's third major speaking engagement this month on the television activity of the nation's financial fraternity was fulfilled by Norman E. Cash, TvB president in an address before the annual convention of the National Consumer Finance Assn. at the Fontainebleu Hotel in Miami Beach.

Cash said that consumer finance companies and the airlines industry have a similar problem: both must broaden their customer base. He said "airlines found that most of their travelers were upper income businessmen, and they realize that they must reach and sell more middle income families on the values of air travel. They are doing this now by stepping up their television advertising. The problem for consumer finance companies," he said, "is that they get the majority of their

customers from lower income groups, and they, too, must broaden their customer base by appealing to the same middle income families."

Tv 'Whimsies' Produced By Philip Morris Inc.

The only humorous tv commercials in the tobacco industry currently are being shown by Philip Morris Inc.

A series of four films which Philip Morris calls "whimsies," are being used to promote Philip Morris Multifilter cigarettes on the CBS-TV network.

Two of the films were produced by Audio Productions and two were made by Wylde Studios. Leo Burnett Co., advertising agency for Philip Morris Multifilter, created the series.

STEREO, TWO-SCREEN, COLOR PRESENTATION



Some 200 clients and agency people saw a new, stereo-sound, two-screen, color presentation by WBBM Chicago, introduced recently during five-day screenings in New York and also scheduled for Philadelphia, Detroit, Los Angeles, San Francisco, Minneapolis and, of course, Chicago. Shown at the New York debut are (from l): Hal Fredericks, WBBM national sales manager; Jack Bivans, sales manager; Maurie Webster, vice president-general manager, CBS radio spot sales; Frank Marshall, associate media supervisor at William Esty and George Kluhsmeier, media supervisor of the same agency.

TV CAMPAIGN SLATED



This scene from a television commercial produced for American Character, Inc., New York toy and doll manufacturer, by Helitzer, Waring produced for American Character, Inc., New York, shows a young model playing in-the-round with a new Tressy accessory, a beauty salon which is assembled by the youngster. It includes such features as hair dryers for Tressy, the only doll in the world with hair that "grows," manicure tables and washing sinks.

Humble Oil's Tiger To Enter Election Campaign

Humble Oil & Refining Co.'s tiger has left his tank to enter this year's presidential campaign.

The friendly beast, hero of Humble's current "Put a Tiger in Your Tank" advertising campaign, appears as the principal figure in a series of public affairs posters for use on employee bulletin boards in company offices throughout the country.

Humble's campaign tiger expresses no political preference. He merely urges company employees to exercise their political rights.

Williams Named WABC Radio Sales Manager

Walter A. Schwartz, vice president and general manager of WABC Radio, has announced the appointment of George H. Williams to the position of WABC general sales manager.

Williams comes to WABC from KDKA Pittsburgh where he has been sales manager.

Merchandising Director Announces Resignation

Elliott Goldwag, director of merchandising and new product development of Helene Curtis Industries, has announced his resignation for personal reasons.

Film Production Company Establishes New Offices

Formation of Channel Film Production, Inc., has been announced by Henry G. Plitt, president of the new production organization. Plitt also heads ABC Films, Inc., partners in the new venture with Hal Seeger, head of Hal Seeger Productions of New York.

Channel Film is located at 48 West 48th St., New York and offers a full range of creative and production facilities. Officers of the new company are Plitt, president; Harold J. Klein and Raymond C. Fox as vice-presidents; Beverly Seeger, secretary and Hal Seeger, treasurer. Both Klein and Fox are vice-presidents of ABC Films, which is headquartered at 1501 Broadway.

Sara Lee Distributes New Product Line

The kitchens of Sara Lee announces the national distribution of a completely new line of products: all butter dinner rolls, fully baked and frozen fresh from the oven.

Five varieties of rolls are offered,

combining favorites of Europe and America.

Advertising support for the roll introduction will begin Nov. 16. Sara Lee plans to concentrate on national television, women's magazines and local newspaper and radio advertising.

Network evening shows on television include: *The Man from U. N. C. L. E.*, *Wednesday Night at the Movies*, *The Virginian*, *Jack Paar*, *Andy Williams*, and *That Was The Week That Was*. The daytime network television shows include: *Father Knows Best*, *Tennessee Ernie Ford*, *Trail Master*, *Queen for a Day*, *General Hospital* and others.

Holiday Ad Program Set By Shaeffer Pen

The W. A. Sheaffer Pen Co. of Fort Madison, Ia. launches its most comprehensive fall and holiday season advertising program.

From now through mid-December, full-page insertions will appear on an average of two a week in seven leading national magazines. The print campaign will be augmented in December by a three-week spot television schedule in 38 major markets.

The spot tv campaign will concentrate on Sheaffer's popular price

SCOOTER COMEBACK



The scene above is from the filming of new Burry Biscuit "Scooter Pie" commercial set for high-frequency spot airing over Eastern channels during September, later on the West Coast. Film was originated by Burry's advertising agency, Weightman, Inc., of Philadelphia and produced under the direction of Harold Lipman, Audio Productions, Inc., New York.

writing instruments. This merchandise will also be featured in pre-holiday advertising in selected youth publications.

Gardner Advertising is the pen firm's agency.

Station Sales

Radio station KGBC Galveston, Texas has been sold by the Galveston Broadcasting Co. The buyers are Harbor Broadcasting Co. whose officers are: E. B. Taylor, president; Senator A. R. Schwartz, vice-president; Edward J. Walsh, Jr., secretary and Pete S. Miller, treasurer. The sale was transacted by Hamilton-Landis & Associates, Inc., nationwide media brokers.

KBUZ Phoenix, Arizona is now owned by Retherford Broadcasting Co. The station is now wholly Phoenix owned and operated and will continue with the same fine music format.

KGEE Bakersfield, Calif. has purchased KQXR, the first FM station in Bakersfield. The call letters are now KGEE-FM.

Radio station KDON Salinas-Monterey, Calif. has sold to Sheldon Sackett who presently owns station KOOS Coos Bay, Ore. and the *Coos Bay World* newspaper.

RADIO STATION MARKS ANNIVERSARY



WCCO Radio general manager Larry Haeg blows out the candle on the birthday cake at the Ad Club-Rotary luncheon on the station's 40th anniversary. Looking on are, left, Ad Club president Tom Kilbride, who is executive vice president of Knox Reeves, Inc., and James Seward, executive vice president of the CBS Radio Network.

More Syndication Sales

Wolper Television Sales, Inc. has added six more stations to its sales list for *A Thousand Days,—a Tribute to John F. Kennedy*. New station purchasers are WNEW-TV New York City, KTTV Los Angeles; WTTG Washington, D.C. WHDH-TV Atlanta, Ga. and KSHO-TV Las Vegas, Nev.

Portugal has become the 28th country outside the United States to purchase broadcasts from the *CBS Reports* series. Radiotevisao Portuguesa, Lisbon, ordered five programs from the award-winning documentary series: *Beyond the Wall*, *Showdown in the Congo*, *Sabotage in South Africa* and *The Harlem Temper*.

Sales of Seven Art's *Films of the 50's* and other products continued at a strong sales pace during the past week. Volume 9 (215 Universal post-'50 features) was sold to three more stations, WSAU-TV Wausau, Wis. acquired volumes 4, 5, 7, 8 and 9. WOW-TV Omaha, Neb. signed for volumes 7, 8 and 9. Sales were also reported for volumes 2, 7, special features, *A Christmas Carol*, *Boston Symphony* and *En France*.

Pro Football Special, United Artists Television's new first-run television series starring Allie Sherman, head coach of the New York Giants, and the popular tv personality, Bill Cullen as host, plus a panel of National Football League greats, first announced for syndication this past summer, has compiled sales in 50 markets with its initial September release date, reports UA-TV's M. J. (Bud) Rifkin, executive vice president, sales.

Robert Laphorne, managing director of Fremantle International (Australia) Pty, Ltd. has sold six series to the New Zealand Broadcasting Service. The series, totalling 353 episodes are *Big Moment In Sport*, *This Funny World*, *Training You to Train Your Dog*, *Small Films*, *Let's Sing Out* and *Stamps with a Story*. In addition, the NZBS has purchased the *Davis Cup Matches*, *World Series of Golf* and *Southern 500 — 1962 & 1963*.

NBC Films reports record sales for 1964 with over 11,000 hours already sold. Sales in the third quarter alone exceeded 3,500 hours, and include the sale of 18 programs to 64 stations.

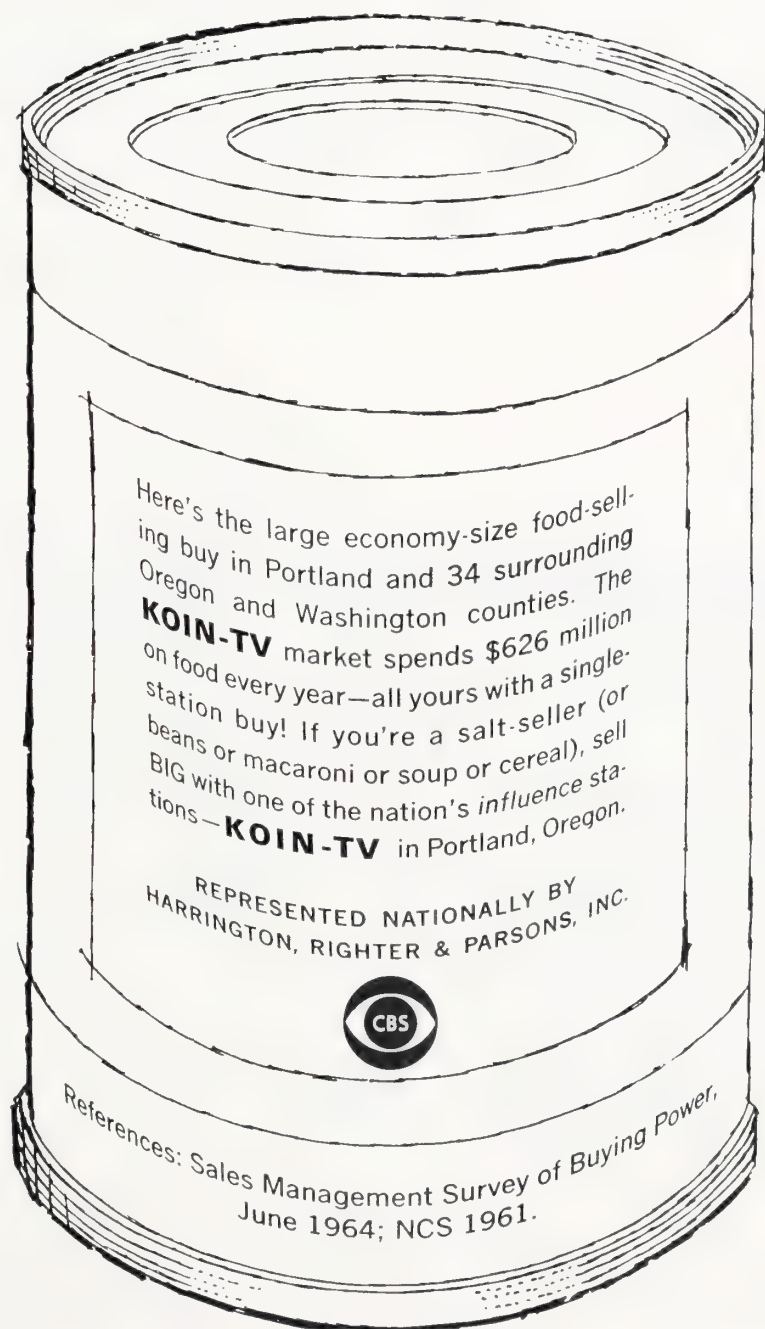
Four Star distribution continued its record breaking sales pace for the year by reporting a total of 34 sales during the normally slow month of September. The September sales included 19 in off-network shows, nine sales of the *Spectacular Show-case* feature film package and six sales of the firm's two documentary shows.

With eleven licensing agreements signed within the past three weeks, sales have continued at a rapid pace for Screen Gem's *Decision: The Conflicts of Harry S. Truman*. This brings the total number of markets

which have purchased the series to 51.

Sales continue at a record breaking pace for Woroner Productions of Miami Florida. Sixteen stations have purchased *The First Christmas* and two, *July 4, 1776*.

Stanley Dudelson, American International Television's vice president in charge of distribution, announced that since the company's formation, five months ago, 80 features, comprising three different packages, *epiColor '64*, *Amazing '65* and *epiColor '65* have been sold to over 70 markets nationwide.



And Now A Word From Our Sponsor

When a sponsor waxes poetic about one of his properties, it would appear to be akin to man-bites-dog in the broadcast business. Lawrence Welk received just an on-air tribute from his sponsor, the J. B. Williams Company, Inc., on the 10th anniversary of his ABC-TV show.

The tribute took the form of a scroll signed by Matthew B. Rosenhous, president of the company, and other top executives. It was read on the show by Aladdin, a Welk regular. The message read:

"To Lawrence Welk on his tenth anniversary on television:
Suddenly the air was filled with music touched with the joy of living — ringing with the sound of happiness — Bubbling with the joy of giving
Gladness to all who listened,
And heard, and smiled
And found new pleasure in the sound —

And in the grace of a man's gentle
Smiling face.
Champagne music to dance and dream,
Brought to so many on this magic screen.
When did it start? How long ago?
It seems just yesterday — but no —
Nine years have passed, and that is why
We celebrate that day gone by.
In joy and friendship deeply felt,
We toast our music maker —
Lawrence Welk."

Muhlheim Brewing Co. Launches Fall Campaign

Muhlheim Brewing Co., Reading, Pa., is launching a fall advertising and promotion campaign for Muhlheim Draft Beer in bottles aimed at educating beer drinkers about new brewing methods.

A series of 1000-line newspaper ads and 243 one-minute radio spots per week on four stations are scheduled in an introductory program through the end of the year in the brewer's home territory of Berks County, Pa. Copy attempts to as-

TESTS WIN PLAUDITS



Andrew V. Christian, vice president and director of Warwick & Legler's radio-television department (right), accepts from Norman E. Cash, president, Television Bureau of Advertising, an award for "one of the ten world's best television broadcast advertisements." The award was made to the famous Timex watch "torture tests" featuring strenuous demonstrations of watch accuracy and durability.

suage the doubts of beer drinkers that bottled beer can taste like beer drawn from a tap.

The research and advertising plans were prepared for the brewery by J. M. Korn & Son, Philadelphia, advertising and public relations agency.

BUYERS GO NIGHT-CLUBBING AT NOON



Radio station WNEW New York decided that its three-and-a-half-year-old series of periodic live/tape "Music Spectaculars" would draw top interest for the station from top timebuyers — if they could see one in action. To sell its image as a top-flight music-and-news station, WNEW elected to stage one of its "Music Spectaculars" for an invited group of some 75 timebuyers and key broadcast admen at Basin Street East. Star of the show: Connie Francis, MGM Records artist. Pictured are J. Walter Thompson's Ron Grathwohl (l) and Gerry Golden (r), part of the group hosted by station's John V. B. Sullivan, vice president and general manager.

Field Communications Plans UHF-TV Operation

Field Communications Corp. announced plans to go on the air with an ultra high frequency television station in Chicago with a million watts of power in 1965.

This information was revealed by Marshall Field, president of Field Communications Corp., when an application for a revision in the construction permit for ultra high frequency television station 32 was filed with the Federal Communications Commission.

Five other companies represented in the joint venture for channel 32 are: H & E Television Inc., (Harry and Elmer Balaban), Irwill Inc., Schefco Inc., Willand Corp. and Froelich and Friedland Inc.

Schrafft Corp. Markets New Peanut Butter Cup

A new ten cent Goldie Peanut Butter Cup is available from Schrafft's in an elegantly foil-wrapped twin pack.

The wrapper also details the

Goldie Rush Sweepstakes in which 1001 prizes will be awarded free each month for an entire year.

Goldie advertising stressing the newness of the product, as well as the Sweepstakes, commences this month on NBC Television Network. The filmed commercial which features a Dixieland jingle will also be used in spot television throughout New England, New York, Pennsylvania, Maryland and the District of Columbia.

Sports Programs, Inc. Buys Five Auto Races

Triangle Stations has sold 1965 auto racing specials to Sports Programs, Inc., an ABC subsidiary, for telecast on the ABC Network series *Wide World of Sports*.

Triangle has radio and television rights to eight of the world's top racing events, and is currently releasing for syndication a series of color film specials on the 1964 running of these sports classics. They include Nassau, Sebring, Bridgehampton, Darlington, Watkins Glen, Langhorne and Riverside.

At the same time, Clyde Spitzner, general sales manager for the station group, has confirmed the purchase of eight 1964 auto races by WABC-TV in New York. That contract also includes two other Triangle specials, *The New Hope Auto Show*, and *Podrecca Piccoli Theatre*, a holiday marionette performance.

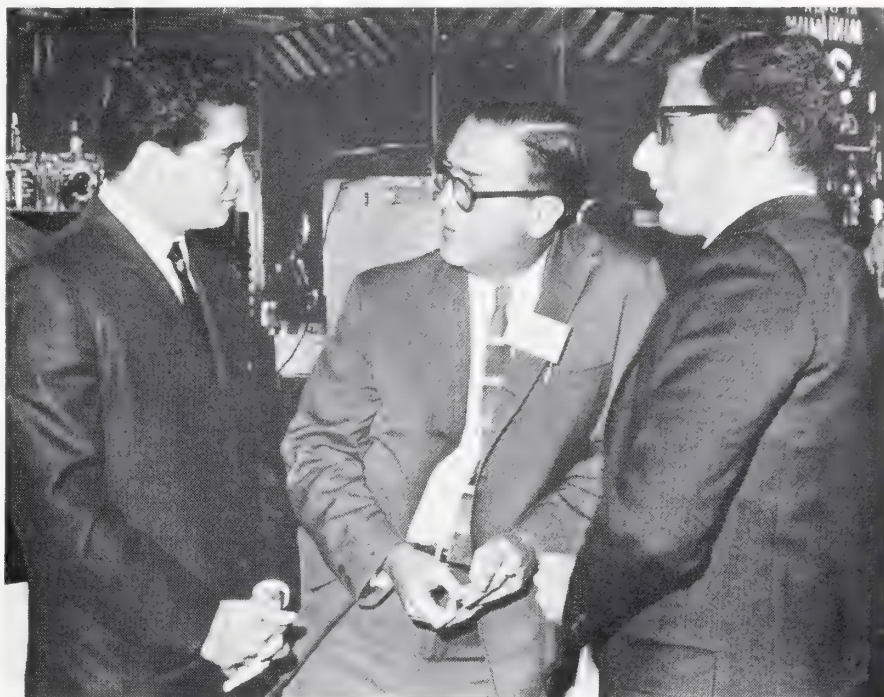
Sponsorship Purchased In Network Programs

Purchase of sponsorship by the Andrew Jergens Co. in four prime-time NBC-TV programs was announced. The programs are *Mr. Novak*, *90 Bristol Court*, *The Jack Paar Program* and *Saturday Night at the Movies*. The order was placed through Cunningham & Walsh Inc.

The Sherwin-Williams Co. has purchased sponsorship in *The Jack Paar Program*, *That Was the Week That Was*, *Saturday Night at the Movies* and *Wednesday Night at the Movies*. The agency for the Sherwin-Williams Co. is the Griswold-Eshleman Co. of Cleveland.

The Citizens for Goldwater-Miller Committee has purchased a total of 40 participations in *Monitor* on the NBC Radio Network. The Citizens for Goldwater-Miller Commit-

REGIS PHILBIN TALKS WITH STATION REPS



Regis Philbin (left), star of the new Group W syndication series, "That Regis Philbin Show," talks with two station representatives following a presentation lunch for time buyers and station representatives at Basin Street East. At center is Ollie Blackwell, director of audience development, and right is Dan Katz, assistant director of audience development, both of the Katz Agency. Philbin will begin his nightly 90-min. series Monday, Oct. 26 on 19 stations across the country.

tee sponsorship was purchased for Oct. 10-11, 17-18, 24-25 and Oct. 31-Nov. 1. The order was placed through The Don Kemper Co. Inc.

Public Relations Firm Formed in Chicago

Formation of W/K/E Public Relations International was announced today. The new corporation will have its headquarters office at 520 N. Michigan Ave., Chicago, Ill.

Principals of the new public relations firm include: John J. Wolf, L. Martin Krautter, Alvin Eicoff, James J. McGinn and Dorothy McGuinn.

Rep Appointments

Mid-West Time Sales appointed regional sales representative for KBON Omaha, Neb.

Good Music Broadcasters, Inc. appointed national representative for WBBW-FM Youngstown, Ohio.

Blair Radio and Blair Television named exclusive national sales representatives for KSD Radio and KSD-TV, the Pulitzer Publishing Co. stations in St. Louis, Mo.

Metro Radio Sales will represent WWTC, formerly WTCN Minneapolis-St. Paul . . . **Herbert E. Groskin & Co.** appointed New York representatives of KRFM Phoenix, Ariz. . . **Robert E. Eastman & Co., Inc.** appointed national representative for WTMA Charleston, S.C.

Paul H. Raymer Co. appointed national sales representative for KLIV San Jose, Calif., WBIE Atlanta, Ga. and WWGM Nashville, Tenn. . . **Gill-Perna, Inc.** appointed national representatives for WACF Springfield-Chicopee, Mass. and WAFS Amsterdam, N.Y.

Vic Piano Associates, Inc. appointed national representative for WQIK Jacksonville, Fla., the New England Sports Network, Meridian Media, Inc., WBIC Bayshore, L.I. and Empire Tv Sports Network.

The Katz Agency, Inc. appointed national advertising representative for WMEX Boston, Mass.

Venard, Torbet & McConnell, Inc. named representative for KGBS, the Storer station in Los Angeles, Calif.

Robert E. Eastman & Co. appointed national representative for KBTR Denver, Colo.

Aunt Jane's Renews 'Arthur Godfrey Time'

Aunt Jane's Foods, Inc., Dearborn, Mich., a division of the Borden Co., has renewed advertisements of its pickles on *Arthur Godfrey Time* on the CBS Radio network for 26 weeks beginning Oct. 6.

The company has been a strong regional advertiser for many years. Network radio became a major factor in a stepped-up national advertising program Jan. 7, 1964, when Aunt Jane's began its participation in the Godfrey show.

The agency for Aunt Jane's Foods is Zimmer, Keller & Calvert, Inc., Detroit.

Harshe-Rotman & Druck Acquires Barnet and Reef

The national public relations firm of Harshe-Rotman & Druck, Inc. has announced the acquisition of Barnet and Reef Associates, Inc., world-wide marketing and public relations organization.

Sylvan M. Barnet Jr., president and Arthur Reef, executive vice

president, will become senior executives of Harshe-Rotman & Druck, directing its newly established Barnet and Reef International Div.

With the acquisition of Barnet and Reef, Harshe-Rotman & Druck includes the capabilities of 300 people in 39 affiliated firms in as many foreign countries through PR International, a network represented by Barnet and Reef in the United States.

Bankers Life Renews 'Paul Harvey News'

Bankers Life and Casualty Co. has renewed its sponsorship of ABC Radio's *Paul Harvey News* program for the 11th consecutive year.

Bankers, represented by Marshall John & Associates, is fully sponsoring Paul Harvey's Monday-Wednesday-Friday 8:55 a.m. (EDT) newscasts as well as participations in his Monday through Saturday noon 15-minute commentary.

View-Master Books Television Campaign

Sawyer's, Inc., Portland, Ore., manufacturer of View-Master stereo picture products, has embarked on a 14-week television campaign, using

all three major networks, plus full-page and half-page four-color ads in nationally circulated consumer magazines.

Seventeen network programs are slated to carry View-Master spots, including *Mayor of the Town*, *Hector Heathcote*, *Ruff 'n Ready*, *Fury*, *Dennis the Menace* and *Captain Kangaroo*. Spots on the latter show will be live, narrated by the popular Mr. Greenjeans.

Other programs carrying spots are *Discovery*, *Alvin*, *Jetsons*, *I Love Lucy*, *Andy Griffith*, *Real McCoys*, *Morning News*, *Trailmaster*, *Lassie*, *World War I* and *Rawhide*.

The campaign was created and coordinated by Sawyer's Portland advertising agency, Cole & Weber, Inc.

Chrysler Corp. Sponsors NCAA Football Telecasts

The Chrysler Corp. is sponsoring on NBC-TV the broadcast of a weekly NCCA (National Collegiate Athletic Assn.) football game between top college teams in the country. In addition, Chrysler is also sponsoring regional clashes between other NCAA elevens.

In order to make information on these games easily available to sports fans, Chrysler Corp. has compiled a Football Almanac that may be picked up at Chrysler-Plymouth and Dodge dealers. It contains the line-ups with identifying numbers and vital playing data concerning each NCAA participating team.

Miller Brewing Promotion Captures Festive Spirit

A sparkling new promotion designed to capture the festive spirit of the holiday season has been launched by the Miller Brewing Co.

Sixty-second Miller High Life commercials will be seen on ABC-TV's *Jimmy Dean Show*, 12 O'Clock High and the *Bob Young News* program. Color spots will be placed on NBC-TV's *Andy Williams/Johnathan Winters Specials* and also *Wednesday Night at the Movies*. The network radio effort consists of sixty-second commercials on NBC's *Monitor*, sponsorship of several Mutual newscasts and participation in ABC's *Alex Dreier News* program.

CHERRY KIJAFI EXPANDS TV SCHEDULE



Cherry Kijafi, the imported Danish cherry wine, has had such success with its television advertising that it is now expanding its schedule with up to 26 spots per week in New York, Chicago, Los Angeles, Boston and Philadelphia. The new schedule, which began Oct. 19, beams the Cherry Kijafi message to over 10 million homes. The tv program was launched by a new 60-second spot with versatile actor Ken Harvey playing three of the five roles, including that of an aging grandmother.

WPTR SPONSORS NFL



Perry S. Samuels, vice president and general manager of WPTR Radio Albany/Schenectady/Troy, New York, has signed a contract to co-sponsor the National Football League telecasts on WTEN-TV. This marks the first time that a Capital district non-television affiliated radio station has purchased television time. WPTR will be co-sponsoring 15 NFL regular games and three pre-season games.

Schmidt Brewing Buys Lena Horne Special

Independent Television Corp. has made its first sale on its *Lena Horne* one-hour musical special it has just made available for regional sponsorship.

The buyer is C. Schmidt Brewing Co. through its agency, Ted Bates & Co. for 15 markets: Philadelphia, Baltimore, Washington, D.C., Pittsburgh, Cleveland, Buffalo, Hartford, New Haven, Scranton, Lancaster, Johnstown, Altoona, Clarksburg, Bangor and Portland, Me.

Special guest star is James Mason making his tv debut as a singer. Jack Parnell's orchestra will provide the musical background.

Geyer Morey Ballard Opens New Office

Geyer, Morey, Ballard, Inc. plans to open a fully-staffed San Francisco office, according to announcement made by Richard J. Farricker, president.

The New York headquartered advertising agency already has offices in Los Angeles and Portland and major divisions centered in Chicago, Dayton, Detroit, Racine and Omaha.

Among principal accounts to be serviced immediately from the San Francisco operation will be Dist-mark, whose Slip-o-way, a non-stick coating for pots, pans and other kitchen utensils, has been a recent sales phenomenon in the California area. Also to be serviced by the new

office is a burgeoning chain of restaurants, Sharkey's, Inc.

Another major account to be serviced completely from San Francisco will be Hegglade-Marguleas, Inc., an important produce concern.

Betty Crocker Adds New Dessert Mix

Betty Crocker's newest addition to the dessert mix market is Chocolate Parfait Angel Food and Chocolate Parfait Fluffy Frosting Mix—introduced nationally this month.

Advertising for the two new mixes will include four-color ads in the late November issues of "This Week" and "Parade" and in local Sunday supplements. Television advertising includes a heavy daytime network schedule on NBC and CBS news programs. Additional day and night spot advertising will be run in concentrated areas.

The advertising agency is Needham, Louis & Brorby. The angel food and frosting mix packages were designed by Lippincott & Margulies, Inc.

Crush To Introduce European Lemon Drink

Crush International, Inc., Evanston, Ill., will introduce Gini of Europe, an established European bitter-lemon drink, to American bottlers at the American Bottlers of Carbonated Beverages (ABCB) Convention in Chicago, Nov. 9-12.

Spot television and radio, newspaper and outdoor advertising, plus point-of purchase visual selling aids are being prepared for the market-by-market consumer introduction. The advertising theme will be "Gini of Europe—The Wild Bitter-Lemon Drink with the Dare-Devil Taste."

Redmond & Marcus, Inc. Changes Company Name

Redmond & Marcus, Inc., New York advertising agency, has changed the company name to Redmond, Marcus & Shure, Inc.

Don Shure, who joined the agency as a principal last month, assumes the title of vice president and associate creative director. He was formerly vice president and executive art director of McCann-Erickson, Inc.

Agency Appointments

Seeman Brothers, Inc., has consolidated its advertising accounts with a new agency, **Doherty, Clifford, Steers & Shenfield, Inc.** The billings, estimated at \$1 million annually, will include all of the brand names of the company and its subsidiaries, Seabrook Farms Co. and Francis H. Leggett & Co. The company's two previous agencies were Al Paul Lefton Co., Inc. and Kastor Hilton Chesley Clifford & Ather-ton.

Weinberg Advertising Co., Los Angeles, named agency for Beneficial Standard Life Insurance Co. of Los Angeles. . . **Bofinger-Kaplin Advertising Inc.,** Glenside, Pa., appointed to handle advertising for S. Lundy's Sons, Philadelphia. The agency has also been named to handle advertising for Reading Aviation Service, Reading, Pa.

Knox Reeves Advertising appointed by International Minerals and Chemical Corp., Skokie, Ill. as agency for its corporate advertising program.

McCann-Erickson (Canada) Ltd. assigned six products of Nabisco Foods Div. of Nabisco Ltd. of Toronto, Canada, effective Dec. 1.

S. E. Zubrow Co., Philadelphia, Pa. appointed advertising agency and marketing counsel for Golden-Dipt-Meletio Corp.

Ridgway Advertising Agency, St. Louis, named to handle advertising for Keystone Laboratories' Bleach & Glow cream, effective Jan. 1, 1965.

J. Walter Thompson Co. appointed advertising agency for the Burry Biscuit Div. of The Quaker Oats Co., Elizabeth, N. J.

Dawson, Turner & Jenkins, Inc., Portland, Ore. named U. S. advertising and publicity agency for Garuda Indonesian Airways.

Gordon & Weiss, Inc. appointed advertising agency for Elizabeth Arden Sales Corp.'s "Arden For Men" preparations.

Ted Barkus Co. of Philadelphia has been appointed advertising agency for the Bulova Jewelers of New York and Northern New Jersey.

Intergard, the international division of **Gardner Advertising Co.,** appointed to handle international advertising for Brown-Forman Distillers Corp.'s Old Forester straight Kentucky Bourbon.

SPONSOR SPOTLIGHT

ADVERTISERS

Edward F. Rohlin, Francis L. Smawley, Earle C. Albright, James McCowan, John Sopsick, Edwin C. Snyder, Jerome H. Boknevitz and Robert Teese named planning manager, advertising and merchandising manager, national advertising manager, regional advertising manager, central area advertising manager, sales promotion manager, eastern area advertising manager and western area advertising manager, respectively, for the Jos. Schlitz Brewing Co.

Donald W. Coffman appointed sales representative of Tire Yarn Sales, American Viscose Div., FMC Corp. He will work out of the Akron, Ohio sales office, and will concentrate on the industrial and mechanical rubber goods fields under the direction of Chester R. Dood, assistant manager.

James F. Scanlon appointed product manager of the Glenbrook Laboratories Div., Sterling Drug Inc.

J. Robert McMenamin appointed director of advertising for United States Rubber Co.

William Suitt appointed vice president and assistant to the president of the Gumbinner-North Co., Inc., New York.

Carl L. Bixby, Jr., joined Raytheon Co. as marketing manager for the firm's Radarange operation. He will be responsible for all facets of marketing the company's electronic ovens.

Paul E. Thomas appointed manager of "Teflon" finishes sales in the company's industrial finishes section of E. I. du Pont de Nemours & Co.

Frank E. Fulton appointed sales manager for Southern Packing Co. He was formerly with the Crosse and Blackwell Co. and Cantrell and Cochrane.

John B. Metzinger, J. A. Carolina and Gene T. Osborn named plant manager at the Oakland, Calif. battery plant, plant manager at the Vincennes, Ind., battery plant and plant manager at the Reading, Pa., battery plant of The Prestolite Co.

Dan T. Buist becomes general manager of Purex's International Group effective Dec. 1, 1964.

Robert A. Eisentrout appointed director of advertising for the B. F. Goodrich Co., Akron, Ohio.

James A. Roberts named superintendent of the fabricating division of the Fibers Technical Dept., American Viscose Div., FMC Corp.

Gilbert Vilarreal appointed zone manager in the southwestern division of Dr. Pepper Co., Dallas, Texas.

John W. Grant promoted to marketing manager for the Institutional Food Service Div. of General Foods Corp.

Marvin Joyner and Charles Conturba named general manager and sales manager, Chicago office, respectively for the Whirlpool Corp., Benton Harbor, Mich.



Jack Pentz



Eugene Sullivan

Jack B. Pentz and Eugene J. Sullivan appointed president of Borden's Milk & Ice Cream Co. and the Borden Chemical Co., respectively.

Al Katz named group vice president in charge of marketing for Maradel Products, Inc.

John T. Macken appointed manager of special products and dealer training for Zenith Hearing Aid Sales Corp.

Walter R. Olmstead named president of the Borden Foods Co., a division of the Borden Co.

AGENCIES

Roger A. Bachman joins Dawson, Turner & Jenkins Advertising, Portland, Ore. He will be involved in both account service and creative activities.

Richard Gilmartin and William E. Hooper joined the staff of the Washington area office of Palmer, Willson & Worden, Inc. as account group supervisors.

Hans L. (Lefty) Stern appointed manager of the Seattle office of Guild Bascom & Bonfigli, Inc., Advertising.

Sharon Kaye Shutt joined D. P. Brother & Co., Detroit, Mich. as a radio and television writer.



Carl Bixby, Jr.



William Suitt



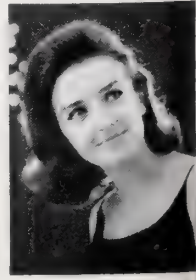
Marvin Joyner



Charles Conturba



Hans Stern



Sharon Shutt



Martin Rifkin



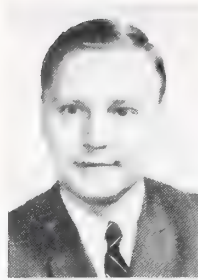
Paul Lenett



James Everhart



Michael Faherty



James Burgess



Cy Smith

Martin C. Rifkin joined Helitzer, Waring & Wayne, Inc. advertising agency as vice president in charge of operations.

Paul Lenett joined Doherty, Clifford, Steers & Shenfield as account supervisor.

James B. Winston, Jr. promoted to account executive at Needham, Louis and Brorby, Inc., Chicago while **Jack Harris** joined the agency as copywriter.

Paul Kirshon named manager of the sales promotion department for the New York office of Ketchum, MacLeod & Grove, Inc.

TIME/Buying and Selling

Richard O'Donnell joins the New York office of Blair Television.

Thomas R. Nunan, **Thomas M. Comerford** and **Sam B. Schneider** appointed vice president, group marketing; vice president tv sales, Eastern Div. and vice president radio sales, Eastern Div. for Broadcast Communications Group, Inc.

Leonard Feldman joined Peters, Griffin, Woodward, Inc.

Graham Spencer appointed to the New York radio sales staff of H-R Representatives, Inc., national spot sales organization.



Leonard Feldman



Graham Spencer



George Cahan



Fran Harris

TV MEDIA

James W. Everhart, Jr. has been appointed director of advertising and promotion for the Corinthian Station KHOU-TV Houston, Tex.

Michael Faherty joined the sales team of Robert E. Eastman & Co., Inc.

George C. Carpenter, III named sales manager of WHO-TV Des Moines, Ia.

Samuel M. Sharkey, Jr. has been appointed corporate director of news for KIRO-AM-TV in Seattle, Wash.

Michael Lee Lutton appointed to the promotion department of WJW-TV Cleveland, Ohio.

John J. McCrory joined WPRO-TV Providence, R. I. as general manager.

Philip Mayer named director of program services for ABC owned television stations.

Fran Harris appointed special features coordinator of the WWJ stations, Detroit, Mich.

George M. Cahan appointed director of programs, studio center, Hollywood, for the CBS Television Network.

James H. Burgess appointed to the post of managing director for KFRE-AM-FM-TV Fresno, Calif.

Cy Smith appointed station manager of KTVR now under construction in La Grande, Ore.

Robert L. Greenstein appointed national sales manager at WAIL-TV Atlanta, Ga.

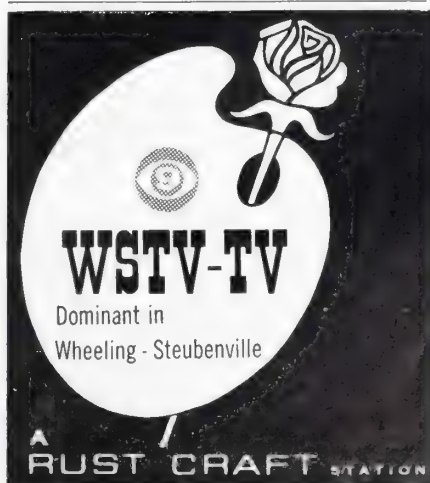
Charles Mitts named promotion director of KCOP-TV Los Angeles, Calif.

Gene Mitchell promoted to director of sales at WNAC-TV Boston, Mass. He will coordinate national and local sales.

William Vito (Bill) Genova named assistant radio/television promotion manager of CKLW Windsor, Ont.

Paul Litt appointed television sales executive in the Chicago office of RKO general broadcasting-national sales.

Wally Graham now with ABC Press Information as publicity representative for *The Les Crane Show* which premieres Nov. 9.



SPONSOR SPOTLIGHT

Michael G. Silver joined CBS television network press information.

Robert McDaniel appointed merchandising manager for KTTV Los Angeles, Calif.

Evelyn Humphreys appointed executive story editor, CBS Television Network program department, New York.

Beau Rogers named national sales representative for WCAU-TV Philadelphia, Pa.

Henry Hirsch appointed station director of promotion and public relations of WGR-TV Buffalo, N. Y.

RADIO MEDIA

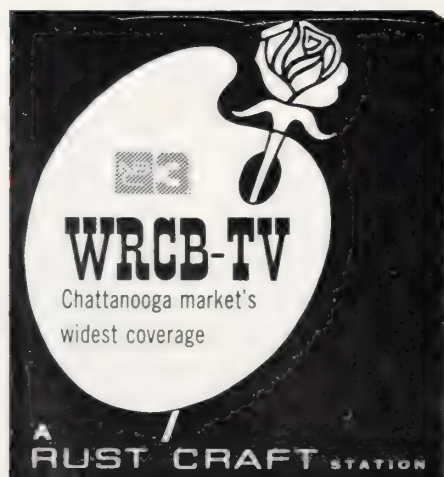
Ray Van Steen named public affairs director for WLS Chicago, Ill.

Oliver Hayden added to the staff of KFRC San Francisco as account executive.

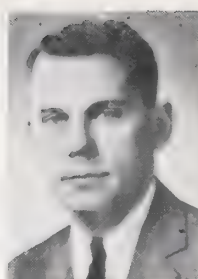
Chuck Owen promoted to assistant manager of KSON San Diego.

Dwight L. Case named vice president and general manager of KLYD Bakersfield, Calif.

Willifred A. Schaefer appointed sales promotion manager of WCBS Radio.



William Blood



Daniel Burke

William Blood joined Park Broadcasting, Inc., Ithaca, N. Y. as director of market research.

Daniel B. Burke named general manager of WJR-AM-FM Detroit, Mich.

Richard T. Lund appointed local sales manager of WWTC, formerly WTCN Minneapolis. **Robert V. Whitney** appointed general manager.

Jim Thompson and **Dick Gary** added to the sales staff of WPIX-FM New York.

Arthur L. Grunewald has been named manager of WSON-AM-FM. He will assume his duties as of Nov. 1.

Richard Brader appointed station manager of KOOL, effective Oct. 19, 1964.

David W. Balnaves appointed to the sales staff of WWJ Detroit, Mich.

Abe Barron, **Robert H. Harter** and **Robert W. Gifford** appointed sales manager, general manager and program director of WHO Des Moines, Ia.

Arnold Schorr elected vice president of Tracy Broadcasting Co., the parent company of KGFJ Hollywood, Calif.



Abe Barron



Robert Gifford

Bruce Miller has been named director of production of WXYZ Detroit, Mich.

Richard Harvey appointed assistant station manager of WHA Philadelphia, Pa.

Dennis Gresham appointed to the sales staff of KGFJ Hollywood Calif.

Gene D'Accardo, **Fred Green** and **Mike Schwartz** appointed station manager, program director and sales manager of KFIV Modesto Calif.

SYNDICATION & SERVICES

Mel Isaacson appointed creative director of Magna Marketing Services, Inc.

George T. Shupert resigned as of Oct. 16, 1964 as vice president in charge of sales for Twentieth Century-Fox Television, Inc.

Frank Noetting established Frank Noetting Associates, a management consultant firm in New York.

Verne S. Mattison appointed sales representative for broadcast and closed circuit tv equipment by the Broadcast and Communications Products Div. Radio Corp. of America.

C. A. (Ace) Kellner appointed assistant station sales manager for the American Research Bureau.

Jerry Iddiard has resigned as Embassy Pictures' West Coast television sales manager.

Peter M. Affe appointed general manager of TAC (Television Affiliates Corp.).



Arnold Schorr



Peter Affe

Adgirl caught in commercial grip

By Bea Adams

Tv creative director

Gardner Advertising Agency

■ That first day of autumn has come and gone and something disturbing has happened to me. 'Tis my custom to read during most of the tv shows and look up when the commercials come on. But the networks panted about their premieres so persistently, I caught myself watching programs and, in some cases, missing the commercials.

Though not an official program critic, I venture a few comments. Mildly amused by Crosby show, didn't stay with it, missed commercials. Got worked into a frenzy watching *The Man from U.N.C.L.E.*; impossible to leave during commercials because they maintained the same high pitch. In excitement and sheer drama, the Chevrolet commercials matched the tense mood of the show. Quite a feat.

First commercial, delivered incisively and urgently, used such adjectives as "spectacular" and "spicy," such promises as "more international flair than anything near its price" and the cars shown didn't argue with the copy. Second commercial equally spectacular and spicy. Each new Chevy model came zooming out from under a gigantic waterfall. Car after car gleamed by to be introduced and shake my faith in the two-year-old darling in my garage. Program and commercial mood was the matchingest job I've seen in many a season.

Again straying from my appointed task, a comment on Chevy radio spots. Built on the pattern of recordings that greet the ear when you call for an airline or train reservation, the spots began with a feminine voice saying: "This is a recording. The time is Sept. 24 to see the new Chevrolets . . ." and went on from there to extol the virtues of cars to be unveiled the following day. Same commercial, complete with the

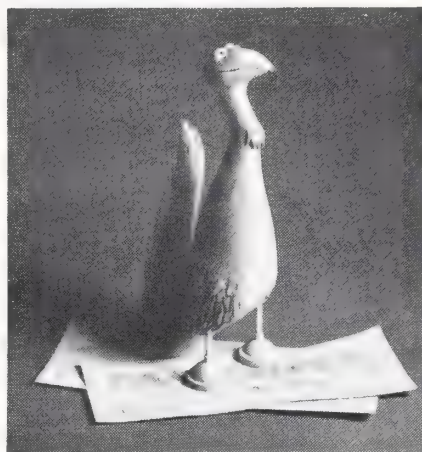
"ping," repeated thrice within about 15 minutes. Seemingly, Campbell-Ewald reasons that a relentless barrage just prior to the debut of '65 models pays off. Bet it does, too. At any rate, the Chevy (maybe because of concentration) hit me harder than the Roaring '65 Plymouths commercialized with the *Bob Hope Comedy Special*. Could be, program out-distanced commercials.

Not so with the premiere of *Shindig*. Commercial on Tiger Paw Tires by U.S. Royal gripped me like they grip the road. Might not have been the premiere of this commercial but those big tiger paws have visual impact not quickly forgotten. They stayed with me despite the swift pacing, the freshness of direction and production, the surprises dropped in now and again and the non-verbal intros that made the first *Shindig* fascinating to watch.

The CBS special, *Lincoln Center Day*, so intrigued me that I must have read during the commercials. That has to stop. I've got to get back to my habit of reading during the shows and looking up during the commercials.

Right here in St. Louis, there's some bank advertising that does a nice job of getting away from the stodgy. Not easy to do but it's being done by a couple of cartoon characters—Nibblede buck, a sneak who nibbles away at your money; Fritter Critter, typical of the procrastinator who hangs onto checks instead of depositing them promptly so the money could work for him. Advertiser: First National Bank in St. Louis. Agency: Gardner.

Now back to a commercial heard some time ago. Might have had its final run by now but I feel compelled to report on it. My eyes are devouring a book, I'm half listening to tv when a man on that Thing announces he hates lumps in cream of mushroom soup. Because he sounds like someone's husband instead of an "announcer," I look up. He says a special kind of cornstarch

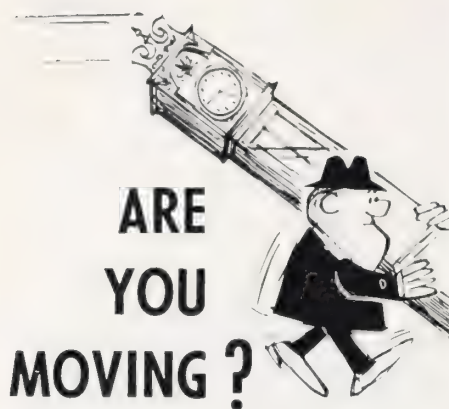


Fritter Critter



Nibblede buck

makes one cream of mushroom soup smooth as — well, maybe, a mushroom. And he says, in a voice I've got to believe, that he plans to keep that one cream of mushroom soup just that way. Who he? Then he tells me. His granddaddy's name, he says, was H. J. Heinz and that's his name, too. A disarming and believable kind of commercial used infrequently and effectively in tv's early days but now all but forgotten in the maze of new equipment, new production techniques, new everything except an avalanche of new commercial ideas. Ideas that can combine excitement and believability. Ideas that will keep you fastened in your seat during the commercial and let you wander, if you must, during the show.



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CALENDAR

OCTOBER

International Radio and Television Society Time Buying & Selling Seminar, New York, Tuesday evenings (13-Dec. 8).

Massachusetts Broadcasters Assn. meeting, Hotel Somerset, Boston, Mass. (25-26).

National Assn. of Educational Broadcasters national convention, Austin, Tex. (25-28).

ABC Radio regional affiliates meeting, New Orleans, La. (27).

Premium Advertising Assn. of America, premium ad conference, New York Coliseum, New York, N.Y. (27).

Future of Tv in America Committee of National Assn. of Broadcasters meeting on CATV, Jung Hotel, New Orleans, La. (27-28).

Television Program Development Group seminar in programing, WGN Mid-America Broadcast Center, Chicago, Ill. (27-28).

American Assn. of Advertising Agencies, western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

American Assn. of Advertising Agencies, western meeting, Ambassador Hotel, Los Angeles (27-30).

American Marketing Assn. New York Chapter International Discussion Group (1964-65) season, Park Lane Hotel, New York (28).

Official Films Inc. annual stockholders meeting, Delmonico's Hotel, New York (28).

International Radio & Television Society luncheon, Waldorf Astoria, Empire Room, New York, N.Y. (28).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Jung Hotel, New Orleans (Oct. 26-27).

Statler Hotel, Detroit (Nov 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

National Industrial Conference Board Inc. twelfth annual marketing conference, Waldorf Astoria Hotel New York (28-30).

Forum of Broadcast Controls, sponsored by Indiana University, University Campus, Bloomington, Ind. (29).

NOVEMBER

Second Canadian Radio Commercials Festival, Park Plaza Hotel, Toronto, Canada (5).

Maryland - D.C. - Delaware Broadcasters Assn. fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

WSM's Grand Old Opry 39th Birthday Celebration, Nashville, Tenn. (6-7).

Advertising Federation of America's second district fourth annual conference, Pocono Manor Inn, Mt. Pocono, Pa. (6-8).

American Women in Radio & Television western area conference, Beverly Hilton Hotel, Beverly Hills, Calif. (7-8).

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

ABC Radio regional affiliates meeting, Detroit, Mich. (10).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York. N.Y. (10-11).

Point-of-Purchase Advertising Institute, 18th annual conference and exhibit, New York Hilton, New York (10-12).

ABC Radio regional affiliates meetings, Albany, N.Y. (13).

American Women in Radio & Television board of trustees meeting of the educational foundation, Washington, D.C. (13-14).

Edward Petry & Co. annual promotion seminar at Pick-Congress Hotel, Chicago, Ill. (16).

Oregon Assn. of Broadcasters fall meeting and biennial reception for state legislators, Marion Motor Hotel, Salem, Ore. (16-17).

Broadcasters' Promotion Assn. annual convention, Pick-Congress Hotel, Chicago (16-18).

●● Psst.

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THAT REGIS PHILBIN SHOW



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FULL TIME
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MORNING, NOON AND NIGHT**

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WJMO - AM
WCUY - FM
Cleveland, Ohio
WANT - AM
Richmond, Va.
WMUR - TV
Manchester, N.H.

CALL OR WRITE:

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Carroll Larkin, Gen. Mgr., WBNX, 560 Fifth Avenue., 212-245-1441
MIAMI: Art Gordon, Gen. Mgr., WFAB, 1034 Biscayne Blvd., 373-8366
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THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

NOVEMBER 2, 1964

PRICE 40c

NEWSPAPER

- Lie insurance companies buy tv 'policies' 31
Fill maker launches record tv campaign 38
Sponsor identification via oil and canvas 47



IT'S A THIRD PARTY LANDSLIDE!

... In the Land of Milk and ~~Money~~^Money!

WBAY-TV
GREEN BAY, WISCONSIN

HAYDN R. EVANS, General Manager • Represented by H-R Television, Inc.

2

EQUATION FOR TIMEBUYERS

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* PICK A SURVEY - - - **ANY** SURVEY



Represented by H-R Television, Inc.
or call
C. P. PERSONS, Jr., General Manager



High Court Upholds FCC on Equal Time

Washington, D.C. — The Supreme Court decided last week to leave the FCC exemption for the president's Oct. 18 speech unchallenged by refusing to hear the Goldwater plea for equal time under the Communications Act. Justices Arthur J. Goldberg and Hugo L. Black dissented. Earlier, the U.S. Court of Appeals in a split 3-3 vote technically upheld the FCC decision.

Although the Appeals Court issued no written comment, and withheld record of the vote, the Supreme

Court dissent flatly disagrees with the FCC's exception in favor of the Johnson speech on foreign affairs.

Justice Goldberg says the law "plainly" requires licensees to give equal time to all qualified candidates. "No exemption is made for a legally qualified candidate who is the incumbent president." Justices Goldberg and Black do not agree with the commission decision that the Johnson broadcast came under the "bona fide news" exemption category set up in 1959. In view of FCC inconsistencies in equal time rulings, the two justices would have preferred to hear argument denied by the majority. The dissent parallels that of commissioner Rosel Hyde, the only FCC member to dissent from the exemption decision.

Both the U.S. Court of Appeals and the Supreme Court rushed into action, with unprecedented speed, within hours of the appeals from the Goldwater attorneys for a chance to argue the FCC decision.

Misuse of Broadcast Ratings Hit by FCC

Washington — The FCC has given a short-term license renewal to WIFE-AM-FM Indianapolis for deceptive use of broadcast ratings in time sales to advertisers. FCC says the station ordered a Hooper three-month survey but used figures based on preliminary two-days' phone calls, in selling time. Also, the station "hyped" rating prospects by putting on a \$113,000 giveaway contest just previous to the Jan. 6 starting date of the survey.

WIFE protested the FCC charges, said it was "continuously" running giveaway contests and claimed that even the small-sample Hooper figures turned out to be "highly accurate" at the end of full rating period on ranking of eight Indianapolis stations. WIFE president Don W. Burden said he informed staff the figures covered only two days of sampling phone calls—but he admitted that he did not warn them to make this fact known to customers.

FCC accepts none of the WIFE defense claims. The commission says the fragmentary survey was represented to agency timebuyers in New York, Chicago and Indianapolis as a month's survey, and did not tell about the giveaway contest. Also, Hooper had warned the station president not to use the two-day ratings outside. Station's alleged "validating" of the Hooper findings were simply a matter of going over figures on Hooper call sheets, FCC said. As to accuracy, it was not shown that WIFE's share of audience has declined, and that of the second-ranking station increased between January and June, 1964, FCC said.

Nielsen Defends Ratings

Radnor, Pa. — Defending both ratings and sampling methods used to determine ratings, A. C. Nielsen, Jr., head of the research firm, argues that the sample technique is a basic tool of research and that the methods used for tv ratings are comparable to the techniques his firm uses to predict estimated consumer sales for 658 manufacturers.

Declared Nielsen in a *Tv Guide* magazine article: "Our tv ratings are reasonable estimates of the public's viewing habits . . . [and] our customers tell us that the accuracy is about right for their purposes."

Admitting a margin of error, Nielsen said that when a program has a 30 rating, for example, the rating services estimate that 30 percent of all homes with tv sets are tuned to the show. Mathematically, he said, 19 out of 20 times such a rating taken from a probability sample will be off less than three points. To cut the margin of error in half, he concluded, would require a fourfold sample, and clients would not pay for this.

FCC Urged 'Yes' on CATV Federal Regulation

Washington — Monday was deadline at the FCC for comment on whether federal regulation is needed for wired CATV systems, and whether broadcasters should be permitted to own systems. As in the previous week, the flow of pleadings said "yes" to both questions.

New aspects were shown in the NAB's monumental study of the CATV financial impact on local tv service. It is substantial, according to researcher Dr. Franklin M. Fisher. Equipment manufacturers' association (TAME) pleaded for a freeze on the "hundreds" of local CATV franchise applications in process until federal regulation decision is completed.

The Fisher report proves scientifically "what everyone has known all along," said one economist: the close relatedness of tv audience to revenue. The two move up the scale together in such close tandem as to vindicate networks' shivery preoccupation with audience rating points, vis a vis revenue.

In a broadscale study of all tv stations, relating revenues to audience, the researchers found that

every single tv home in prime time adds \$27 to a station's annual revenue. A correlation of station revenues (carded anonymously to protect trade secrets) from the FCC with American Research Bureau audience measurement figures, showed that changes in audience accounted for 90 percent of change in revenues.

As for CATV impact, the study breaks down impact of an additional 1000 CATV homes in one and two station markets to show these average revenue losses:

In a one-station market, where the station is not carried on the CATV channel, revenue drops an average of \$14,000 annually. When the single station is carried but programming is duplicated (to the average extent of 35 half-hours weekly in prime time) on another CATV channel, loss is about \$9400 annually per 1000 CATV homes.

In a two-station market, the 1000 CATV home impact cuts a local station revenue by \$8000 when the station is not carried; and by \$2900 when its programming is duplicated on other CATV channels.

CONTINUED ON NEXT PAGE

Ward Quaal Calls for Code Action On Political Broadcast Advertising

Atlanta, Ga. — Charging that the "spot announcements carried in the current presidential campaign are viciously distorted," Ward L. Quaal, executive vice president and general manager of WGN Chicago, declared that there is a need for the implementation of sections in the radio and television codes dealing with political broadcast advertising.

In an address before the Atlanta chapter of the American Women in Radio and Television, and the Advertising Club of Atlanta, Quaal said: "It is rather silly if we apply certain standards for shaving creams, dentifrices, gasoline, detergents, pharmaceutical products and intimate apparel and ignore an area which involves the election to an office of the man who will lead this great republic in the months and in the years to come."

Quaal said that if broadcasters can address themselves to the control of piggybacks in the commercial scheduling of anything in the area of "excesses," how can they ignore political salvos that are unfair, that represent half-truths and that are partially or

fully distorted and, in fact, in some cases, are the most vicious messages of advertising in the history of electronic communication.

Quaal pointed out that WGN and WGN-TV do not air political spot announcements for candidates or issues because "no candidate can address himself adequately to his program or platform in the course of one-minute's time."

Strouse Sees Specialization as Threat To Creativity in Advertising Field

Los Angeles — Citing the "dichotomy that still exists in many places in our business since the advent of television" as a threat to advertising creativity, Norman H. Strouse, chairman of J. Walter Thompson, last week declared that specialization in a single medium "must necessarily restrict growth."

Speaking before the Western Region convention of the American Assn. of Advertising Agencies, Strouse pointed out that in the beginning "tv was a strange new medium, and because of the highly technical aspects of production the early writers and directors tended to come from outside the agency business."

The print writers and art directors tended to shy away from something they didn't understand, Strouse continued, and "to believe that if they paid no attention to tv it would go away."

"It didn't," he added.

Strouse said that for several years the print and tv so-called "creative departments" were separated. "Only later was a forced marriage consummated."

The agency head warned that there are still too many creative writers who look at tv and print media as different worlds, "not recognizing that like our great artists from Michelangelo to Picasso whose talent expresses itself in every medium, our outstanding creative people should find themselves equally at home in print, broadcast or skywriting."

Strouse concluded: "The versatility developed by dealing with var-

ious media stimulates and broadens creative talent — specialization in a single medium must necessarily restrict growth."

In his overall discussion of creativity in advertising, Strouse also had a word about research. Over-dependence on it, he said, is certainly one of the great threats to creativity. "Put enough into research, and creativity will take care of itself, is the insistent call."

There is a temptation on the part of the researcher, Strouse added, "to go beyond his proper role and dictate both the consumer proposition and the form of its execution into campaign themes."

ABC Renews Three 20th-Fox Shows

New York — In a display of confidence in its tv programming, ABC has renewed three shows produced by 20th Century-Fox for the balance of the 1964-65 season.

Industry sources point out that renewals are normally not made until three or four national Nielsen have been released. In this case, it came after the initial Nielsen.

Shows involved are *12 O'clock High*, *Valentine's Day* and *Voyage to the Bottom of the Sea*.

Western Electric Sponsors College Election Coverage

New Haven, Conn. — With Western Electric, Inc., picking up the full sponsorship tab, a network of nearly 50 college radio stations will be reporting tomorrow night's election returns on their local campuses.

At the hub of the coverage are the eight member schools which comprise the Ivy Radio Network, headquartered at Yale University. Other Ivy schools include Harvard, Princeton, Brown, Columbia, Dartmouth and the University of Pennsylvania. In addition, the election night service will be carried by nearly 40 more colleges in the Northeast and Midwest extending as far as Chicago.

Coverage begins at 7 p.m., with a team of college broadcasters standing by at the network's election central in New York.

Western Electric created a new ad campaign for the program aimed specifically at the college student.

ABC Sues Union For \$5 Million

New York — In the wake of a strike by 40 page boys, the American Broadcasting Co. has filed a \$5 million suit in Federal Court against the National Assn. of Broadcast Employees and Technicians.

The complaint charges that the Union influenced its members not to cross the picket line set up by the page boys.

With technicians refusing to cross the picket line, supervisory employees have been pinch-hitting in studios and control rooms. As a result, ABC reports that all shows and commercials have been aired on schedule. Also, supervisory employees have been rehearsing daily for election night, in the event the strike continues.



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Lou Douthat (Cincinnati)
Margaret Cowan (London)

31 Life insurance companies buy tv 'policies'

From State Farm to Prudential, many firms are bolstering grosses — and backing their agents — with tv investments

38 Battle of the foils

Alcoa Wrap launches the \$110 million foil market's largest tv campaign. Goal: to overtake Reynolds and increase lead over Kaiser

42 Frugal sell — lavish payoff

Savings and loan association deposits no commercials in tv film features, gets interest — and deposits — in return

44 Milk additives get rich results from tv

Markets for tv-promoted Jack Frosted mushroom as the competition thickens in \$138 million milk additive field

47 Art . . . for the sponsor's sake

Philip Morris subsidizes portrait painting to strengthen identification with CBS-TV programs

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SALES

New York
Gardner Phinney
Norman Gittleson

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Jerry Whittlesey

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Boyd Garrigan

St. Petersburg
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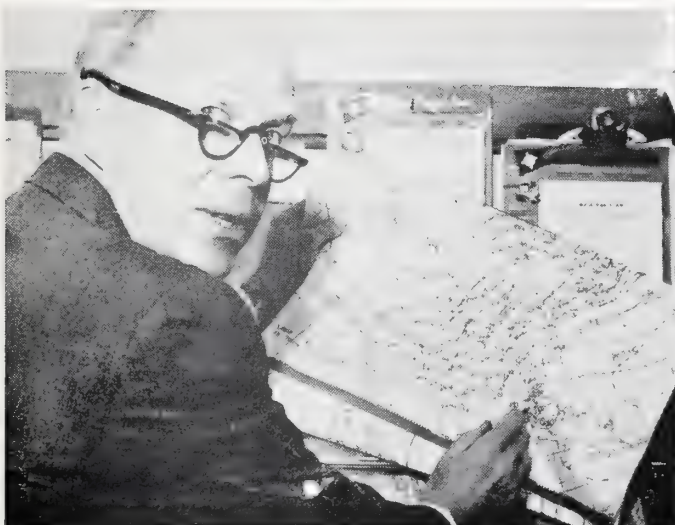
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Louis Allen is a rare meteorologist. He not only talks about the weather, he does something about it. No ordinary weather reporter, Allen is recognized as one of the nation's leading weather scientists. In addition to his broadcast chores, he runs the highly successful Allen Weather Corp. which supplies detailed forecasts to utilities and navigational advice to steamship companies.

As a key member of our 25-man staff of news and public affairs specialists, Louis Allen turns a weather eye on the Nation's Capital daily, helps make WMAL-Radio and WMAL-TV the news authority in the Nation's Capital.



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SILLYGISMS . . .

is a new game played by two or more "experts" engaged at buying and selling radio time. One player — in this case the buyer — executes a ploy. Then the other player — in this case the seller — cries a lot.

Buyer: "I know the Pulse audience composition figures show you have more adults listening than your competition, but pure introspective reason tells me that cannot be true. **SO**, here's the answer. The kids tune to your station. The adults in the family are unwilling listeners; they get counted but we know better. **SO**, we subtract the number of teenage listeners from the number of adult listeners, and we get a true count of the number of adults listening to your station."

Seller (still — but just barely — rational): "Even if we accept all of the subjective reasoning, the argument is mathematically impossible. The Pulse you are using reports only 1.25 listeners per set. If everyone of those duplicated listeners were adult-teen . . . **AND** if everyone of those adults were unwilling listeners . . . **AND** if everyone of those unwilling adult listeners were not effected by the spot they inadvertently heard, they would still represent only 25% of our adult audience . . . **AND** my station would still deliver more adults than my competitor."

Buyer then rejects spurious facts and buys the competition thus concluding the game triumphantly.

Hard to believe? Ask me, I'll introduce you to the players.

Perry S. Samuels
Vice President and General Manager
— WPTR

SYLLOGISM:

You need WPTR to cover adult buyers in the Albany-Schenectady-Troy **18** COUNTY trading area.

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

**fifteen
forty** **WPTR**

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY

Publisher's Report



Tv, pay tv and CATV: the long view

Perhaps the most curious chapter in the labyrinthian history of the broadcasting industry is being unfolded now.

To a field accustomed to such ebbs and flows as clear channel favor and disfavor, FM favor and disfavor, multiple ownership favor and disfavor, duopoly favor and disfavor, VHF favor and disfavor, UHF favor and disfavor (to mention only several) it is hard to predict just how and to what extent the FCC will regulate, or Congress will legislate, CATV.

It is equally hard to predict how the FCC will regulate, or Congress will legislate, pay tv.

And after regulation, who can tell how long newly-enacted policies will stand.

As I wrote in my column some months back, every time a new commissioner appears on the scene every FCC policy and enactment is subject to change. For every new commissioner has his individual point of view. Since most come from outside the broadcast advertising field, and are almost immediately required to vote on matters of the utmost importance, it is small wonder that vital FCC policies are in a constant state of vacillation.

The current crop of FCC commissioners are, in my opinion, as intelligent, hardworking and independent-minded as any that have graced this seven-man body. I admire them greatly.

But I don't admire the task that faces them in attempting to cope with CATV and pay tv.

For there is grave danger that both CATV and pay tv carry the seeds that may destroy the whole broadcast advertising industry.

Within the next several months they must establish guide rules for CATV, which now has mushroomed into approximately 1500 separate systems with about 150 new ones being franchised each month. While they do this they must keep a weather-eye open not to render an irrevocable harm to VHF and UHF. They must calculate what the establishment of strong clusters of CATV systems practically everywhere means in terms of a pay tv foothold that can sweep the country with top box office programing or limit the programing to regional clusters.

Years ago I editorialized against pay tv on the assumption that free television could never compete with fee television when it came to bidding for valuable sports events, top-flight movies, Broadway plays and even more selective attractions.

I believe this today. But the danger is more imminent.

CATV is the doorway to pay tv. Most clusters of CATV homes represent more potential box office dollars than closed-circuit theaters or auditoriums; some many times as much as all available closed-circuit buildings in the same areas.

CATV will not be stopped.

Pay tv will not be stopped.

But now is the time for the FCC and Congress to recognize the unparalleled threat to free tv, both VHF and UHF. If a strong system of free television is desired now is the time to safeguard it.

Norm Glenn

If you think all your child sees on TV is a string of adventure shows, wait till he asks you what a hydrogen peroxide stabilizer jet is.

You may have to watch some TV with him to find out.

Try it. Sit down with him and watch what he watches. Sure, you'll run across some "he-went-that-a-way" programs. But you'll also see a lot of remarkable, mind-stretching things that may surprise you. This month, for instance, you could see a demonstration of what makes us laugh. Or how electric switches work. Or watch Leonard Bernstein explain to young people what a sonata is. Take a look. You might learn something.



Among the children's programs —

Discovery '65

Election and the President; Heroes of the Wild West; Study of genetics; Language and legends of mythology; Why we laugh. Sundays, Nov. 1 through 29 (11:30-12 noon)

Watch Mr. Wizard

Electrical switches; Two kinds of probability; Tides; Automobiles; Boiling. Sundays, Nov. 1 through 29 (12:30-1 PM)

Other programs of special interest—

Directions '65

Religion and Politics; Problems faced by Negro clergy; Curing narcotics addicts; Memorial Portrait: John F. Kennedy. Sundays, Nov. 1 through 22 (1-1:30 PM)

Wide World of Sports

National Air Races; All-Irish Football Championships, Dublin; World Parachuting Championship; Canadian Football Championships. Saturdays, Nov. 7 through 28 (5-6:30 PM)

Profiles in Courage

Autobiographies based on Pres. Kennedy's Pulitzer Prize-winning book. Sundays, Nov. 8, 15, 29 (6:30-7:30 PM)

Sophia Loren in Rome

A tour of the actress's favorite spots. Special guest: Marcello Mastroianni. Thursday, November 12 (10-11 PM)

Captain Kangaroo

Discussion of Election Day, 11/3; How banks work, 11/5; Veterans Day discussion, 11/11; Discussion of seashells, 11/17; On camels, 11/23; History of Thanksgiving, 11/26. Weekdays (8-9 AM)

New York Philharmonic Young People's Concerts

Leonard Bernstein conducts Mozart's Jupiter. Friday, November 6 (7:30-8:30 PM) Bernstein conducts Borodin, Dvorak, and Falla Monday, November 30 (7:30-8:30 PM)

Look Up and Live

Contemporary Church Architecture. Sundays, November 15 and 22 (10:30-11 AM)

The Louvre

Charles Boyer narrates. Masterpieces of one of the world's greatest museums. Tuesday, November 17 (10-11 PM)

John F. Kennedy Commemorative Programs

The Burden and the Glory of John F. Kennedy. Wednesday, November 18 (7:30-8:30 PM) John F. Kennedy. His Two Worlds; John F. Kennedy Remembered. Sunday, November 22 (6:30-7:30 PM)

Lamp Unto My Feet

Vatican Council: Major Decisions. Sunday, November 22 (10-10:30 AM)

Two Friends of Winston Churchill

Edward R. Murrow and Lord Ismay. Wednesday, November 25 (7:30-8 PM)

Exploring

Port of New York about mid 19th C.; About the beginning of Pittsburgh industry; A midwestern city's crops and livestock; Los Angeles' post-war development. Saturdays, Nov. 7 through 28 (12-12:30 PM)

Quillow and the Giant

Musical based on James Thurber fantasy, starring the George Latshaw puppets. Thursday, November 26 (5:30-6:30 PM)

The Other World of Winston Churchill

Alec Guinness narrates a 90th birthday tribute. Monday, November 30 (10-11 PM)

Regularly Scheduled Programs

Monday to Friday: Today/Sunrise Semester

Tuesdays: World War 1/That Was the Week That Was

Wednesdays: CBS Reports/ABC Scope

Saturdays: Sunrise Semester/Mr. Mayor/ NCAA Football/Mr. Magoo

Sundays: Bullwinkle/Camera Three/Issues and Answers/AFL/NFL/Sunday/Wild Kingdom/ College Bowl/Meet the Press/Walt Disney's Wonderful World of Color

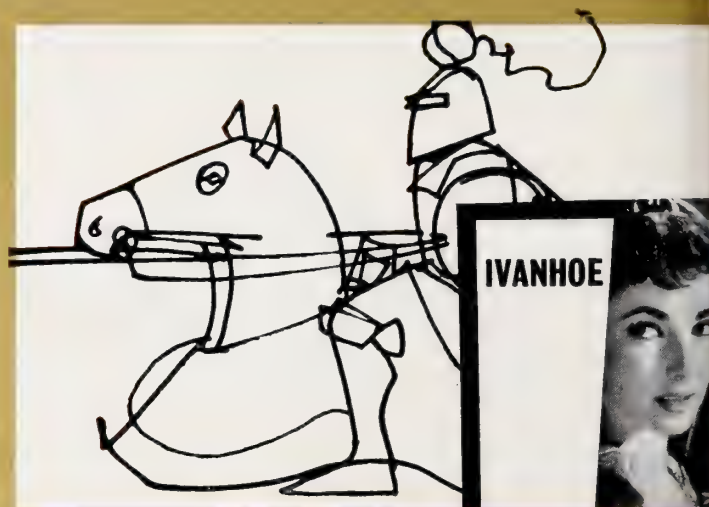
NOTE: Times, programs, titles, and casts are subject to change. Please consult local listings.

Television Information Office

666 Fifth Avenue, New York 19, N. Y.

"This ad which appears in the NEW YORKER and the SATURDAY REVIEW (OCTOBER 31) and in the REPORTER (NOVEMBER 5) is printed here as a service to the Television Industry through the courtesy of SPONSOR."

METRO-GOLDWYN-MAYER FEATURE FILMS HAVE THE STAR-POWER
NATALIE WOOD / SPENCER TRACY / KIRK DOUGLAS / DEBBIE REYNOLDS
ROBERT TAYLOR / LANA TURNER / JAMES MASON / DOROTHY McGUIRE
DEBORAH KERR / RED SKELTON / CYD CHARISSE / STEWART GRANGER
PIER ANGELI / JEFFREY HUNTER / ARLENE DAHL / BARBARA STANWYCK
JANE POWELL / WALTER PIDGEON / RICHARD BOONE / LESLIE CARON



Put this draw-power on your station

THAT MEANS DRAW-POWER: ELIZABETH TAYLOR / DAVID NIVEN
PAT CROWLEY / FRED ASTAIRE / GEORGE HAMILTON / ROBERT WAGNER
FRED MACMURRAY / JOAN FONTAINE / PETER LAWFORD / JANET LEIGH
ANN BLYTH / JEAN SIMMONS / CHARLES LAUGHTON / JOAN BENNETT
JOSEPH COTTON / VAN JOHNSON / GREER GARSON / ELEANOR PARKER
EDWARD G. ROBINSON. . . . ALL IN THE NEW MGM/5 FOR TELEVISION

NEWEST FIRST-RUN-FOR-TV AVAILABILITIES, THE

MGM/5

a most exciting list of 31 feature films, for
the most profitable entertainment in television

SOLD
WCBS-TV

SOLD
WBBM-TV

SOLD
KNBC-TV



MGM Television representatives have catalogs and availabilities

NEW YORK • CHICAGO • ATLANTA • CULVER CITY • TORONTO



MAIL CALL

I suppose that all editors, from time to time, face the chore of answering the probing search for advice by high school and college students about breaking into their particular field.

I think that editors in the advertising field must get requests for advice and guidance at about a two-to-one ratio over any other trade or business field. But, interestingly enough, the quantity of these letters is also a kind of weather vane that indicates the climate under which the advertising industry is either basking or huddled at any given time.

When the Congress, the Federal Trade Commission, the Federal Communications Commission or other legislative or regulatory bodies are making headlines with less than preferred adjectives about broadcasting and/or advertising, the student's bright dream framed in his window on the ad world goes to black. The mail stops.

When the domestic and international news returns to such unimportant events as elections, wars and rumors of wars, the advice-and-guidance mail begins to trickle in again.

And—while I would hesitate to point to any specifics—the volume grows into a comparative flood as the best creative efforts of the advertising industry takes hold of the imagination of the public at large.

"Mother, I'd rather . . .," "I don't see a dawg . . .," "It's a white tornado"—these are a few of the periods during which the ambitions of letter writers ran to advertising.

For what it's worth, the mail is beginning to mount again.

Sam Elber

LETTERS

Note from the Past

I noticed with interest the article in *Sponsor Scope*, the Oct. 5 issue, entitled "Last in Action Among Rep Pioneers." You referred to my late father as the "general rep who brought that phase of representation to a peak."

It may be interesting for you to know that Edward Petry worked for my father in those early days along with Howard Meighan, former vice president of CBS and former owner of Video Tape Productions. This is just a little side note of history in the broadcasting field which I thought you would be interested in knowing about.

FREDERIC C. BOWEN

*Vice President-General Manager
WIBX Radio
Utica, N.Y.*

Impressed

We were most impressed with the wealth of radio information contained in your Sept. 28 issue, and wish to congratulate you on the excellent service your publication provides for the industry.

NORT PARRY

*Director of Sales Promotion and
Research-Radio
All-Canada Radio and Television
Ltd.
Toronto, Ontario*

Part of the Complex

As always, I look forward to your Publisher's Report. Your comments on political commercials in the Sept. 28 issue of *SPONSOR* prompts me to suggest that you spend some time with Joseph Klapper's "The Effects of Mass Communications."

The compendium of research dealing with mass media effects makes it quite clear that the mass media, by and large, do not sway people in their basic beliefs. They are far more likely to reinforce attitudes than to change them. The media can, however, have the effect

of altering the intensity of belief and of moving an individual from a more or less passive state to an active one, e.g. "If I vote, it will be for Mr. X" becomes "By golly, I will vote for Mr. X."

I call this to your attention because there is an inherent danger in claiming for any mass medium—and television is, of course, the most mass of all—powers which they really do not have. The mass media operate through a complex of other factors: education, experience, the beliefs of one's peers, family attitudes, etc.

Don't construe this to mean that television is being oversold as an advertising medium. Successful television selling is based on guiding people toward goods or services or product attributes for which they already have some latent desire.

It is for this reason that advertisers regard as their best prospects those who already use a product of the same general type or one which serves the same general purpose as the advertiser's. And for moving people to action in this way, television, of course, has no peer.

ROY DANISH

*Director
Television Information Office
New York*

Noted with Interest

Caught with interest and appreciation today's "Can Piggyback Sponsors Be Stampeded?" in the Oct. 5 *SPONSOR*. An automatic thanks for this intelligence going out to the many interested who still have questions. And best regards to you personally.

Howard Bell on his own will doubtless want to drop you a note when he has the chance to catch up with his backlog. He may also want to challenge you a bit on that closing sentence.

STOCKTON HELFFRICH

*Manager
The Code Authority
National Assn. of Broadcasters
New York*

October 30, 1964

With much of the fire going out of equal time problems this week, broadcasters have more time to worry about Sen. Thomas A. Dodd's subcommittee report on the role of tv programing in juvenile delinquency.

The report repeatedly disclaims any intent to censor, but the demand for FCC to set up "realistic standards" in overall programing and programing for children in licensee reports hits close to program content. Also recommended: mandatory NAB membership and code adherence, with tougher sanctions for violation, all under FCC statutory surveillance.

The 77-page document, much leaked in advance, endorsed by seven (six Democrats, one Republican) out of nine members, was released last Tuesday on order of the chairman. Sen. Dodd's political rivals were unkind enough to note that the long-delayed report came just before the final week of the senator's campaign for the Connecticut seat.

The report decides that there is a link between violence in action-film on tv, and juvenile delinquency. The finding is based on admittedly scarce and sporadic research efforts, and on the basis of the subcommittee's own hearings of 1961-2, and last July:

"It is the subcommittee's view that the excessive amount of televised crime, violence and brutality can and does contribute to the development of attitudes and actions in many young people which paves the way for delinquent behavior." There are many qualifiers in the phrasing, but the conclusion is adamant: television is guilty, together with economic, psychological and sociological impacts that produce aggression in both normal and disturbed youngsters.

The report blames networks for failure to safeguard juvenile viewers or provide good youthful programs in prime time and uses 1962 hearings and the 1963-64 programing as basis. It does not take into account changes made in the current programing season.

Much of the indictment at July, 1964, hearings went to the new "sick, sick, sick" element the subcommittee said was added to network excesses in violence, via psychiatric shows, since abandoned. Nothing is said about the present reduction to minimum of even time-honored western, detective and adventure shows, in favor of a torrent of situation comedy. There are few blood-curdlers on the tv bill of fare, and fewer of the "tight-pants girls" and "sadists" blasted by the committee in its 1962 hearings.

Although CBS, in the report, as in the July hearing, comes out best in eliminating violence since 1962, all nets are again hit for permitting reruns of violence-laden shows by syndication. They go on in prime time, the report says, when 20 million youngsters aged 17 and under are watching, between 7 and 10 p.m.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

The report says it is not enough to have the good guys win in the end, if there is a preponderance of "bad" action over "good" in the programing. The subcommittee wants networks to pool their efforts and produce good juvenile programing. The juvenile shows would go on nightly, staggered among the networks to avoid "undue burdening" of any one network with what could be very low-raters.

The subcommittee assures networks such pooling would have the blessing of the Justice Department and the FCC. But if the poolers stumble on a juvenile programing gold mine, Justice might have second thoughts on antitrust.

The "stagger" proposal at least indicates, to some broadcasters, that the report acknowledges television to be a commercial enterprise, dependent on entertaining the public and maintaining competitive revenues. The subcommittee pays tribute to tv's "great achievements" in news and public service. But it appears to have forgotten that many of early tv's kid shows ("Beanie," "The Lone Ranger," et al) were bumped by expanded news.

The report does find that the nets, since the earliest hearings, have edged into a "subtle but significant shift in the prevailing view" of 1962 that ratings showed tv was giving the public what it wanted. The report also admired joint industry, network, government research plans--but says they are too slow in coming. As for NAB code, its standards are "well conceived but poorly enforced."

So the subcommittee report sets up a specific program, and it urges full speed ahead--or the subcommittee will have to propose legislation.

Fairly recent attempts to pin NAB codes to commercials regulation were such a failure that industry will probably not worry too much about the "statutory" membership enforcement proposed. It will worry about the "realistic standards" the subcommittee urges FCC to set up in revised program forms, with "provisions bearing directly on programing for children."

The proposal would undoubtedly bring another outraged yell from FCC commander Loevinger, who holds that the very questions put to broadcasters on details of programing equal "leverage." NAB counsel Douglas Anello has promised a Supreme Court test of any FCC requirements for "conformity" to a "prescribed" programing format.

The report wants community leaders polled annually at local level for their views on programing for children, and how well local station meets "sound standards" on sex and violence. Also, stations should invite the public, nightly, in announcements on prime time, to give their opinions.

The report rounds out with a hope for full-scale research on the exact impact of tv fare on juvenile behavior, and the cumulative effects of watching tv on both children and adults.

Understandably, subcommittee would like to see studies made public.

Mildred Hall

Mutual To Air Clay-Liston Fight Nov. 16

MBS wins exclusive broadcast rights to blow-by-blow; has already signed sponsors for \$250 thousand package

New York — Mutual has snared the exclusive radio rights to the Clay-Liston fight slated for Nov. 16 in Boston at an estimated package price of \$250,000. In making the announcement, MBS president Robert F. Hurleigh also disclosed that three sponsors have already been signed at a sponsor-estimated tab of \$65,000 dollars each.

With a minimum of three commercial minutes guaranteed to each advertiser, the fight will be made available to four sponsors. Commercials will be aired on a rotating basis.

Signed to date are Schick out of Compton, Pepsi-Cola out of BBDO and STP out of Standart and O'Hern.

Raymond M. Smith, Mutual's general sales manager, said that negotiations are currently under way with several more potential sponsors, adding that he expected to have the package completely sold within the next few days.

Package rights include all 50 states, the Virgin Islands, Bermuda and Canada (CBS has purchased the Canadian rights from Mutual). Commercials are likely to be live and from ringside.

Mutual is in all but five of the top 100 markets and the 3M operation is expected to sell the blow-by-blow coverage to other stations in the fewer than 50 markets in which the network has daytimers only. In addition, Intermountain Network will also pick up from MBS, projecting the total number of outlets beyond 575 stations.

Listening audience is estimated at more than 75 million. Audience on the last fight was 72 million.

Commenting on the listenership potential, Hurleigh said, "With a conservative estimate of 75 million listeners, the cost per thousand could be among the lowest in broadcast history."

The only other live coverage from ringside will be via closed circuit theater tv via SportsVision which sold MBS the broadcast package. A spokesman for SportsVision estimat-

ed that the closed circuit will be seen in 230 locations in the United States and Canada with a possible audience of from 500,000 to 600,000. In many of the major cities, the fight will be shown in a number of theaters. In New York, for example, it will be seen in 25 locations.

Dubonnet Makes Network Radio Debut via Godfrey

New York — For the first time, Dubonnet aperitifs will be advertised from coast to coast on network radio with announcement that Schenley Imports, Inc., U.S. marketer for the wines, has signed a 26-week contract with CBS Radio for participation on *Arthur Godfrey Time*.

In the past Dubonnet has relied on spot tv and radio, but a company spokesman indicated that growth in sales and distribution prompted the move to network radio. Initial phase of the campaign is focused on building holiday sales for Dubonnet.

This is the first time in more than five years that Godfrey has sold wine on his show.

ABC-Paramount 9-Month Earnings Up 26 Percent

New York — Profits for both the nine-month period and third quarter of American Broadcasting-Paramount Theatres, Inc., jumped to record levels this year.

Nine-month earnings show a 26 percent increase over the previous year, increasing from \$6,383,000 in 1963 to \$8,022,000. This represents a rise from \$1.40 per share last year to \$1.75 in 1964.

Third quarter earnings for ABC-Paramount increased 20 percent, from \$2,164,000 to \$2,589,000.

It was pointed out that, aided by excellent theater business and benefits derived from the lower federal income tax rates, third quarter profits increased despite the heavy cost resulting from the broadcast coverage of the national political conventions in July and August.

National Niensens Released

New York — The A. C. Nielsen Company has released its national ratings for the two-week period ending Oct. 11, and the breakdown shows ABC with five shows in the top ten, CBS with three shows and NBC with two.

Here are the top ten network shows as reported by Nielsen:

Rank	Percent U.S. Tv Households	Number of Households
1. Bonanza (NBC)	32.8	17,250
2. Bewitched (ABC)	32.3	16,990
3. Gomer Pyle (CBS)	29.5	15,520
4. World Series—Sunday (NBC)	29.2	15,360
5. My Three Sons (ABC)	27.4	14,410
6. The Fugitive (ABC)	27.1	14,250
7. Dick Van Dyke Show (CBS)	26.9	14,150
8. Petticoat Junction (CBS)	26.1	13,730
9. Addams Family (ABC)	25.8	13,570
10. Combat (ABC)	25.8	13,570

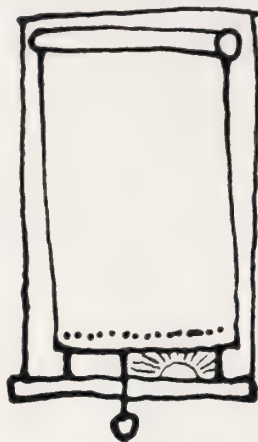
Note: If the World Series, a non-recurring show, had not been aired, Red Skelton (CBS) would have moved into the top ten with a 25.6.

TALENT MAKES GREAT RADIO



BOYD EVANS **5:00-5:30 am**

Boyd Evans is the only qualified Farm Director in Birmingham radio. His early morning program, Alabama Farmer's Journal, is "must listening" for rural Alabamians. Working closely with the U.S.D.A., Boyd brings his listeners late market reports, vital weather information, and news of farm developments in Congress and the Alabama Legislature. Boyd Evans is BIRMINGHAM FARM RADIO.



CHARLIE DAVIS **5:30-9:00 am**

Birmingham is on the move during this strategic broadcast period. And Charlie Davis' music on The Early Riser's Club reflects careful selection to please the revolving audience segments. World and local news, weather and time signals keep the listener informed. From farmer to factory worker . . . from tycoon to teacher . . . Charlie Davis is BIRMINGHAM WAKE-UP RADIO.



RON CARNEY **9:00 am-noon** **3:00-6:00 pm**

Ron Carney is the versatile host of WAPI's Happy Housewife's Club in the morning and vital drive home show from 3 to 6 in the afternoon. For the housewives, it's lush, romantic tunes and phone calls for cash. In the afternoon, the mood changes to bright, peppy music, sports, and frequent newscasts to get Birmingham home, happy and well informed. To the housewife and the motorist . . . Ron Carney is BIRMINGHAM PERSONALITY RADIO.



CLANCY LAKE

As WAPI News Director, Clancy Lake heads the largest broadcast news operation in Alabama. As former City Editor of The Birmingham News, Lake knows news and sources for news. He reports complete news roundups at 12:05 and 6:00 pm with frequent five minute capsules throughout the day. Clancy Lake is BIRMINGHAM "NEWS" RADIO.

Sally Gordon 9:30 am
Sally Gordon Reports keeps the ladies up-to-the-minute on timely subjects. Her lively, often controversial interviews, are examples of radio journalism at its best. To the ladies. . . Sally Gordon is BIRMINGHAM RADIO FOR WOMEN'S AFFAIRS.



WAPI IS BIRMINGHAM RADIO



GEORGE SINGER
12:30-3:00 pm
7:10-8:00 pm

The George Singer Show adds zip to afternoon listening. Frequent contests, off-beat polls, good music and George's great sense of humor provide a laugh a minute for his receptive audience. His evening show, Broadway After Dark, takes listeners on a mythical trip by album to the "Great White Way." George Singer is BIRMINGHAM FUN RADIO.



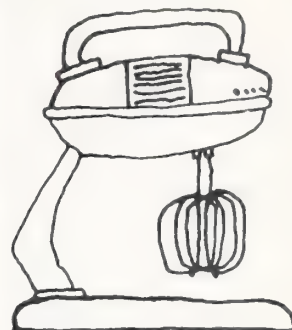
BUDDY RUTLEDGE

The only true Sports Director in Birmingham radio, Buddy Rutledge is currently in his fourth year as play-by-play announcer for Auburn football and basketball. Buddy hosts three five minute Sports Digest shows each afternoon and a complete Sports Roundup at 6:15 pm. Buddy Rutledge is BIRMINGHAM SPORTS RADIO.



DAVE CAMPBELL
9:05 pm to midnight

Dave Campbell was a pioneer in the field of the telephone forum radio program. His The People Speak is now in its eighth year. The topics, chosen by the audience, are usually controversial and the debate between listeners sometimes even bitter. Listening to The People Speak is the best way to keep your fingers on the opinion pulse of the city. Dave Campbell is BIRMINGHAM NIGHT-TIME RADIO.



Mix these powerhouse personalities with news, features and special events programs from NBC and you understand why WAPI is Birmingham Radio.

WAPI
RADIO
50,000 WATTS
BIRMINGHAM, ALABAMA

WAPI radio represented by
 Henry I. Christal Company, Inc.

Adams Lists Seven Deadly Advertising Sins

MJ&A executive underscores toughness of competition for consumer attention before annual meeting of 4As

Los Angeles — Emphasizing that "the job of getting worthwhile attention in the advertising market place is getting tougher and tougher," Charles F. Adams, executive vice president of MacManus, John & Adams, Inc., last week coupled an analysis of a recent 4As study on consumer judgment with his own listing of the "seven deadly sins of modern ad making."

In an address before the annual meeting of the Western Region of the American Assn. of Advertising Agencies, Adams cited the following points drawn from the 4As consumer study:

- The average consumer, presumably metropolitan, is conscious of seeing or hearing some 80 advertisements per day.

- Of these, 15 percent have some perceptively positive or negative effect on him.

- Of these, 71 percent are essentially pleasing or positive reactions.

- Advertisements seen or heard in the evening or night get stronger reactions than during the day.

- It is easier to offend people in broadcast media than it is in print.

- People either ignore or are repelled by advertisements that depict unreal or unbelievable situations or circumstances.

- People want first and foremost to obtain information from advertisements about the products advertised.

Underscoring the increasing difficulty of winning the consumer via advertising, Adams told the admen that "instead of telling you the things to do, I would like to describe for you the things not to do. For if you can avoid doing them, you are bound to come closer to producing effective advertising."

Adams then listed his "seven deadly sins":

1. *Talking in ad argot.* For some reason advertising seems slowly to be developing a matter of expression that exists nowhere else in



Adams . . . "join the P.T.A."

literature. It's that super-brisk, pseudo-naughty, sometimes sentence-less lingo that is unique to American advertising.

2. *Substituting ideas about technique for ideas about products.* A worthless message — adroitly stated and imaginatively presented — is still worthless.

WBNX Plans To Provide Live Coverage Of Puerto Rican Election Results

New York — The city's estimated 1,200,000 Spanish-speaking residents will be able to follow results of the elections in Puerto Rico live from San Juan over WBNX Radio. With the Bank of De Ponce, the largest in Puerto Rico, picking up the tab, WBNX will present four hours of election programing tomorrow night (Nov. 3).

C. Carroll Larkin, vice president and general manager of the Spanish-oriented station, said arrangements had been made with WIAC San Juan, to provide coverage of the race for governor, for the Puerto Rican senate and mayoralty races in local communities.

Larkin also pointed out that

3. *Not doing your homework.* The first thing a creative man must do is learn about the product and its virtues — study the market and the audience of the medium — analyze the vulnerability of the competition and generally immerse himself in knowledge about the task.

4. *Relying on the new "cliches."* In an attempt to move away from the "old cliches," modern advertising has developed some "new cliches" which to me are getting just as tiresome.

5. *Relying on the formula.* There is a kind of "look-alike" in the ad world that has come to worry me increasingly. These are the ads that look alike — not because they are selling the same kind of product — but because they were created by the same agency.

6. *Mistaking strangeness for creativity.* Too many practitioners have come to the conclusion that it is enough if advertising is startlingly different.

7. *Becoming a victim of occupational isolation.* Ad writers should go to an occasional wrestling match, visit a large department store, ride an escalator, join the P.T.A., ride a bus and talk to people.

WBNX will be providing coverage of the mainland elections to WIAC via reverse lines, adding that the hookup would involve approximately 1275 miles of lines.

The sponsor, Bank of De Ponce, has several New York branches.

In still another service to minority residents, WEVD, a multi-lingual AM-FM station in New York, will cancel all programs on election night at 8 p.m. to bring complete returns in Yiddish. The station estimates the city's Jewish households at 25 to 30 percent of the total.

The station is cooperating with the *Jewish Daily Forward* in its coverage.

State Broadcasters Protest SRDS's Dropping of Small Station Listings

New York — Both the Georgia and Pennsylvania associations of broadcasters have joined with the NAB in protesting Standard Rate and Data's decision to eliminate monthly listing of small market radio stations and all FM stations (see SPONSOR, Oct. 26, p. 4).

In a letter to C. Laury Botthof, SRDS publisher, the GAB said: "We view this proposal as destructive to the backbone of the nation's radio system—the small market stations who serve the needs of half of our citizens. GAB believes your proposal is unfair and harmful to the strength and growth of radio."

Admitting that SRDS has "economic reasons" for its move, the GAB suggested that it would "take the responsibility for and provide all the mechanical service required to keep up the Georgia small market listings on a monthly basis. Through our office we will handle all changes and provide liaison from the stations to you—thus cancelling out your costs in this area."

The PAB's ad hoc committee set up to review the situation recommended "that a reasonable limit be placed on the amount of free listing space, with a reasonable charge being imposed for any additional space over the maximum; and that a reasonable charge be made for making an unreasonable number of listing changes in any one year."

Paul Whiteman Joins Triangle as Consultant

Philadelphia — Paul Whiteman, dean of American musicians and one of broadcasting's earliest stars, has been named special program consultant for Triangle Stations.

Whiteman, who first spotlighted Bing Crosby as well as many other stars, will develop program ideas and formats for Triangle's radio and tv outlets and its syndication operation. His first project will be *Pops Goes to College*, a half-hour color tv series featuring undergraduate talent slated for 1965 release.

This is the first time Triangle has engaged an active outside consultant.

The PAB committee argues that "the adoption of this program will not only eliminate the forms and material which SRDS maintains has caused its current problem, but actually bring about a material increase in its revenues. . ."

NBC-TV Signs Dean Martin For Regular Weekly Series

New York — Dean Martin, star of many tv specials, will be showcased in his first regular weekly series during NBC's 1965-66 season. Announcement of the entertainer's signing was made last week by Mort Werner, vice president of programming for NBC-TV.

The Dean Martin Show is planned as a full-hour variety program featuring name guest stars each week. It will originate in the NBC studios in Burbank, Calif.

Martin made his first solo tv appearance in 1957.

'T'aint Funny, McGee!'

New York — Humorous commercials are "less effective than non-humorous commercials," argues Schwerin Research Corp., and the firm cites a six-month study to prove its point.

Pointing out that "whimsey in advertising, like garlic in cooking, is best used sparingly," the Schwerin study showed that a seasoning of humor appeared to help, since the best proportion of winners among the commercials evaluated was returned by those commercials that contained some humor.

The majority of commercials studied (72 percent) were not humorous, "or at least not intentionally so," and 25 percent of these were above average in effectiveness. Commercials containing some humor accounted for 24 percent of the total, with 29 percent of them rated above average. Only 4 percent of the spots were all-humor, and only 8 percent of these fell into the above average bracket.

HERALD TRIBUNE USES TV IN BID FOR ADS



In what was described as a "breakthrough in television commercials," the "New York Herald Tribune" has launched a campaign to sell ad space via tv. Aired on WCBS-TV's late news show, the commercial stresses the fact that the "Herald Tribune" is experiencing its greatest circulation growth in 20 years, and that this growth has brought the purchasing power of its audience to more than \$2 billion. Seen in a dry run of the new series of spots labeled "The Committee" are (from left) Ed Wetzel, account executive; Charles R. Lawliss, "Herald Tribune" promotion director; Dick Tarlow, copywriter; Roger Brann, tv producer; Ed Tannen, director, and seated, Scott Beach, a member of the cast of "The Committee" commercial.





Profile of the future

It belongs to Les Crane, a bright and bold young man who started talking to radio audiences on KGO in San Francisco. People listened. When he moved to KGO-TV *more* people listened, and looked. A year ago he came to New York and repeated his success on WABC-TV. But it didn't stop there. Backed by a unique Program Development Plan, the ABC OWNED TELEVISION STATIONS then got together and gave Les an exciting new format, an important new time period and an audience in five great cities. Result. *Smash* hit, and now Les and the show are a vital part of the ABC TELEVISION NETWORK. Another station-developed program has made good. Like SHINDIG. Like BABE RUTH: A LOOK BEHIND THE LEGEND. RUN TO DAYLIGHT, REQUIEM FOR AN ARENA, PINOCCHIO. Like THE PHYLLIS DILLER SHOW and MAKING OF THE ALL-STARS. And, of course, THE LES CRANE SHOW—a local show you'll soon be able to see almost *anywhere*.

WABC-TV New York • WXYZ-TV Detroit • WBKB Chicago
KABC-TV Los Angeles • KGO-TV San Francisco

ABC Owned Television Stations



Emmy's Latest Appearance Draws Mixed Network Looks

New York — Many more sponsors will have the opportunity to see their shows compete for Emmy honors, according to the provisions of a new plan released by the National Academy of Television Arts & Sciences.

The academy hopes that its overhaul of voting methods—and the substitution of a criterion of “excellence” in place of the “best” categories of previous years — will reestablish Emmy’s virtue in the eyes of her critics.

Initially, the academy declared that all three tv networks had endorsed the new proposals. But Betty Furness, chairman of the organization’s national awards committee, admitted that after three weeks of negotiation, CBS News’ position was

unclear to her. Additionally, Miss Furness’ statement to SPONSOR, that both ABC and NBC had given their “unqualified support” to the plan, proved to be premature.

A spokesman declared that NBC-TV “has taken no position until the members of the academy ratify the new plan,” while ABC-TV’s position was “we have not yet even received the final plans.”

The proposals have been endorsed by CBS-TV network, but CBS News president Fred W. Friendly issued a statement flatly rejecting Emmy’s new look. While applauding the plan as a “conscientious effort,” he declared that it was still “unworkable with respect to the news documentary field.” Awards in this area should be made

by a “separate professional institution,” Friendly stated.

The controversy had its beginnings prior to this year’s awards in May, when both CBS and ABC questioned the way Emmy’s favors were bestowed. At that time, Friendly called the awards system “unprofessional, unrealistic and unfair” (see SPONSOR, May 25, p. 15). He was subsequently joined by Thomas W. Moore of ABC-TV, and James T. Aubrey, who extended the boycott to the entire CBS-TV operation. NBC-TV (which aired the award presentations, sponsored by Timex and Libby, McNeill & Libby) remained loyal.

The next Emmy awards will be held in September, 1965, ample time for considering further changes should this prove necessary. NBC-TV will again air the event, but Miss Furness noted that the academy was in favor of an annual rotation coverage by the networks.

Specifically, the new proposals establish four broad program areas in place of the 27 different categories used this year. These four areas cover “outstanding program achievements in entertainment; outstanding individual achievements in entertainment; outstanding program achievements in news, documentaries, information and sports; outstanding individual achievements in news, documentaries, information and sports.”

There will be no limit to the number of awards possible, since competition through the concept of “best” is eliminated.

Network Tv Billings Up 1.6% in August

New York — Television Bureau of Advertising has just released its August figures for estimated net time and program billings for network tv and they show a 1.6 percent rise over the previous year.

According to TvB billings rose

from \$66,571,200 to \$67,621,500 this year.

Also, net time and program billings for the first eight months of the year increased 7.2 percent, from \$659,288,000 in 1963 to \$706,456,600 in 1964.

NETWORK TELEVISION NET TIME AND PROGRAM BILLINGS BY DAY PARTS

	1963	August 1964	% Chg.	1963	January-August 1964	% Chg.
Daytime	\$17,672.3	\$18,192.4	+2.9	\$176,634.8	\$184,081.2	+4.2
Mon.-Fri.	13,669.3	14,143.7	+3.5	136,308.8	141,237.8	+3.6
Sat.-Sun.	4,003.0	4,048.7	+1.1	40,326.0	42,843.4	+6.2
Nighttime	48,898.9	49,429.1	+1.1	482,653.2	522,375.4	+8.2
TOTAL	\$66,571.2	\$67,621.5	+1.6	\$659,288.0	\$706,456.6	+7.2

NETWORK TELEVISION GROSS TIME BILLINGS BY NETWORK

	ABC	CBS	NBC	TOTAL
January	\$18,474.6	\$29,134.7	\$26,801.0	\$74,410.3
February	18,330.4	27,716.2	25,822.4	71,869.0
March	18,980.2	30,051.9	28,966.4	77,998.5
April	18,159.0	28,852.3	27,467.4	74,478.7
May	17,859.4	30,189.9	27,290.4	75,339.7
June	18,153.4	28,199.3	25,820.4	72,173.1
July	17,633.9	29,838.9	27,541.5	75,014.3
August	17,038.1	29,463.0	26,833.2	73,334.3

Source: TvB/LNA-BAR

ABC Charges Piracy Of Network 'Shindig'

New York — ABC and Selmur Productions, Inc., have charged that several radio stations have pirated segments of *Shindig*, a network tv show featuring pop music of the rock and roll variety.

The ABC charge specifically refers to a Selmur-produced *Shindig* on Oct. 7, and a spokesman indicated that legal action is being considered.

Although the network declined to name the stations, the spokesman declared that both ABC and Selmur “are determined to stamp out this and any future piracy.”

SCHICK TO LAUNCH 'HOT LATHER' AD CAMPAIGN



With a heavy emphasis on radio and tv, Schick will spend the "lion's share" of its fourth-quarter advertising budget introducing its new Hot Lather aerosol shave cream. Theme of the campaign is that Schick gives the shaver "rich hot lather from a push-button can — barber-shop style." Above left, the filming of a Schick commercial depicting a barber and his customer wreathed in steam. Above right, Bruce Altman (l), Compton Advertising, and James L. Badgett, vice president in charge of advertising, Schick Safety Razor Co., pose with props used in commercials. Spots were produced by Filmways, Inc., at MGM studios.

Cunningham To Head IRTS Study of ETV

New York — Following on the heels of a talk by FCC chairman E. William Henry urging commercial broadcasters to support educational television, the International Radio and Television Society has named a committee to look into the matter.

IRTS's Board of Governors last week voted unanimously to establish a Feasibility Study Committee, "the purpose of which will be to explore ways and means by which IRTS can aid the nation's educational television networks and stations to meet rising costs and diminishing funds."

Heading the committee will be John P. Cunningham, chairman of the executive committee of Cunningham & Walsh, Inc., who has frequently expressed his concern for the future of ETV in speeches before educators, advertisers, broadcasters and broadcasting associations.

Impetus for the study came from an address before IRTS on Oct 2 by chairman Henry. In part, he said: "You [commercial broadcasters] operate the most powerful selling instrument ever invented. If it can sell soap, automobiles and potato chips, it can certainly sell an idea with the intrinsic merit of educational television. You have the know-how and you have the facilities."

Florida Citrus Reaches Canada through U.S. Tv

Lakeland, Fla. — Broadcast advertising in the United States provides a "free ride" for the promotion of Florida citrus fruits and products in Canada, according to Homer E. Hooks, general manager of the state's Citrus Commission in reviewing promotion plans for the new season.

Declared Hooks: "According to coverage patterns of the ABC and CBS television networks, programs and advertising commercials telecast in this country near the Canadian border reach at least 1,230,000 Canadian households."

Citrus Commission commercials will be seen on four CBS daytime shows and seven ABC night programs.

A-C Unveils New Integrated Commercial

Melrose Park, Ill. — Armed with the blessings of the NAB Code of- fice, Alberto-Culver last week premiered a five-product integrated commercial on *The Red Skelton Show*.

Alberto-Culver, a major user of piggybacks in the past, indicated several months ago that it was trying to find a format for multi-product spots that would meet Code requirements.

Products spotlighted on the integrated commercial are Alberto VO5 Hair Conditioner, VO5 Hair Spray, VO5 Shampoo, VO5 Creme Rinse and VO5 Hair Setting Lotion. The 60-second spot features a jingle that begins: "The time is now for VO5/Be the you you want to be/Alberto VO5 for hair/Says young so beautifully."

Alberto-Culver was rated 10th among spot tv users last year with an estimated expenditure of more than \$14 million.

Agencies for VO5 products include J. Walter Thompson, Compton Advertising and BBDO.

Alberto-Culver Introduces New Product

Melrose Park, Ill. — A new Alberto-Culver product, Rinse Away dandruff shampoo, makes its bow on network and spot tv tonight (Nov. 2). This represents the company's second entry into the dandruff shampoo field.

Agency for the new product is J. Walter Thompson.

Zenith Launches Record Ad Campaign Using Tv

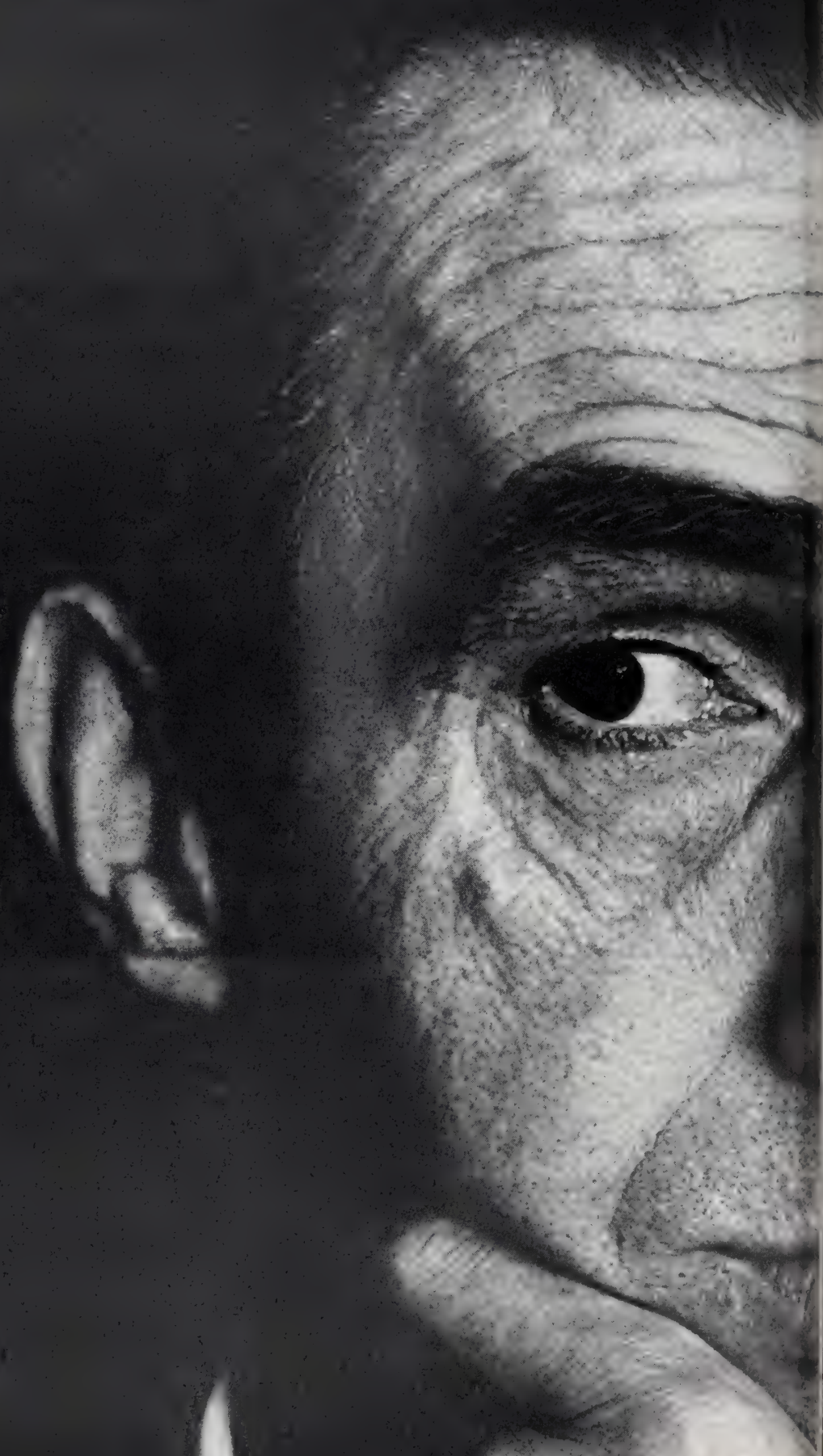
Chicago — Supported by both color and black-and-white television, Zenith Sales Corp. recently announced the "largest and most intensive fall advertising and merchandising program in the company's history."

According to L.C. Truesdell, president of the firm, total allocations for this fall represent a 15 percent increase over the same period last year. The campaign is designed to "pre-sell the company's home instruments for Zenith dealers."

In addition to advertising in magazines and newspapers the fall drive will include a "saturation campaign of one-minute, full color sales messages on five top-rated NBC network tv color shows in 10 consecutive weeks," Truesdell said, "and full tv sponsorship of the hour-long documentary on the 1964 Nobel Prize Awards in prime time over the entire ABC network on Dec. 12."

John Tillman's award-winning on-the-spot news and Kevin Kennedy's early and late evening reports are Television News Programs that penetrate . . . inform . . . enlighten. Gloria Okon and Marilyn Grey, the only television weather girl personalities in New York add a special vitality of their own to comprehensive weather reporting. Programming that keeps people more than informed is one of 20 Different Worlds of Entertainment this year that give WPIX TV/11 the scope, quality and appeal of a network. WPIX TV/11, New York's One-Station Network.

**People
hear
more
with
WPIX
NEW YORK**



Whitehall rediscovers spot radio

Perhaps the most notable spot radio saga of the current fall revolves around the proliferating interest of Whitehall in the medium. Considering that the drug giant wasn't spending a dollar in radio a year ago, the growth of Whitehall's application of the medium has made this a warming topic of conversation among spot sellers. The chronicle begins with Whitehall some months ago taking a flier into spot radio. The reaction it got from the test was so good that it not only renewed the schedule but expanded the market list. There were two further expansions. Now Whitehall is undertaking radio tests with two of its other brands, namely BiSoDol and Dristan decongestant tablets. Markets for the BiSoDol test: Providence, Omaha, Oklahoma City and Portland. For the Dristan tablets test: Boston and Cleveland. What might have sparked Whitehall recurrence of radio activity: (1) discovery that radio reaches a lot of customers who don't see the Whitehall commercials on tv, (2) Preparation H has maintained a high level of sales through radio alone, and this despite the fact that a good number of code stations spurn the product. The sales result of Preparation H could have been the more influential factor for Whitehall's re-exploration of radio.

Reps rap Bristol-Myers 'deals'

Tv reps with stations in top markets are unhappy over the rather unorthodox Bristol-Myers strategy supposedly adopted for the buying of spot. Negotiating for bulk blocks of spots, instead of buying by the ratecard, is the key to the strategy. The reported Bristol-Myers procedure is to approach a station in a market and ask how many rating points, over a 52-week span, it is willing to provide for a stipulated number of dollars. A specified budget has been allocated for each desired market. The negotiating of the bulk buys in the required markets has been split up among the four Bristol-Myers agencies, namely Doherty, Clifford, Steers & Shenfield, Grey, Ogilvy, Benson & Mather and Young & Rubicam. Coordinating the operation is Ed Parmelee, B-M advertising manager. Why the reps are upset: deals of this sort entail discounts that are above and beyond a station's cardrate and de-

liver more advantageous end rate than the one obtainable for spot tv's biggest buyers, such as P&G, General Foods and Colgate. The reps, obviously, are afraid that these advertisers will demand that the stations with Bristol-Myers deals grant them discounts equal to the B-M end rate. Incidentally, one Eastern station has had one of these negotiated deals with B-M for several months. It entails around \$800,000, and served as the "guinea pig" of strategy that one of the B-M agencies chooses to describe as "using the power of money in selected markets."

Coming: ABC-TV's hot breath on GF

ABC-TV once again has its covetous eye cast on the \$30 million that General Foods spends in network time. The target is the 1965-66 budget. Look for the dickering this time to start as early as the forepart of December, with ABC-TV's bid getting more serious contemplation than it has had, say, the past four years. ABC-TV's apparent edge is the fact that it has the comedy situation hit of the season, around which General Foods could cluster its own "happy family" of situation serials. To Leonard Goldenson a General Foods coup would be the richest frosting on the network cake. The forthcoming competition for the GF pot poses the possibility of a repetition of the tug-of-war that prevailed between two General Mills agencies in December 1960. Y&R urged upon GF a proposition from ABC-TV, while Benton & Bowles plumped for a continuation with CBS-TV. B&B's submitted plan won out, but, as it turned out, the Y&R ploy incurred a concession by CBS-TV. The network extended to GF the privilege of maintaining a series for a minimum of three years, regardless of rating weakness or incompatibility.

Colgate has NBC up in air

Colgate had NBC-TV on edge last week with regard to the advertiser's future intentions with *The Doctors* daytime serial. Colgate sponsors half of the strip and owns it, but the network supervises the production. Reason why NBC-TV had to know right away: *The Doctors* freelance producer was looking for his renewal notification. Oct. 31 was his deadline.

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Esty inspection rite is on

Esty's annual ritual of examining the program logs of some 400 radio stations used by its clients is about to be performed. Letters are going out to reps this week, asking them to have their stations with Esty schedules to submit a log of a designated week's programing. The week is usually the one before the date on the Esty letter. The check is preliminary to issuance of contracts for the coming year, particularly for R. J. Reynolds and Ballantine. What the Esty inspectors of the logs will look for: (1) whether there's a 15-minute interval between R. J. Reynolds and Ballantine commercials and those of competitive brands, (2) whether Reynolds and Ballantine copy are mixed up in double-, not to say, triple-spotting, (3) whether there are too many commercials crowded into the half-hour in which Reynolds or Ballantine are scheduled. In recent years Esty has uncovered but a smidgen of what it calls "malpractices." The culprits are called on for credits or make-goods. Esty spends between \$15 and \$18 million a year in spot radio.

From Ed Bleier: excuse the slip

In a letter to the trade Ed Bleier, ABC-TV vice president in charge of programing and sales, admitted that he stretched the bow a little in a comparison with NBC-TV. The original claim by Bleier: during September, ABC-TV's afternoon share of audience was higher than NBC-TV's. In his rectifying letter, Bleier cited an average of 24.5 for ABC-TV, against a 24.8 for NBC-TV. Bleier's letter passed off the slip as a "Friden calculated faux pas."

Spot tv vs. spot radio: 3 to 1

A comparison that may tickle the interest of media people: for every dollar spent last year in national-regional radio spot there were \$3 put into national-regional tv spot. The ratio became accessible when the FCC the week before released the financial data on the radio industry for 1963. The figures on the tv industry for 1963 came out in July. To get back to comparisons: the ratio of spot radio dollars vs. spot tv dollars is just about

the same for the entire country as the average for top 10 markets. The margin used to be narrower for the top 10 radio vs. tv markets. Following is how the revenue in '63 racked up for the two spot media in the top 10:

MARKET	SPOT TV	SPOT RADIO
New York	\$74,184,249 (6)	\$23,666,836 (31)
Los Angeles	44,989,557 (9)	12,354,378 (31)
Chicago	38,078,900 (4)	12,887,186 (27)
Philadelphia	25,112,850 (3)	7,478,825 (24)
Boston	19,530,937 (3)	5,277,978 (17)
San Francisco	16,799,903 (4)	6,420,665 (19)
Cleveland	14,862,779 (3)	4,361,526 (9)
Pittsburgh	14,352,036 (3)	3,221,570 (21)
Detroit	13,909,976 (3)	5,906,862 (12)
Washington	10,892,832 (5)	3,846,792 (18)

Note: Figures in parentheses denote number of stations per market.

CBS making January color month

Look for CBS-TV to do a little splashing of color on the air during January. A repeat of "Wizard of Oz" and "Cinderella" in tint are definitely scheduled and a probable addition will be the "Royal Ballet of Covent Garden," which the network has had in the can for some time. Prospective sponsors for the ballet are being scouted. A premium-priced beer brand is reported to be interested in including the ballet in a large group of specials—several in color—that would be carried on CBS-TV through 1965. The investment would be around \$3.5 million.

ABC-TV: no cash for Crain clearance

ABC-TV's top management flatly denies the report that it has made a variety of compensation deals in order to get clearance for *The Les Crain Show* which debuts this week. The initial Les Crain hookup includes a number of stations that are not regular affiliates of the network. One facet of the report is that some of the non-affiliates will be compensated, to some degree, in cash. ABC-TV's rejoinder: every arrangement is based on an exchange of commercial minutes in the Crain show for local clearance. The network keeps six minutes for sale and the linked station has the privilege of selling 14 to 16 commercial minutes and retaining the money. The initial week's hookup will comprise 90-odd stations. ABC-TV estimates a U.S. tv home coverage of at least 75 percent. P.S.: However, subject

to negotiation with non-affiliates: the length of protection they have against the show's capture by an ABC-TV affiliate who later changes his mind.

Christmas gift schedules paltry

Christmas gift business has been coming rather slowly this year for both spot tv and spot radio. Only Chanel and Lanvin have committed themselves to radio. National spot tv's lone recruit so far is Prince Matchabelli, out of J. Walter Thompson. It'll be nighttime 10s and 20s from Dec. 3 through Dec. 23.

Is baseball NBC's Monday solution?

The guessing around the trade is that NBC-TV will make a deal for Monday night baseball for the 1965 American and National leagues season. That is, if the price is right. The leagues have anticipated a minimum of \$25 million for the 26 game pickups. ABC-TV is reported to have offered \$15 million, with Friday the designated night. Influential factor in NBC-TV's serious disposition toward a baseball deal: the network's programing from 7:30 to 9 p.m. delivered a 23 share in the latest national Nielsen. Much advertiser interest in the games has been evinced to both networks and, if the price for rights is reasonable enough, the prospect of at least breaking even is figured to be relatively good.

Will GM make up for radio cuts?

Now that the General Motors strike has been settled, radio stations are hoping that the corporation itself and the Buick Division will restore national spot money cutback the week before last. The two budgets affected by schedule cancellations were GM Institutional and the afore-said Buick. Up to last week Chevrolet and Oldsmobile were standing pat with their radio schedules. If the stations were inclined to be philosophical, they might note to themselves that cancellations such as these are the penalty for being so flexible. In tv network and print the locked-in factor serves as a protection.

More food packagers for radio

Tidings about a couple food accounts that have a bright touch for spot radio: (1) Sara Lee has bought hefty schedules (15 to 20 spots a week) in quite a number of major markets, (2) Ocean Spray Jams is running a radio test through McCann-Erickson. P.S.: Tobin Packing, a regional victualer, has renewed its sizable schedules for another six months.

Colgate's station visits social

Those are just routine trips that Colgate media people are making these days. If you're a seller of spot tv and you've been wondering how come all that station visiting in Colgate's behalf, there's your answer. It comes straight from Colgate's media headquarters. Just back from a trek around the Midwest is Bob Guthrie, manager of the Colgate spot coordination and control unit at Bates. His itinerary had nothing to do with Colgate's piggyback situation, because, as Colgate media attests, it has piggybacks on schedules in every market on the Colgate list, and without being subject to premium rates.

A guide to the car families

In case you're in automotives: Nielsen is peddling a new syndicated report defining the car market. It deals with automobile ownership (single and multiple), and who does the driving and actual usage. The data is by demographic breakouts and is based on the 1963-64 fall-winter NMA. The mix section—where there are both new and used cars in a family—is refined down to manufacturers and longevity.

Other side of the spot tv coin

Is national spot tv as healthy as it looks? Some reps are posing this question and answering it in the negative. What evidence do they cite to support their position? Answer: the BAR reports for September, 1964, vs. September, 1963. Of the 65 advertisers listed in the 1963 report, 35 were not back in spot in September, 1964. Even with 26 advertisers showing up in the 1964

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report that weren't in the 1963 report, there was a net loss of nine advertisers. Among the missing accounts were such spot stalwarts as International Latex, Anacin and Carter Products (all excepting its Little Liver Pills). Others absent were Humble Oil, Desenex, John Hancock, Nabisco, Sealtest, Sterling Salt, Westinghouse. Anacin's spot billings in 1963 came to \$4.6 million. Carter Product's Arrid line in the same year spent \$3.1 million and the company's Rise Shaving Cream accounted for another \$740,000. Latex's gross spot figure was \$7.9 million.

General Foods has cartoon ambitions

The Post Div. of General Foods would like to follow in the footsteps of the cereal division of General Mills and build for itself a little empire of wholly-owned tv cartoon films. Post's nucleus for such an empire is *Linus the Lion-Hearted*, which made its bow this season on CBS-TV's Saturday morning line-up. *Linus* was put together by the Ed Graham Productions studio under the supervisory eye of Benton & Bowles—a function that Dancer-Fitzgerald-Sample performs for the General Mills exclusively-owned cartoon tribe. Post has to go a long ways to catch up with General Mills, whose retinue of cartoons consists of *Bullwinkle*, *Tennessee Tuxedo*, *Underdog*, *Hoppity Hooper* and *King Leonardo*. All but the last are now on network. For its spot sub-empire General Mills uses spin-offs. *Rocky & His Friends* descends from *Bullwinkle* and *The King & Odie* from *King Leonardo*.

Shell measuring tv copy recall

How more effective is a two-minute tv commercial over a minute in terms of (1) remembered copy points and (2) cardrate differential? From a preliminary copy-recall survey Shell Oil has deduced that it got "on the right track" in adopting two-minute commercials for its current spot campaign. For the purposes of a continuing recall check, Shell split up its list between markets carrying only two-minute commercials and markets airing only the one-minute kind. The two-minute "isolation" represented 30 percent of all markets. Indicated by the survey, so far, is that the memorability score for the two-minute

markets is superior enough to suggest that a two-minute commercial can create more attention than a one-minute commercial. It will be months before Shell will consider the findings conclusive.

\$39 million in P&G serial mill

For an idea of the dimensions of the world of tv soap opera: P&G is spending about \$80 million a year on that type of fare alone. Something you may not have realized is that P&G's yearly investment in daytime serial production, namely \$39 million, ranks it among the top program producers in the medium. The subsidiary through which its five wholly-owned soapers are produced is P&G Productions, Inc. The actual work of turning out the five P&G-controlled serials is done by Y&R, Compton and Benton & Bowles. The agencies' responsibilities by series and number of programing hours a week: Y&R: *As the World Turns*, five hours; Compton: *Guiding Light*, *Search for Tomorrow*, two and a half hours; Benton & Bowles: *Edge of Night*, five hours. These chores constitute the only show production for the three agencies, as far as network programing is concerned.

Tv no part of advertiser coupon woes

One thing package goods advertisers don't have to worry about from tv: retailers taking advantage of coupons that offer so many cents off in the purchase of a product. Checking whether retailers are making substantial profits from turning in coupons whose total exceeds product orders is a rather expensive business for advertisers. Dealers have been known to buy out the local quota of a women's magazine just to get the coupons. One 35-cent publication not so long ago carried coupons worth \$1.95 in one issue. Some magazines are guarding against bulk buys by retailers by keeping the total worth of coupons within reasonable limits for any one issue. The retailer get 3 cents over the list price of the product as a handling charge. Sidelight: one of the top clearing houses for cents-off coupons is the Nielsen computer plant in Davenport, Iowa. The computers also tell manufacturers which dealers are going overboard.

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T. J. Ready, Jr.
New President of Kaiser Aluminum, says . . .



**“The selectivity of industrial advertising
enables us to reach the markets we want to sell.”**

“In our marketing policy, it is a fundamental that we select and serve specific markets where the need is greatest and the opportunity is most promising,” says T. J. Ready, Jr., President of Kaiser Aluminum and

Chemical Corporation. “Industrial advertising parallels this selected market approach—it puts the message where the market is—so it always will be a vital part of our marketing programs.”

Advertising cuts the cost of selling . . .

ASSOCIATION OF INDUSTRIAL ADVERTISERS



217 Madison Ave., New York, N.Y. 10016

INSURANCE:

Estimated gross time expenditures in tv

	1962	1963	Percent change
SPOT	\$ 5,118,000	\$ 7,346,000	Plus 43.5
NETWORK	15,746,737	16,427,600	Plus 4.3
TOTAL	20,864,737	23,773,600	Plus 13.9

Sources: LNA/BAR, N. C. Rorabaugh

Life insurance companies buy tv 'policies'

From State Farm to Prudential, many firms bolster grosses—and back their agents—with tv investments

■ Since the beginning of this century, the number of life insurance policies owned by Americans has grown about 13 times faster than our population. By 1963, total life insurance in force stood at the awesome figure of \$730 billion. That represented a \$55 billion increase over the year before.

What do insurance companies, doing business on such a grand scale, consider far-and-away the best advertising medium for building a more favorable image of their agents? Television, of course. Network gross billings for all insurance companies increased, in the fast-paced 1952-1962 decade, from a paltry \$600,000 to \$15.7 million.

Spot expenditures, of greater importance because of the regional character of many insurance companies, have grown equally fast.

From 1962 to 1963 alone, gross tv spot time expenditures jumped from just over \$5 million to more than \$7.3 million—a 43.5 percent rise.

In fact, many insurance companies are turning most of their advertising dollars into the tv fold. In network, for example, Prudential's record-breaking sponsorship of CBS-TV's *Twentieth Century*, John Hancock's investment in NBC-TV's *The Huntley-Brinkley Report* and Travelers backing of *CBS Reports* represent those companies' major advertising efforts. State Farm, trading on its successful tv beginning last year, is now using television exclusively. State Farm commercials will again be seen regularly on NBC-TV's *Jack Benny* this season.

Spot advertisers include John



CBS NEWS

... tv policies

Hancock, State Farm and Allstate, among others. Allstate is, in fact, one of the greatest users of spot. During one week this summer, Allstate commercials appeared in 60 major markets, costing the company an estimated \$50,000. (Total SPONSOR-estimated spot expenditures that same week for 950 announcements by 82 insurance advertisers equalled \$115,000.)

Spot tv has been a strong life insurance medium for several years. In 1961, underwriters poured \$5.1 million into spot and in 1962 increased that amount to \$8.2 million, a 60 percent rise. Obviously, life insurance companies weren't just increasing advertising budgets; they were also taking the money from other media. During the same year, life insurance expenditures in magazines decreased 4.6 percent and in newspapers 7.2 percent. Radio, however, increased a healthy 37 percent.

Equitable and Life of Georgia head the list of spot radio users. Equitable spends about \$650,000 in the medium annually, with additional radio money coming from co-op plans. Other spot radio advertisers: Confederation, Mutual of Canada, Southland, Metropolitan and Life of Virginia. Confederation has just started using the medium and Life of Virginia is testing it. Mutual of Omaha, of course, is widely known for its use of network radio and spent \$84,000 in the medium during the first quarter of this year.

Insurance advertising is not meant to sell policies, but merely to open the door for sales representatives. By creating a favorable image of its agents and explaining the policies and services he has to offer, companies not only give agents an "in-home" introduction, but give them pride in their profession and a sense of importance.

The use of television to introduce insurance agents was perhaps given its fullest recognition in 1962 when the Life Insurance Institute launched a major network campaign. (The

The Institute of Life Insurance spurred interest in television in 1962 when it bought network election time. This year the institute signed for one-fifth of CBS convention-election package, a \$2 million buy.

SPONSOR

Life Insurance Institute is supported by 179 life insurance companies representing more than 90 percent of the business.) No doubt the institute's decision to use tv—and the fact that it has continued to use it—has sparked interest in the medium among member companies.

"We wanted to create a sense of excitement inside and outside the industry," says Donald Barns, vice president of the institute. "Several ideas were weighed. One of the ideas involved people discussing the services that their agents had performed; another revolved around the agent himself. It was at this point that the institute and its agency (J. Walter Thompson) realized that no one could be said to look like the "typical" insurance agent. By using tv, however, the camera itself served as the agent with the viewer, in effect, playing the leading role. This helped him see various situations through the eyes of an agent calling on clients—i.e. from a professional point of view.

The institute's introduction to tv came as a participating sponsor of CBS election coverage in 1962. This schedule was for one week, beginning with pre-election shows and continuing through post-election wrap-up.

To test the results, the institute did some market research. Its agency set up a before-and-after study of the fall tv debut and the simultaneous print campaign. In the first phase 600 males (heads of randomly selected telephone households in six markets) were interviewed to obtain their attitudes about life insurance and agents. The second phase consisted of 1200 interviews among heads-of-families in the same markets, including questions about ad awareness.

Of the men interviewed, 70 percent said they had seen at least one of the tv commercials or print ads and 26 percent said they could recite at least part of the advertising theme. No shift of attitudes was expected from such a short campaign, but in almost every case more favorable attitudes were expressed among those who saw the advertising than among those who didn't. The percentage of men who indicated a willingness to listen to an insurance agent rose from 53



Prudential Life Insurance Co. of America is the longest continuous sponsor (for seven years) of a network television current affairs program—"The Twentieth Century" shown on CBS.

percent to 58 percent; to discuss coverage, from 46 percent to 54 percent; to consider buying, from 16 percent to 23 percent.

As a result, the institute's assertive decision to continue using tv came as no surprise. The commercials were shifted into a six-week spot schedule and in 1963 appeared on several network specials.

This year the institute spent \$2 million to buy one-fifth of CBS-TV's convention-election package. Institute spots appeared during the

Republican and Democratic conventions and during four tv profiles of the candidates. Pre-election coverage, election returns and post-election reports are also included in the package.

Current broadcast activities of life insurance companies are as follows:

- **Confederation Life** is concentrating on a radio-newspaper mix.

"This year's campaign has a new look," says David Pogson, advertising supervisor. "With our entry

Miracles take time

MFA Insurance Companies, says director of advertising W. Judd Wyatt, uses a radio network "about as big as the CBS and NBC radio networks—200 stations." If it needs further help, it likely gets it from the 73 tv stations on which MFA Insurance also buys time.

And radio has produced its "miracles."

On a recent nighttime talk show carried by WHAS Louisville, for example, one listener phoned emcee Milton Metz to ask a question: What, exactly, do the "MFA" initials stand for?

Metz pretended he wasn't quite sure.

But listeners were, and the station was deluged with replies. Ultimately the program became a veritable "party line." In fact, two long-lapsed friendships with

sponsor executives (cited in references to MFA Insurance) were renewed on the air, with the executives, in turn, calling in to say thank you. Stan Grieve of KLIK Jefferson City, Mo., heard the show as he drove to his cabin, also called in to say that his outlet, too, carried MFA commercials. Out-of-staters became involved just to renew old Kentucky ties.

MFA Insurance Companies showed great delight at the sudden, unplanned and unexpected show of loyalty. "But," it advised its agents, "you can't expect miracles from just two weeks of radio advertising." The company had been sponsoring the WHAS talk show for all of eight months.

What *do* the initials mean?

Missouri Farmers Assn. Insurance Companies.



Union Central will continue to have at least one network tv show a year by repeating the NBC Project 20 presentation, "The Coming of Christ," again scheduled for mid-December.

... tv policies

last November into the individual health field we devised a new campaign promoting the concept of 'complete personal protection.' We selected newspapers as the main medium because government involvement in the medical field meant modifying ads in certain areas.

"As a strong support program we developed seven 60-second radio spot commercials using dramatic story situations to put across policy benefits." These commercials, followed by a personal message from the local branch manager, this year will be aired more than 2600 times over 38 stations during the peak a.m. period.

Merchandising was done with a large portfolio containing reprints, schedules and a plastic recording of the radio spots.

Objectives: to promote the new plans and to picture company agents as advisers and partners in planning complete protection; to continue to promote the company as an industry leader.

• **Connecticut General**, historically a magazine advertiser, experi-

mented with radio this year for the first time. The company purchased five-minute news and sports programs in its major markets throughout the country. One-minute commercials, which included a local tag, told listeners about Connecticut General's services. They were scheduled during drive-time. Results of the ad program, according to director of advertising Robert Chamberlin, were: (1) a greater awareness of the company in the public mind, (2) aid in the recruiting area, particularly in sales and (3) better information about Connecticut General product advantages, both for prospective purchasers and policyholders.

• **Equitable**. What started four years ago as a four-week radio test has now developed into a large annual radio account. Spot radio campaigns in the spring and fall are carried in prime time by more than 500 stations in 250 markets. Each spot carries a local identification tag-line. The company's annual co-op plan adds "considerably" to the radio budget.

1964 marks Equitable's 10th year of advertising "living insurance," a theme featured in both radio and magazine promotion.

• **John Hancock**. John Hancock's advertising program includes participating sponsorship of *The Huntley-Brinkley Report* and spot tv in key markets where main John Hancock offices are located.

The television commercials were designed to support sales activities by paving the way for the agent's call, according to Leavitt Howard, second vice president, advertising. To dramatize the flexibility of John Hancock programs, the JH agent is dominant in all commercials, helping prospects establish their needs and showing them how life insurance can help attain personal financial security. John Hancock is shown as a modern, dynamic company.

Last year John Hancock spent \$1.5 million in spot tv alone. Previous to its 1963 buy, the company's only other tv experience was as co-sponsor of five *Producers' Showcase* programs on NBC in 1957. A study conducted after this brief experience revealed that the shows "had been extremely effective in increasing consumers' knowledge about the company and increasing its prestige and reputation."

Television was not used the next year because the program was not offered again and JH did not see another program it liked. Agency: McCann-Erickson.

• **Life of Georgia** uses posters and radio for its basic campaign. The theme, "because you love them," is now in its fourth consecutive year. Four seasonal "waves" of commercials are used, coordinated with outdoor posters. The one-minute spot radio messages "talk about" the scene on the posters.

The radio spots, which use a "Because you love them" musical theme in the background, are being aired on 179 stations for a total of 13 weeks, weekdays at peak traffic hours. Each "outdoor-radio wave" is merchandised to the field force with an agency meeting aimed at selling the types of insurance featured. There are special giveaway items provided for all agents to use in connection with each advertising crest.



John Hancock's advertising includes participation in "The Huntley-Brinkley Report" on NBC and spot tv in key markets.



This year, State Farm Insurance has poured all of its advertising budget into the sponsorship of NBC's "Jack Benny."



Travelers sponsors "CBS Reports," as well as two-day telecast of "Masters Golf Tournament."

Life insurance facts and figures

- Life insurance protection of all kinds in the United States has grown to more than \$785 billion by 1964.
- During 1963 Americans purchased \$89.5 billion worth of new life insurance from legal reserve companies, 12.4 percent more than they had bought the year before.
- Life insurance buyers, again in 1963, leaned most heavily on ordinary insurance which amounted to well over two-thirds of the total purchases.
- Ordinary protection bought in 1963 amounted to \$64.2 billion, \$7.2 billion more than in 1962.
- Group life purchases totaled \$18.1 billion, up \$2.6 billion.
- American families received payments totaling \$10 billion from their life insurance policies and annuities. Of this, \$5.8 billion was paid to living policy holders, \$4.2 to beneficiaries.
- At the end of the year life insurance companies held \$141.1 billion in assets, invested for the benefit of policy holders and their families. These assets increased 5.9 percent during the year.
- A little over half the people in the United States over 65 have some kind of life insurance.
- Some 94 percent of all husbands earning \$15,000 a year or more own life insurance.

• **Life of Virginia.** In addition to its primary medium—outdoor—the company has been testing local newspaper and spot radio this year. The objectives of the program are to promote Life of Virginia's programming of insurance needs to increase public awareness of the company. The firm is exploring the effectiveness of sustained local radio and newspaper.

• **Metropolitan.** A latecomer to television, Metropolitan first entered during 1962-63. Last year, the company spent \$1.5 million on network tv and introduced a tv co-op plan. Under its terms, local field men can participate, either individually or as a group, in local tv advertising on a share-the-cost basis. The home office reimburses the field man 50 percent with the maximum set at \$100 per commercial.

In early April, Metropolitan launched a campaign built around the theme, "the fourth necessity." This presented the proposition that after food, clothing and shelter, the fourth necessity is enough life insurance to guarantee the first three for a man's family. The campaign was launched in magazines and on NBC network radio. Metropolitan's health and safety messages also continued in magazines and on radio.

• **Mutual of Canada.** Most of this company's ad expenditures are still going into newspapers, but this year a spot radio campaign is being conducted over three Toronto stations during drive-time.

• **National Life and Accident.** Vice president Powell Stamper says the company's advertising objective is "to enhance and extend National Life identity and help field men get doors open."

To accomplish the objective, it is turning to radio and tv. Tv spots are used January through May and September through December; radio and outdoor, during the three summer months. The program is concentrated in major areas in which the company has a large number of agents.

• **Prudential** has the distinction of being the longest continuous sponsor of a network public affairs program on television—seven years on CBS-TV's *The Twentieth Century*. Total company expenditures in network tv for 1963 amounted to \$4 million. Plans for the 1964-



As well as featuring the insurance agent, Prudential commercials highlight "taking care of those who depend on us."

... tv policies

1965 season call for renewal of *The Twentieth Century* and continuation of the widely-used film-lending and teachers-guide services associated with that program. In addition, Prudential will be a participation sponsor of five National Football League telecasts from Nov. 8 through Dec. 6. Agency is Reach, McClinton.

● **Southland Life.** Although magazines form the bulk of Southland's advertising, local newspapers, outdoor boards and radio were added this year to peak up the promotion at different times.

● **State Farm.** A new line of life insurance was introduced by State Farm in 1963 via print and television. The October, 1963, *Reader's Digest* ad featuring Jack Benny was designed to reflect the theme of the company's tv debut — "State Farm sells life insurance." The commercials on *The Jack Benny Show* have effectively brought attention to State Farm's new line of life insurance, says Charles B. Foote, director of advertising.

During the 1963-1964 season the film commercial was designed to build more awareness of the life insurance line "that is the same good deal as State Farm car insurance."

This year's life commercial takes its theme from the well-known whisper game in which information is passed from one person to another. In it, facts about State Farm's new life line are passed along and added to, person by person. This form of



I can't afford more life insurance. I need money to send the kids to college.



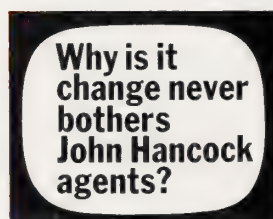
Why not put the money in a John Hancock Education plan...you guarantee money for their college expenses whatever happens.



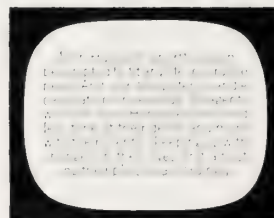
What if Johnny wins a scholarship?



Well, your money wouldn't be tied up. You could use it any way you want.



Why is it
change never
bothers
John Hancock
agents?



John Hancock uses scenes from tv commercial for trade-paper advertising. This advertisement has appeared in at least 16 insurance magazines this year.

'Metro man' and mass media

There have been more social changes in the last 25 years than in the previous 1000 — among them, the rise of the "metro man" who lives in high-rise city apartments, guarded by doormen, and who works in offices or plants inaccessible to the old-style insurance agent.

That's what Pierre D. Martineau, director of research and marketing, *The Chicago Tribune*, told the Life Insurance Advertisers Assn. at their recent annual meeting. Because of these modifica-

tions, he said, insurance companies should abandon the agency system of selling. The only way to get the life-insurance message across to the consumer is through the use of "relevant and meaningful mass communication," Martineau advised.

"Metro men" are not impressed by company size or reputation. They simply want to know, "Can you do more for me at a lower price, and if not, why not?" The successful way to reach them is through the proper use of mass media.

quiet entertainment is expected to return resounding results.

"Used on the *Jack Benny Show*, which already enjoys widespread sponsor-identification with State Farm, the commercial should produce measureable gains in the public's association of life insurance and State Farm," says Foote.

- **Travelers.** Network television and national magazines have been carrying the majority of Travelers' advertising this year, the 100th anniversary of the companies. On tv, Travelers sponsors the award-winning public affairs series, *CBS Reports*. This program reaches a large audience of top prospects for the sale of all forms of insurance, according to Herbert Kramer, director of public information and advertising. High point of the 1963-64 series, he adds, was the 90-minute special, *D-Day Plus Twenty Years*, in which Gen. Dwight D. Eisenhower revisited the battlefields of the Normandy invasion. For the first time in CBS network history, a perfect station clearance record was achieved for a scheduled network program.

Also, Travelers co-sponsored, for the sixth consecutive year, the two-day telecast of the *Masters Golf Tournament*.

- **Union Central.** Although its major emphasis is on consumer magazines, Union Central will continue to have at least one network tv show per year by repeating the NBC Project 20 presentation, *The Coming of Christ*, scheduled in December. ♦

By their trademark, shall ye know them?

"The average person is exposed to between 800 and 1100 commercial messages a day, each day. Very few of them implant a significant memory image."

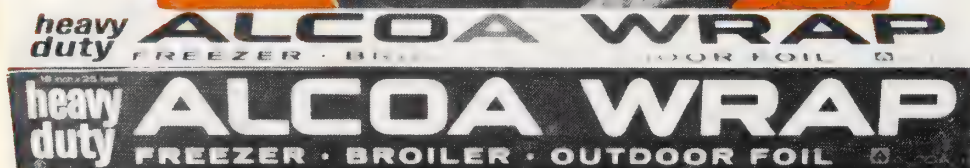
So says Royal Dadmun, president of the design and marketing consultant firm that bears his name. This seems notably true in the insurance field. Even long-time use of a company trademark does not assure that the public will identify it correctly or that the trademark will necessarily communicate favorable concepts. Such are the results of Insurance Company Symbolism, a research study just completed by Royal Dadmun & Associates.

Highest figure for correct trademark identification (with company name masked) was 64 percent for Prudential's Rock of Gibraltar. Metropolitan Life Insurance's long-used tower symbol was correctly identified by only 31 percent of the 183 respondents tested.

When respondents were shown insurance company trademarks and asked to identify the type of business they represented, 41 percent associated the Travelers umbrella with insurance. Just 16 percent identified the Mutual of New York (MONY) symbol with insurance, and 13 percent associated Connecticut General's contemporary monogram with insurance. (In fact, 65 percent identified it with industrial goods.)

Dadmun notes that, in their attempts to reach the consuming public directly via print media and tv advertising, many other financial institutions — such as banks and brokerage firms — may be encountering an equal need for effective trademarks.

Battle of the foils



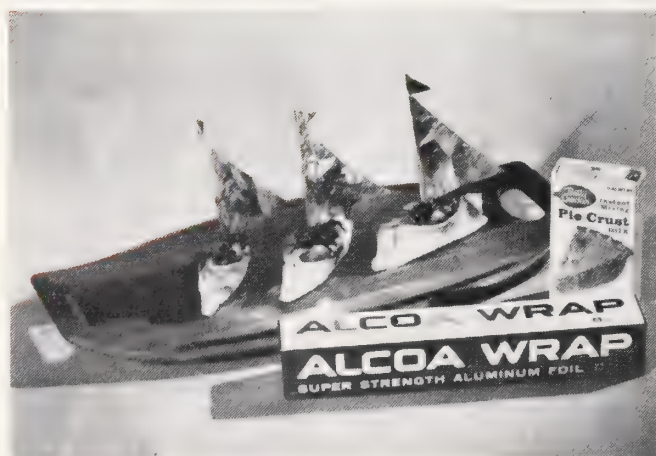
Swift kitchens recommend a premium butterball turkey with orange marmalade glazing that calls for roasting under an Alcoa Wrap tent.

■ Two Ts — television and test kitchens — are the key to an enormous new advertising effort now in progress on behalf of the Alcoa Wrap Div. of the Aluminum Co. of America.

By the end of its compact but emphatic pre-holiday advertising schedule, this effort may well make a major change in the kinetic aluminum foil market, already clicking cash registers to the merry tune of \$110 million a year.

But in the food-wrap-pack business, where the housewife can — and often does — change brand with every roll she buys, share-of-market competition is sometimes as hot as an over-heated oven. The advertising problem, therefore, is not only to woo and win her, but also to keep her.

To do so, Alcoa is spending a hefty \$600,000 in 14 weeks — all of it in television. The campaign calls for \$300,000 for network ad-



General Mills' Betty Crocker kitchens suggest boat-shaped pies made of their pie crust mix and equipped with sails made of Alcoa Wrap.



General Foods devised decorated helpings of Jell-O, served in custard cups made to look like animals, thanks to Alcoa Wrap wrappings.

Alcoa Wrap launches the \$110 million foil market's largest tv campaign. Goal: to overtake Reynolds and increase lead over Kaiser

vertising on NBC-TV and an additional \$300,000 in spot — and all of it scheduled between Aug. 29 and Dec. 30.

The dollar figure is staggering in itself. It becomes an even greater blow when compared with previous ad budgets, for this is not only Alcoa's biggest tv fist ever, it's also the all-time biggest punch ever taken by a foilmaker.

Alcoa was virtually forced to take to tv in order to meet — or beat — competition, namely Reynolds and Kaiser. Reynolds reputedly holds 55 percent of the aluminum foil market and, although it's not active in spot tv at the moment, has been a heavy user in the past.

Alcoa is considered number two on the foil totem pole with a 20 percent market share.

Kaiser ranks third with an estimated 11 percent. But this producer, well aware that households collectively can consume as much

aluminum as some industries do, is stepping out to boost its foil sales via heavy tv investment. In fact, one industry observer estimates that Kaiser may be spending as much as \$100,000 a month in spot tv to promote its foil.

Using BAR and other sources, however, SPONSOR took its own look at the foil market and its advertising patterns.

For example, during two separate weeks this summer (normally a good sales period because of warm-weather threats to food preservation, plus stepped up consumption for picnics, outings) just two foil advertisers showed much activity in spot television. Scott Paper's Cut-Rite (through J. Walter Thompson, New York) was spending about \$2500 a week, while Kaiser Aluminum (through Young & Rubicam, San Francisco) was investing some \$2000 a week. Together, they used only about 12 of the top 75 mar-

kets. And projecting such expenditures to an annual figure indicates that their combined spot tv efforts would rank only in the \$120,000 category.

The figure is undoubtedly conservative. Even so, the Alcoa project of \$600,000 is exactly five times as much — and certainly more than five times as strong, since it's being compacted into 14 critical weeks, rather than spread throughout the year.

Yet, it's not easy to wrap up the food wrap market, for foil manufacturers don't have it all to themselves. They have to share it with plastic film-wax paper makers, too, not to mention the makers of bags. There are an estimated 100 entries in all, including both private and regional brands.

During the same isolated periods last summer (and in 10 to 15 different markets), Dow Chemical's Handi-Wrap, Union Carbide's Glad



Armour serves up a Golden Star ham with a special glaze that depends on Alcoa Wrap covering during the glazing period inside the oven.



Nestle's Choco-Bake liquid chocolate and Alcoa Wrap are combined to make pie crust that requires no baking and also leaves pie pan clean.

Wrap and Technical Tape Corp.'s Tuck Products were putting some \$5300 per week into spot tv. When they were later joined by Cut-Rite (which markets waxed bags, sandwich bags, and waxed paper in addition to foil), the total tv spot tab rose to something like \$6200 a week. That doesn't mean Cut-Rite added \$900 to the pot; rather, each company's outlay was reapportioned enough to increase the total by that amount.

In comparable terms, then, the Alcoa effort can only be described as major. Neither the advertiser nor its agency — Ketchum, MacLeod and Grove of Pittsburgh — denies it.

Besides bringing Alcoa Wrap right smack into the tv spotlight, plans call for giving it an extra boost by demonstrating unusual new uses of foil, as suggested by the exacting test kitchens of five major food companies — Armour & Co., General Foods, General Mills, Nestle and Swift & Co. In addition, each kitchen shows how Alcoa aluminum foil can be used in the preparation of a particular recipe. Although recipes themselves aren't novel in aluminum foil advertising, endorsements by such well-known test kitchens definitely are.

There's incentive for the kitchens, too, of course, since they can cite the products they represent. Such tie-ins — like the timing of the campaign — were deliberate: with Thanksgiving and Christmas well

on their way, the current fall season is considered "prime time" for promoting, not only foils, but how to use them in cooking and/or preserving turkeys, hams, pies and other holiday dishes. (The market peak for foil occurs during the last four months of the year.)

Ketchum, MacLeod & Grove identifies the commercials for station placement only as "Alcoa Wrap commercials." Account spokesman Roy Wilson explains that it wasn't felt necessary to mention the famous kitchen products because (1) the commercials are well integrated, (2) they're Alcoa advertisements paid for by Alcoa and (3) they had been cleared "down the line" by the NBC network. Since major placements have been with network affiliates, plus another 19 stations, there's been "no problem whatsoever" over station acceptance and/or product protection. And since the campaign's been on the air since late August, there's been ample time for stations with firm policies on commercial integration to voice their objections, if any.

(Note that a few stations, concerned about piggybacks, refused to accept the M&M-Crisco commercials that promote cookies using M&M candy for taste and Crisco for lightness. In those advertisements, however, costs are believed to have been shared. Jerry Lasner, senior editor of the NAB Code office in New York, says, "The M&M-Crisco commercials are well inte-

grated as far as we're concerned, and the Alcoa Wrap-famous kitchens commercials sound as though they're even better integrated." These commercials have not been brought to the attention of the Code office, however.)

Even though the five kitchens are almost as prominently featured as Alcoa foil, they're not sharing in the cost of any part of the campaign.

"We are happy to get the endorsements of these famous kitchens," says Bill Benghauser, director of marketing for Alcoa Wrap. "We didn't want any strings attached."

Alcoa Wrap's total annual ad budget, managed by KM&G, runs about \$1 million, of which some \$400,000 has already been spent this year, mostly for print.

On television, Alcoa Wrap commercials appear regularly on *The Huntley-Brinkley Report* under a corporate buy of the Aluminum Co. of America, via Fuller & Smith & Ross. (The parent company has 15-minute segments of *Huntley-Brinkley* every Monday and alternate Wednesdays. Alcoa Wrap is allotted a 30-second spot during each show.)

The new and already-started campaign, featuring endorsements by the test kitchens, includes 29 spots on *Huntley-Brinkley* (substitutions within the Alcoa Wrap allocation), 96 spots on NBC-TV daytime network shows and 30 spots on stations in each of Alcoa Wrap's 19 major markets. Although the network schedule is all on NBC-TV,

Alcoa and AM



Michael Redgrave stars as British naval hero, Horatio Hornblower, in one segment of "Alcoa Theatre 14" series on Pittsburgh, Pa., radio.



Orson Welles narrates "Black Museum," stories from Scotland Yard's gallery of death, also stars in "Lives of Harry Lime," another radio drama.

That wise owl of advertising, the Aluminum Co. of America, spends close to 250,000 annually in order to promote its family of products on radio.

By far the major portion of this money — an estimated \$225,000 — is used to advertise half a dozen products via radio spots placed in some 70 to 80 key markets throughout the country.

Significantly, the remainder is spent on two regular radio shows in Pittsburgh, headquarters community not only of Alcoa but of other major industrial firms, some of which are potential users of aluminum output.

One of these regular programs is

Voting vignettes

Aluminum Co. of America is also using pre-election time on KQV Pittsburgh to deliver a "your vote counts" message to local radio listeners. The public service series tells how "one vote changed the course of history in various political crises of the past," through a series of 15-second, 30-second and 60-second "vignettes," as station KQV identifies them.

These aren't commercials at all, in fact, for there's no promotion whatsoever for Alcoa products, merely a credit-giving tag line: "Alcoa urges you to support the candidate of your choice. Contribute generously. Vote wisely."

The campaign was a KQV radio idea, and the station had the vignettes made up, then offered them to Alcoa. The sponsor in turn was offered a very attractive package: a vignette is being aired once every hour for three pre-election weeks, as of Oct. 12, for a total of 84 each week. Cost of the entire series is a bargain \$1000.

local buys are on CBS-TV and ABC-TV stations as well.

The daytime network buys include *Make Room for Daddy*, *Loretta Young*, *Jeopardy*, *Say When*, *The Doctors*, *Word for Word* and *Let's Make a Deal*.

Spot buys were a bit of a problem, according to Roy Wilson, KM&G account executive. "We took the best prime nighttime spots we could get in each market. But the fact that we wanted only 14 weeks, coupled with holiday and political buying, made the schedule difficult to complete," Wilson ex-

plains. "We had to delay the start of our spot campaign one week because of the Democratic convention," he adds.

Local time was bought in the following 19 markets: Baltimore, Boston, Buffalo, Charlotte, Chicago, Cleveland, Dallas, Detroit, Greenville-Spartanburg-Asheville, Hartford-New Haven, Los Angeles, Miami, New York, Philadelphia, Providence, Raleigh-Durham, San Francisco, Washington and Winston-Salem.

Although in competition with many kinds of wrapping materials,

Alcoa Wrap's greatest challenge is to catch up with Reynolds Wrap. At the moment, Reynolds is offering a 10 cent discount on its product and has also launched a joint promotion with the Cling Peach Advisory Board and Kellogg's Corn Flakes. Together, the three are using Sunday supplements to promote a recipe that combines fried chicken, corn flakes and peaches. Reynolds' tie-in: use foil to keep pan clean.

While Alcoa Wrap's new commercials also feature other products and companies, the campaign comes off with a unique twist — endorsement of the Alcoa product by the other companies. As noted, each company in turn gets the chance to promote its own products by including them in suggested recipes:

- Betty Crocker proposes making pie crusts into boat forms, filling them with fruits and using Alcoa foil for masts and sails.

- General Foods' kitchens suggest individual, decorated servings of Jell-O in custard-cup party dishes covered with Alcoa Wrap.

- Armour proposes using Alcoa foil with a special glaze recipe for Armour Golden Star hams.

- Swift kitchens recommend an orange-marmalade-glazed Swift Premium butterball turkey, roasted under a tent of the aluminum foil.

- Nestle's Choco-Bake liquid chocolate and Alcoa Wrap are combined to make a pie crust that requires no baking and leaves a clean pan. ♦

NBC's *Meet the Press*, heard in Pittsburgh on station WJAS. Sponsorship is budgeted at \$1120 for 16 half-hour programs.

Another regularly sponsored radio program is *Alcoa Theatre 14*, heard on KQV Pittsburgh and budgeted at some \$25,000. More important, however, is that this buy may be a forerunner of radio buys to come, if Alcoa's renewal of the series (it began last year) can be considered a meaningful clue.

"Alcoa is pleased to return as the sponsor for this top-quality radio series," says B. B. Randolph, manager of radio and television for the Aluminum Co. of America.

"When the announcement of the series was made last year," he continues, "we felt the series to be the best in drama that radio can offer. Letters received from listeners — and press reaction — generally indicate to us that there is certainly a place for good drama in today's radio broadcasting industry. We are gratified by this response."

Reintroduced in early September of this year, the radio-drama series is presented as an hour feature made up of two half-hour programs with independent plots and characters. The programs are heard on Saturdays at 11 p.m. and on Sundays at 8 p.m.

Programs within the series feature top-flight British and American acting talent, including Sir Laurence Olivier, Orson Welles and Michael Redgrave.

The current Saturday-Sunday schedule pairs *The Lives of Harry Lime*, starring Orson Welles as the third man, with *Theatre Royale*, an anthology, on Saturdays. Sunday episodes include *The Black Museum*, which is based on Scotland Yard stories and is narrated by Welles, plus *Horatio Hornblower*, with Michael Redgrave in the title role as the English naval hero. KQV Radio's Dave Scott is program host this year, as he was last.

Frugal sell — lavish payoff

Savings and loan association deposits no commercials in tv film features, gets interest—and deposits—in return

■ The “soft, soft sell” and perhaps the ultimate in motion picture sponsorship image building on television — uninterrupted film showings — has paid handsome dividends for Atlanta Federal Savings & Loan Assn.

Georgia's largest S&L, through George Crumbley Advertising, is a staunch advocate of air media, and a firm believer that the way to win the public as friends and customers is through an advertising policy that is “in the public service.” And, though a relative newcomer to extensive tv use, Atlanta Federal's approach to film sponsorship has scored heavily with viewers.

As a result of the keen competition among financial institutions in growth-minded Atlanta, the S&L company (one of the city's largest local advertisers) decided late last year to move into video in a big way. It is the only S&L currently using tv in the city, with competition battling in other media.

With typical financial institution caution, Atlanta Federal keeps its advertising budget secret, but a spokesman notes that at this time just under half of its total ad expenditure goes to broadcast. This represents a substantial increase in outlays for air media, with tv receiving the lion's share.

The S&L's most successful tv venture to date has been *Thousandaire Theater*, aired each month on WSB-TV. Atlanta Federal experimented with its initial broadcast in this film series by presenting messages only at the beginning and end of the picture. The immediate response to this format was so tremendous that the association has followed it for all film showings.

Videotape commercials used only at the open and close range from one to three minutes in length and feature Johnny Beckman, a well known local personality who delivers the low pressure sell. Once or twice during the film, an “Uninterrupted by Atlanta Federal” slide is superimposed at points that do not, the client insists, interfere with the continuity of the movie.

“Hundreds of letters expressing gratitude” were received by the sponsor following the initial showing, says WSB-TV's production manager, Rusty Bruton. “Some of the letters said that they were transferring their business to Atlanta Federal in appreciation of the gesture,” he continues. The station also received scores of laudatory letters and phone calls. And the accolades have continued to pour in.

Noting this, Atlanta Federal's assistant vice president for advertising and public relations, Mrs. Bett Johnson, offers this advice: “I recommend heartily the use of uninterrupted movies for any advertiser, not only for viewer reaction but for sure fire business results.”

Atlanta's newspapers have also paid tribute to the association's uninterrupted film showings. The *Constitution's* Paul Jones points out that prior to Atlanta Federal, viewers in



Watching a run through of one of Atlanta Federal's “soft, soft sell” commercials are (l-r) Rusty Bruton, production manager of WSB-TV; Mrs. Bett Johnson, the S&L's assistant vice president for advertising and public relations; and Johnny Beckman, who is the sponsor's on-air personality.



W. O. DuVall,
president of Atlanta Federal
Savings & Loan Assn.

the city "had tried in vain" to convince stations and sponsors to reduce commercials, "but now the message has gotten through to the men responsible for presenting such entertainment," with extremely pleasing results all around.

The success of the film presentations has spread beyond Atlanta and other S&L institutions in Miami, Dallas and other cities have made inquiries to WSB-TV regarding Atlanta Federal's format.

The S&L followed its policy of "viewer consideration" during its recent sponsorship of a special half-hour film keyed to the city's Civil War Centennial celebration. *Death*

Knell—Atlanta, 1864! was aired on WAIH-TV, and the only sponsor identification during the showing was a "Presented by Atlanta Federal Savings" credit at the opening and close of the film. No other messages were used.

The production was so enthusiastically received that a repeat showing was broadcast, with the same absence of commercial messages.

Ever aware of the benefits of good public relations, Atlanta Federal has found other uses for the film since its video sponsorship. The S&L has had 16mm prints made, and they are available for distribution to civic groups, schools, clubs, churches,

etc. throughout the nation. A copy has even been requested by the National Archives in Washington.

This distribution is a logical extension of Atlanta Federal's tv film sponsorship, and is expected to have long term benefits for the S&L similar to the goodwill resulting from uninterrupted film telecasts.

The interest expressed by other associations in this commercial format for film showings could herald a savings and loan movement to tv. The service-conscious financial industry may have found a new device for influencing viewers and winning customers in the increasingly competitive battle for saving dollars. ♦

Lone tv spot gets radio boost



Checking the storyboard for *BusinesScope's* combination of institutional sell and business news are (l-r) KHOU-TV's Tom Dowden, and sponsor S. R. Jones, president of First Pasadena State Bank.

How can a conservative, image-conscious institution like a bank best use air media to reach businessmen? First Pasadena State Bank (Houston, Tex.), for one, has an answer—a tv combination of business news sandwiched between two soft sells aired during the dinner hour.

Called *BusinesScope*, the one-minute tv announcements feature a 30 to 40-second middle segment devoted to the week's top business story in the Houston-Pasadena area. This segment is preceded and followed by 10-second institutional soft sells.

The "package" commercial is aired each Friday within a 6 to 6:30 p.m. local news broadcast on Corinthian Broadcasting's KHOU-TV.

First Pasadena has been so satisfied with its resulting image that it has renewed *BusinesScope* for a second 13 weeks via Kaplan-Chamberlin.

Indications point to the possibility of other advertisers adopting the format. KHOU-TV reports that it has received several inquiries from potential clients who have expressed interest in combining business news with an institutional opening and close. First Pasadena is so happy with their tv minute—once a week—that they're promoting it with a spot radio campaign!



Milk additives get

■ Soda fountains no longer have a corner on popular fizz, frosted, malt and other milk-based drinks for kids. Today's supermarket shelves are heavy with additives that encourage the youth market to drink these specialties at home. Available in various forms—powders, syrups, tablets or aerosol sprays — these products make up a booming \$138 million market.

If recent test market results are any indication of future sales success, there is a powerful new entry in this market. It's called Jack Frosted. The product name was derived from the Jack Frost symbol of the National Sugar Refining Co., originator of the new additive.

Although Jack Frosted is indirectly in competition with products produced by such food giants as Corn Products, Borden Foods Co., Hershey, General Foods, Cocoa-Marsh, Nestle and Pet Milk, it is the only refrigerated aerosol-canned milk additive that makes a chocolate frosted drink.

Completely tv promoted, Jack Frosted was able to achieve 100 percent distribution in the Albany-Troy-Schenectady area supermarkets in three weeks. Research conducted seven weeks after the product's introduction through random phone calls revealed the following:

- 76 percent of 1035 women with children from 4 to 14 used milk additives; 24 percent did not.
- 62 percent of the women who used milk additives had heard of Jack Frosted.

- 22 percent, or roughly a third of those who had heard of the brand, had already bought the product, and 9 percent bought more than one can. (Stated another way, 41 percent of those who bought Jack Frosted during the first seven weeks had repurchased it during that period.)

- The average rate of purchase among repeat buyers was approximately two cans every three weeks.

Jack Frosted was introduced in the Albany-Troy-Schenectady market on May 11. By May 17 it had achieved 80 percent distribution — all stores except A&P. The first week in June, A&P was won over and 100 percent distribution was reached.

After the results of the research were known, the product was distributed to all cities in New York, overlapping into fringe areas of Vermont and Massachusetts. In each city tv is the only major medium being used for support.

In New York City, perhaps the hardest market to break into, the Albany success story was repeated — 100 percent distribution within three weeks.

Robert E. Burke, president of Food Enterprises Inc., broker for Jack Frosted, says the product has achieved full distribution in the New York market faster than any other product the firm has handled. "At this early date the movement out of stores is excellent and above our expectations," he comments. "Acceptance by the consumer has been excellent. A repurchase rate has been

established after only three weeks of distribution."

Sales are going so well that the product entered distribution in New England and Philadelphia, Baltimore and Washington, D.C., by the end of October and is expected to make the national scene next year, according to Mark Fox, advertising manager for National Sugar.

At least part of the product's success must be attributed to its location in stores. Jack Frosted is found in the dairy section, as close to the milk as possible, and is therefore more readily accessible than competitive powder and syrup products found on the shelves.

Advertising support calls for five- or six-week "waves" of one-minute commercials on spot tv. After each wave there is a two- or three-week hiatus before the next wave begins. A 52-week pattern of such waves is scheduled in each market. The ad pressure in the markets is decreased each time a new wave of commercials commences. Starting with 200, the rating points diminish to 60 to 40 and then are sustained at the lower figure.

The use of waves starting and stopping at regular intervals creates a recall among viewers, according to Alan Pesky, account executive on Jack Frosted at Papert, Koenig, Lois.

In the New York market alone, Pesky estimates the cost of the tv waves will run about \$100,000. About 15 children's programs are included in the first wave of com-

Markets for tv-promoted Jack Frosted mushroom, as the competition thickens in \$138 million milk additive field

rich results from tv

Jack Frosted aerosol spray milk additive achieved 100 percent distribution in the New York area within three weeks. Success prompts market expansion. In each market the product is supported heavily by tv advertising. Commercials (shown here) feature puppet character Jack Frost.



mercials ending the third week in November. Buys have been made on the following shows:

WNEW-TV—*Soupy Sales*, *Mickey Mouse Club*, *Wonderama*; WPIX-TV—*Touche Turtle/Hercules*, *Superman*, *Rocky and His Friends*, *Frontier Circus*, *Abbott & Costello*, *The Three Stooges*, *Bozo the Clown*; WNBC-TV—*Birthday House*; WCBS-TV—*Captain Kangaroo*, *Mr. Mayor*, *Tennessee Tuxedo/Quick Draw McGraw*.

Each program host will do a live lead-in and lead-out for commercials on *Soupy Sales*, *Wonderama* and *Bozo the Clown*.

The commercials themselves feature a puppet character named Jack Frost who introduces and demonstrates the product. "It's like having your very own soda fountain at home," he tells kids. "You'll find it at your grocer next to the milk."

Diversification, although common among many industries, is still new to the sugar industry. At this time, major competitors of National Sugar—American Sugar and Sugar Cane—as well as other sugar companies, do not produce products outside of the sugar line. Two companies have produced products with sugar bases, however. Great Western Sugar markets Accent, a sugar derivative which brings out the flavor in foods, and SuCrust markets molasses and a dry fondant for bakers, also containing sugar.

Although Jack Frosted also contains sugar as a minor ingredient, the product is considered least like

the usual line of sugar products.

(In total sales of all products National Sugar is considered second only to American Sugar.)

Competitors of Jack Frosted come from the food industry. Among the latest are three products of Borden Foods Co. One, Borden's milkshake—claimed to be the first ice cream-thick milkshake from a can—is a refrigerated product made from ice cream mix and milk. Another is Moola Koola, a ready-to-drink milk-based product in a can. The item requires no refrigeration and is promoted as “a new soft drink that comes from a cow.”

Both Borden drinks are vitamin-enriched and come in chocolate, vanilla and strawberry flavors. Since successful test marketing last spring, the products have been launched nationally on a market-by-market basis. Heavy advertising backing, placed through Young & Rubicam, utilizes tv, as well as newspapers and introductory coupons. The tv advertising has been placed on network children's shows.

A third Borden entry, also handled by Y&R, is a Dutch chocolate drink. In contrast with Jack Frosted, which is only advertised on kids' shows, the Borden product is promoted on adult programs as well. The vehicles for reaching children include ABC's *Winchell and Jerry*

Mahoney, CBS' *Captain Kangaroo* and NBC's *Sherry Lewis*. Adults are reached through NBC's *Say When*, *Play Your Hunch*, *The Price is Right*, *You Don't Say*, *Loretta Young* and *Make Room for Daddy*. (Moola Koola is also sometimes promoted on adult programs.)

Pet Milk Co., St. Louis, is the only entry other than Jack Frosted trying out a milk additive in an aerosol container. Called Big Shot, the product is designed to look like a “soda jerk.” This chocolate fudge-flavored syrup is offered as “the first self-mixing milk additive that needs no refrigeration.”

General Foods' Birds Eye Div. has introduced the first home ice cream soda—Sodaburst. Although the product is actually a water additive, it is vying for the same market as the other products mentioned. Now being distributed in several markets, it consists of a frozen cylindrical-shaped unit of ice cream, syrup and carbonation in a paper container which, dropped into water, makes a chocolate or strawberry ice cream soda. Advertising on tv and newspaper promotes Sodaburst as “the real ice cream soda that makes itself at home in a minute.”

In addition to the new products mentioned there are plenty of well-established brands available. Among them are Nestle's powdered choco-

late mix, Corn Products' (Best Foods Div.) Bosco milk amplifier and Hershey's syrup.

During one random week this summer, the milk-additive contenders* (old and new) spent about \$40,600 in spot television time. If this amount were extended it would mean about \$124,000 is spent in spot tv each month and \$1.7 million for the year. Greatest spenders during the week under observation were Bosco with 91 spots costing \$18,613, Clanky Chock with 26 spots amounting to \$8677 and Cocoa-Marsh with 74 spots representing an output of \$8218. Bosco was advertised in 14 markets, Clanky Chock five, Cocoa-Marsh five, Big Shot four and Jack Frosted two (Albany and Syracuse).

Some competition comes from ready-to-drink chocolate beverage products. Yoo-Hoo, a milk-based product, is the leader among chocolate beverages, but there are dozens of others available — Chocolate Soldier, Brownie, Kayo, Sambo, Chocko, Faygo, May's, Moo Choo, to name a few.

Chocolate drink sales passed the 12 million-case mark in 1963 for the first time, and current indications point to 18 million-plus cases by the end of the year.

Having a chocolate drink does not exclude a company from having a chocolate syrup or milk additive. After successfully establishing its chocolate drink, Yoo-Hoo Chocolate Beverage Corp. put out a Yoo-Hoo chocolate-flavored syrup. This year-old product is promoted through tags on regular Yoo-Hoo beverage commercials on radio and tv. (Yoo-Hoo spends 80 percent of its current \$300,000 advertising budget in broadcast media.)

A spokesman at Weiss & Geller, agency for Yoo-Hoo, says that chocolate drinks have an adult appeal while milk additives are most popular among children. (See SPONSOR, May 4, for more details on Yoo-Hoo and chocolate soft drinks.)

And children do go for the additives. Jack Frosted is an excellent example of instant success. The market for milk additives or amplifiers is bubbling, fizzing and spraying into a whopper of a business of major interest to tv. ♦

*according to BAR



Mark Fox, ad manager for National Sugar & Refining Co., and Alan Pesky, account executive on Jack Frosted at PKL, discuss tv plans for National Sugar's milk additive.



Alfred C. Chadbourn, who has been commissioned to paint portraits of tv personalities on Philip-Morris-sponsored shows, is an instructor at the Famous Artists School in Westport, Conn.

Art — for the sponsor's sake

Philip Morris subsidizes portrait painting to strengthen identification with CBS-TV programs

■ A sponsor identification booster that worked just fine 500 years ago when the Renaissance got under way is being dusted off for the tv medium by Philip Morris. Here's the story:

James Bowling, assistant to the president of the highly diversified tobacco firm, Joseph F. Cullman, III, may not look much like Lorenzo de Medici, but a relationship exists.

In a new promotion and public relations project spearheaded by Bowling, Philip Morris has turned art patron, with a p.r. purpose.

Both Philip Morris and the noted artist involved in the project, Alfred C. Chadbourn, prefer to view the project—which involves painting portraits of the stars of eight CBS-TV show series in which Philip Morris is a participating sponsor—as “part of a legitimate fine arts project.”

Certainly, it's legitimate portrait painting; Chadbourn, currently with the Famous Artists School, is a first-rate talent who has worked with greats like Henri Matisse, Antoni Clave and Georges Braque, and held



Bowling and the artist chat informally with Jim Backus and Tina Louise of “Gilligan’s Island.”

his first one-man show under the auspices of Jean Cocteau. Many of his best paintings are in museums and private collections.

But the motives behind the project are not free of all commercial taint, and for good reason.

In the trend toward network nighttime participation purchases, sponsor identification has all too often gotten lost in the shuffle. Victories have been achieved in terms of circulation and exposure, but the kind of sponsor identification Westinghouse and Philco had with their drama series, or Chevrolet has with *Bonanza*, happens only rarely these days.

Philip Morris may well have been thinking of the kind of sponsor identification it once had with the early version of *I Love Lucy* when it launched the Chadbourn project. Although the cigaret maker has committed a whopping \$30 million for participations in an eight-program lineup, it's not likely to walk away with sponsor identification honors during the 1964-65 season.

There are signs, already, that the project will accomplish a lot more than simply make several Hollywood tv stars happy that they've got a Chadbourn oil to hang in the den. The project has been written up by three syndicated columnists, and

several national consumer magazines have asked to use one or more of the portraits as covers or story art. In addition, there's expected to be a good local press, plus plugs on local CBS-TV stations, when the exhibit travels the country. CBS, in fact, is thinking of making a short film on the portrait series, with a low-pressure plug for Philip Morris.

Although the sponsor tie-in will come mostly through promotion of the artwork, the portraits themselves will relate strongly to the stars' roles in their programs. Chadbourn will visit each of the sets of the Philip Morris sponsored programs and sketch his subjects in their tv milieu.

Among the stars Chadbourn will paint are Red Skelton; Richard Crenna of *Slattery's People*; Paul Ford with the cast of *The Baileys of Balboa*, including John Dehner, Sterling Holloway, Judy Crane, Les Brown, Jr., Clint Howard; Bob Denver with the cast of *Gilligan's Island*, including Alan Hale, Jim Backus, Russell Johnson, Natalie Schafer, Dawn Wells.

In the East, Chadbourn will paint Jackie Gleason and stars Carol Burnett, Bob Newhart and Art Buchwald from *The Entertainers*.

Raymond Burr of the *Perry Mason* show is also on the Philip Morris portrait schedule. This year, *Perry Mason* was moved to an earlier time slot on CBS and the cigaret company reluctantly relinquished the series. Nevertheless, the company's appreciation of Burr's past efforts on its behalf has prompted Philip Morris to include him, according to Cullman.

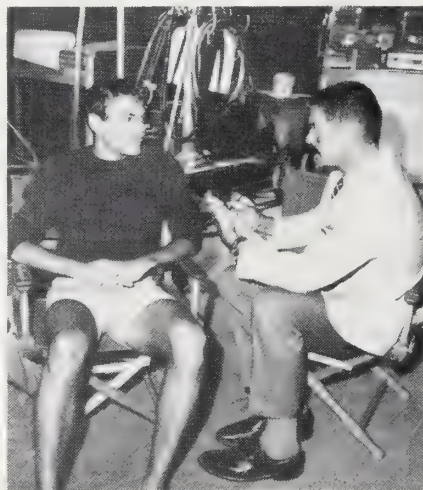
Football and baseball paintings, representing P-M sponsorship of those sports, have also been commissioned.

The choice of Chadbourn to do the paintings came about through an acquaintanceship struck up between Bowling and the artist. Bowling, who is not only a Philip Morris executive but also Justice of the Peace in Rowayton, Conn., performed the marriage ceremony for Chadbourn and his wife. Up until the time Chadbourn was contacted by Bowling to do portraits of the tv stars on Philip Morris shows, the artist had painted only one entertainer—Sir Laurence Olivier.

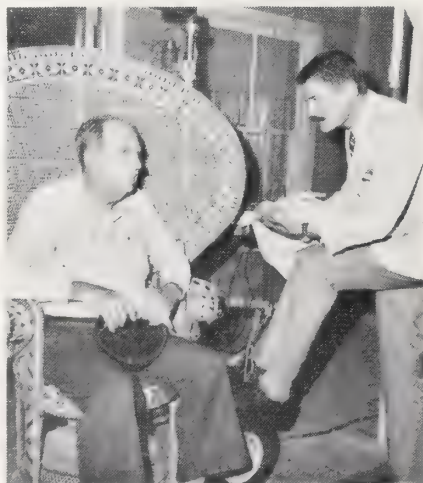
The portraits presently being painted by Chadbourn are expected to be completed this January. ♦



Chadbourn (center) discusses a portrait with James Bowling (l), assistant to the president of Philip Morris, and Richard Crenna of "Slattery's People." (Note presence of Marlboro cigaarets.)



Les Brown, Jr., Paul Ford and John Dehner, all stars in the new CBS-TV "Bailey of Balboa" show, pose for Chadbourn while he makes sketches from which he will later paint portraits.



THE CHANGING SCENE

Gillette Sets Largest Fall Toiletries Campaign

The largest Fall toiletries campaign ever set by the Gillette Safety Razor Co. is giving principal advertising support to Right Guard powerspray deodorant which, the company says, is now number one in dollar sales among all deodorants in food and drug stores combined.

The campaign began with the Pittsburgh-UCLA Football game broadcast on Sept. 12, and will continue through the Rose Bowl game on Jan. 1. Gillette's advertising program exceeds any for a similar fall period for its fast growing line of toiletries. In addition to the recent World Series on both radio and tv, the schedule includes, on network television, the NCAA college football games every Saturday, a full-hour sponsorship of *Wednesday Night at the Movies* over NBC, and the Rose Bowl football game. Full-page four-color national magazine ads are scheduled.

Total advertising expenditure for Right Guard in 1964 is double that of the previous year, the company revealed. Riding on Gillette's campaign promoting it for use by the entire family, the powerspray deodorant recently moved into the number one sales spot. Originally marketed as a product for men, Right Guard proved a winner with women, too. Gillette capitalized on this appeal to zoom the product past the standard women's deodorants in total dollar volume.

Other Gillette toiletries benefiting from this accelerated advertising program will be Foamy shaving cream and Sun Up after shave.

The Stanley Works Sets First Network Radio Buy

The Stanley Works of New Britain, Conn., one of America's oldest manufacturer of quality tools

'BIG SHOT' ON TV



New market openings will be supported by a heavy schedule of spot television directed toward both children and parents for Pet Milk Co.'s "Big Shot" self-mixing chocolate-flavored syrup. In test market cities — Phoenix; Syracuse; Columbus, Ohio and Oklahoma City — the uniquely-packaged aerosol product won the enthusiastic approval of both grocers and consumers. Gardner Advertising Co. is the agency.

and hardware, have set their first network radio schedule with ABC Radio West, according to Jack H. Mann, vice president of ABC Radio's western division.

Reported to be a test of network radio, the Stanley buy will run for 17 weeks through Feb. 5, 1965, over some 40 ABC Radio West stations in California, Oregon and Washington. A total of six one-minute spots per week are set in *Don Allen West* (8:00-8:10 a.m.) and *Sports West* with Keith Jackson (5:45-5:55 p.m.) Allen and Jackson will deliver personalized commercials for Stanley Products of the month which will be featured each month with special window banners in more than 4500 retail outlets on the Pacific Coast.

Hugh H. Graham and Associates, Inc., Farmington, Conn. is the agency for The Stanley Works. The buy was coordinated through New York Services for Advertising, Inc., New York.

Directors Elected For New Tv Station

Capital Broadcasting Co., owner of the license to open a new tv station in the Washington, D. C. area, WDCA, has announced the election of the board of directors for the corporation. They are: Milton Grant, president; Walter Kay, vice president; A. Dana Hodgdon, Edward Mernone, Dr. Robert Williams and Frederick Siman.

SCOTT PAPER COMPANY MAKES DONATION



The Scott Paper Co. donated \$1,000 to the Education Foundation of the American Women of Radio and Television. Here Charles G. Ward, Jr., advertising manager of Scott, hands the check to Julie Fuller (center) chairman of the board of trustees of the Education Foundation. Looking on (at left) is Elizabeth Bain, national president of the American Women of Radio and Television.

THE CHANGING SCENE

Election of Officers Highlights Board Meeting

The election of officers and a review of sales objectives for the coming year were principal topics of the first annual meeting of the board of directors of Mountain States Television (MSTV), held in New York City.

The results of the meeting were announced by Dan Snyder, newly elected president of Mountain States Television and president and general manager of KRTV Great Falls, Mont. and KULR-TV Billings, Mont.

Elected vice president of MSTV was James Brady, president and general manager of KIFI-TV Idaho Falls, Idaho.

Elected MSTV secretary was Dale Moore, president and general manager of KMSO-TV Missoula, Mont.

The chief objective for MSTV in the coming year, according to Snyder, will be to present the Mountain State area as a total television

market that agencies should consider along with television buys in Salt Lake City, Utah and Spokane, Wash.

Attending the MSTV board meeting was David B. Meblin, manager Pacific Coast Television for Avery-Knodel, Inc., national sales representative for Mountain States Television.

Tv Spot Commercials Shown by Wolverine

A five-minute "catalog" of five television spot commercials for retailer use is being shown at national and regional shows by Wolverine Shoe & Tanning Corp.

Four films for Hush Puppies casuals and one for Wolverine brand sports and service footwear are shown on an automatic projector, such as those used for Hush Puppies informational movies in stores.

Some of the films are based on those presented for Hush Puppies shoes on National Broadcasting Co. network television programs, including *Tonight*, *Today* and *Sunday*.

KGO-TV WINS AWARDS



KGO-TV San Francisco recently won more awards than any other tv or radio station in the West in the 1964 Advertising Assn. of the West Advertising Art competition. The three awards were one first place and two second position honors for transit and newspaper advertising. Shown above with the six awards (two plaques for each placement) are G. Dean Smith (r), designer and George T. Rodman, director of advertising, promotion and press information of KGO-TV, copywriter.

General Foods Buys NBC-TV Sponsorship

General Foods Corp. has purchased sponsorship in six NBC-TV Monday-through-Friday daytime programs for 1964-65, and half-sponsorship of the 10:55 a.m. EDT *NBC News Morning Report*.

The six other programs are *Concentration*, *Say When*, *Truth or Consequences*, *The Loretta Young Show*, *The Doctors* and *You Don't Say*.

The General Foods order was placed through Young and Rubicam.

Swanson 'Tv' Dinner Has 'Home Style Touch'

Swanson "Tv" Brand Fried Chicken Dinner, is the most recent to be introduced nationally with a "home style touch"—apple and peach slices in an added fourth compartment of the tray.

Introduction and support during the year of the new Swanson Fried Chicken Dinner will be provided by a schedule of specially prepared commercials on the *Lassie* and *Donna Reed* nighttime network television programs and on the daytime ABC, CBS and NBC television networks.

'SPORTS NOTEBOOK' WINS HONORS



KCBS Radio's sports director Don Klein is congratulated by Robert Larkin, a representative of his "Sports Notebook" sponsor, the Burgermeister Brewing Corp. (center), and Les Mullins, vice president and general manager of the Post-Keyes-Gardner Agency (right), for winning top honors at the California State Fair. Klein was awarded the coveted gold medal for his "Sports Notebook," heard Monday through Friday at 5:30 p.m. on KCBS Radio, San Francisco.

Syndication Sales Continue to Climb

The Communist Explosion, the CBS news-produced special report on and assessment of Communist China as a new nuclear power, has been ordered by broadcasters in 16 countries, it was announced by Ralph M. Baruch, vice president, international sales, CBS Films Inc. The 55-minute program, broadcast on the CBS Television Network, Friday, Oct. 16 was sent to networks or stations in Japan, the Philippines, Hong Kong, Singapore, the Netherlands, Australia, New Zealand, Germany, Venezuela, Argentina, Sweden, Denmark, Italy, Ireland, Belgium (both the French and Flemish networks) and Finland.

Damn Yankees, the seventh Seven Arts' feature selected by Schaefer Beer for special telecast in WCBS-TV's premium movie showcase, *The Schaefer Award Theatre*, scored another major rating success story. The 1958 hit from Seven Arts' Vol. 5, starring Gwen Verdon, Tab Hunter and Ray Walston, registered an average Arbitron quarter-hour rating of 18.6 with a 58 percent share-of-audience in its New York debut Oct. 11. The six other Seven Arts' films previously selected by Schaefer Beer for its Award Theatre include: *Pajama Game* starring Doris Day, John Raitt and the late Carol Haney; *Indiscreet* starring Cary Grant and Ingrid Bergman; *Sayonara* starring Marlon Brando and Red Buttons; *A Face In The Crowd* starring Andy Griffith, Patricia Neal and Anthony Franciosa; *Mr. Roberts* starring Henry Fonda, James Cagney and Jack Lemmon and *Young Man With a Horn* starring Kirk Douglas and Lauren Bacall.

Wolper Television Sales, Inc. has racked up 12 sales on five programs during the past week. *The Making of the President 1960* has been purchased by WROC-TV Rochester, N.Y.; WPIX-TV New York City and WTCN-TV Minneapolis, Minn., bringing to 25 the number of U.S. markets that now have bought the documentary. *Superman* has been sold to WPTV Palm Beach, Fla.; WTEV New Bedford, Mass.; and KLZ-TV Denver, Colo. *Flamingo Features* will be programed by WLBZ Bangor, Me.; and WKBW Buffalo, N.Y. *A Thousand Days* has been sold to WJW-TV Cleveland,

Ohio. *Olympiad 1964* has also been sold by Wolper TV Sales to KCRA-TV Sacramento, Calif.; KLAS-TV Las Vegas, Nev. and WPIX New York City.

Completion of 60 transactions within the United States and 17 in Canada are listed in the latest report of Edward A. Montanus, MGM-TV director of syndicated sales. Thirteen program series, specials and feature films from MGM-TV's pre-48s through the 40/64s are represented in current report.

3M Announces Pointed Pre-Christmas Campaign

The 3M Co. has announced a pre-Christmas advertising campaign, concentrated in Sunday newspaper supplements, on its new line of bookshelf games. Beginning Nov. 29, 3M will begin advertising the line. The program will be supported by 20 commercials weekly on the Mutual Broadcasting System radio network. The advertising will carry through the heavy Christmas buying season.

WHAT'S IN THE MIDDLE MAKES THE BIG DIFFERENCE



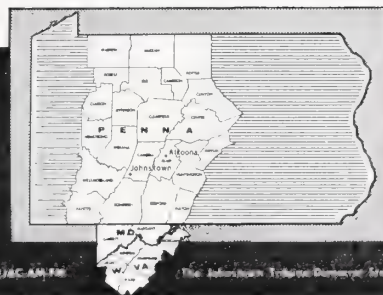
...and, IN PENNSYLVANIA, IT'S WJAC-TV

WJAC-TV more than carries its load when it comes to delivering a rich, rich market. Pennsylvania's famous million dollar market in the middle! From high atop the Alleghenies, WJAC-TV reaches a wealth of consumers in 35 counties. Transport your clients into America's 27th largest TV market--and give sales a lift!



Represented
Nationally
by
Harrington,
Richter &
Parsons, Inc.

Affiliated with WJAC-TV, Inc.



Gulton Industries Maps Campaign

A major Christmas advertising campaign utilizing television and Sunday *The New York Times Magazine* has been planned by Gulton Industries, Inc. of Metuchen, N. J. for its rechargeable flashlights and cigarette lighter. Details of the program were made known by Lewis B. Wollman, general sales manager of the consumer products division.

The television phase of the campaign will include participating sponsorship in three ABC network programs as well as a spot campaign in 23 major markets. Rounding out the program will be a series of five full page advertisements in the *Times Magazine*.

"We will participate in the sponsorship of the *Bob Young Newscast*, *The Addams Family* and *Valentine's Day*, Wollman said. All commercials will feature both the Gulton cigarette lighter and the line of flashlights, with John Williams as tv spokesman.

"This will be the first tv advertising for the new Gulton 'Zoom' flashlight, which goes from spotlight to floodlight at the flick of a switch. The growing public interest in rechargeable products makes this campaign seem particularly timely," Wollman declared.

The spot campaign will run from Thanksgiving to Dec. 18. Markets in which the messages will be aired include: Boston; Chicago; Cincinnati, Cleveland, Columbus, Ohio; Dallas; Denver; Detroit; Houston; Kansas City, Mo. and Los Angeles.

Also, Miami; Minneapolis-St. Paul; New Haven; New Orleans; Philadelphia; Pittsburgh; Portland, Ore.; Rochester; San Francisco; St. Louis; Toledo and Washington, D. C.

Compton Advertising, Inc. is directing the Christmas campaign for Gulton Industries.

Coverage Sweepstakes Conducted for Clients

Upon completion of their new transmitter and tower at Cedar Hill between Dallas and Fort Worth, station KTVT celebrated the beginning of service from the tallest tower in Texas with a bus tour of the new tower, a sweepstakes for ad agency personnel and clients and a tower party for over 175 guests.

COIN SHORTAGE AID



Shari Lewis and a friend named Lamb Chop star in the series of commercials produced by The American Bankers Assn. and aimed at alleviating the nation's coin shortage. The campaign has received public service endorsement from the Advertising Council.

ginning of service from the tallest tower in Texas with a bus tour of the new tower, a sweepstakes for ad agency personnel and clients and a tower party for over 175 guests.

KVTU's tower, which is the tallest man-made structure in the state, extends the station's coverage to 31 counties in grade B measured contour and as far as 100 miles away for viewers with dependable outside antennas. To dramatize this increase in coverage, the station held a sweepstakes contest for guests following a bus tour of the radio tower.

Following official opening of the station's new transmitter facilities, the station revealed plans for construction of complete studio facilities within the next year in Dallas. This announcement was made by Norman Bagwell, vice president of WKY System, Inc., parent company of KVTU.

Candy Manufacturer Urges Credit for Technicians

Calling for "industry-wide credit" for behind-the-scenes workers in the production of commercials, Jeff Jaffe, president of Chunky Corp., candy manufacturers, maintains that such "recognition would encourage greater creativity among artists and technicians" and raise industry standards.

Admitting that special credit lines would not be feasible on tv screens for many commercials, Jaffe, whose company spent nearly \$1 million on network and spot tv last

BRITISH TOUR PARK RADIO-TV



Three British tobacco men visited eastern North Carolina and stopped for a visit at WNCT-TV Greenville. They were shown the complete facilities of Roy H. Park Broadcasting, which also included WNCT-FM and WGTC-AM. When asked what he thought of American television and broadcasting one of the Englishmen replied, "You have so much radio and television here in eastern North Carolina . . . and if England had as much, I am afraid the BBC would have a time selling all of the necessary commercials." Pictured (left to right) are Ed Fields, program director, WNCT; Terry Murphy, Limba Malawi, Africa; Tony Davies and Mike Munby of Nottingham, England; Sylvester Green, Greenville, N.C. and Herber Adams, chief engineer of WNCT. Murphy is manager of the African Bulk Packaging Plant of The Player Co. Davies is with the department of research and development and Munby is affiliated with the cigarette plant of the English firm.

year, declared that "it is an avenue that should be explored seriously."

In the meantime, he suggests that technical credits should be supplied the trade press and interested newspapers in all publicity material.

Chunky's agency is J. Walter Thompson, Inc.

Extensive Promotion For 'Kildare' Story

What is believed to be the most comprehensive publicity and promotion campaign for a particular story in a regular series has been put in motion by MGM-TV and NBC to ballyhoo *Rome Will Never Leave You*, first three-parter on *Dr. Kildare*.

Full press, advertising, on-air promotion and exploitation coverage is being coordinated to hit a peak just prior to the opening episode's airing on Nov. 12.

In addition to extensive interviews, tv editors and columnists nationally have been serviced with color art and within the next week will receive full press kits devoted to the three-parter. Special 60-second and 10-second trailers and spot announcements are in preparation currently.

Metromedia Reports Record Earnings

Metromedia, Inc., a coast to coast diversified communications and entertainment complex for the third consecutive year announced record earnings and sales for the first 39 weeks of 1964.

Net income for the 39 week period ended Sept. 27, amounted to \$2,775,699 equal to \$1.46 per common share compared with \$2,310,346 or \$1.28 per common share for the same period one year ago.

Net income for the 13 week period ended Sept. 27, amounted to \$759,589 or 40 cents per common share. This compares with \$472,118 or 26 cents per share for the same period last year.

Agency Appointments

MacLaren Advertising Co. Ltd. named agency for Burns & Co. Ltd. . . . Firestone-Rosen, Inc. appointed advertising and sales promotion agency for Tryon-Supplee-Biddle

Co., Pennsylvania and New Jersey distributor for Lawn Boy products.

Geyer, Morey, Ballard, Inc., San Francisco appointed advertising agency for Shakey's, Inc., Distmark, Inc. and Heggblade & Marguleas, Inc.

Gordon & Weiss, Inc. appointed advertising agency for all of the Elizabeth Arden Beauty Preparations.

Harold Walter Clark, Inc. appointed to handle the advertising and public relations program for

Colorado Lace and Dry Cleaning Co.

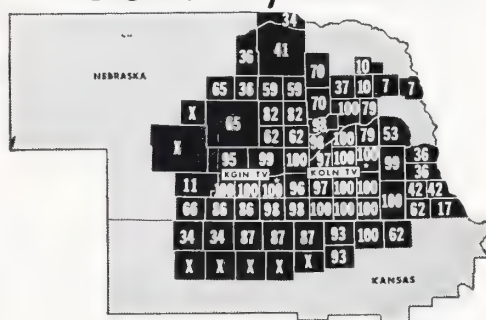
Ball Associates named advertising and public relations agency for the New Jersey Camper and Sportsmen Show, Inc.

Yardis Advertising Co., Philadelphia, appointed advertising agency for Cheltenham House Food Products Co. of Philadelphia.

Pritchard, Wood Inc. has been appointed advertising agency for Thompson Medical Co., Inc., New York.



You're only
HALF-COVERED
IN NEBRASKA
if you don't use
KOLN-TV/KGIN-TV!



X denotes counties where circulation is established but where not enough diaries were placed for penetration figures.

Lincoln-Land map shows KOLN-TV/KGIN-TV penetration

Here's real proof that you can't begin to cover Nebraska without Lincoln-Land... and that you can't cover Lincoln-Land without KOLN-TV/KGIN-TV. The map shows an average of Total Net Weekly Circulation (combined ARB 1960 and 1964) of KOLN-TV/KGIN-TV.

Lincoln-Land is the 78th* largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. Weekdays, our 10 p.m. News delivers 70,700 homes — up to 20,000 more than ANY Omaha Station (March, 1964 ARB).

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES DELIVERED PER QUARTER HOUR

(March 1964 ARB — 6:30 to 10:00 p.m.)

OMAHA "A"	62,500
LINCOLN-LAND* "A"	
KOLN-TV/KGIN-TV	56,300
OMAHA "B"	56,000
OMAHA "C"	55,300
LINCOLN-LAND "B"	28,700
LINCOLN-LAND "C"	16,500

*Lincoln-Hastings-Kearney

*March, 1964 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.

The Folger Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-TRAVERSE CITY
WWTW-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
ABWC-TV GRAND ISLAND, NEB.

KOLN-TV/KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

Clairol To Sponsor Hour Deb Program

Clairol, Inc. has announced that the company has purchased full sponsorship of the one-hour telecast of Hollywood Deb Stars of 1965 for the third consecutive year through Foote, Cone & Belding. The program will air Jan. 2, 1965 over ABC-TV.

Taping of the annual Deb Star Ball which is under auspices of the Hollywood Make-Up Artists and Hair Stylists will take place Nov. 21 at the Hollywood Palladium.

History Book Proves To Be Best-Seller

In honor of its 40th anniversary, WCCO Radio Minneapolis-St. Paul, has published a 124-page history album that is believed to be the most elaborate of its kind for a broadcasting station.

Entitled *The First Forty*, the volume not only recounts the full

history of the station but also the prominent role it has played in the progress of the Northwest region and the broadcasting industry. It contains more than 300 photographs, many dating back in the 1920s and some published for the first time anywhere.

The First Forty was edited by Charles F. Sarjeant, member of the WCCO Radio staff from 1944 to 1959, and now a partner of Padilla, Sarjeant, Sullivan and Speer, Inc., Minneapolis public relations firm.

Broadcasters' Associations Hold Officer Elections

Ralph W. Beaudin, president of radio station WLS Chicago was elected president of the Illinois Broadcasters Assn. Other officers were M. H. Stuckwisch, WTIM Taylorville, secretary-treasurer; Donald C. Michel, WRAJ Anna, director and Joseph Bonansinga, WGEM Quincy, director.

Elected officers of the Texas Association of Broadcasters were: R. E. (Lee) Glasgow, WACO Waco, president; H. A. (Tony) Bridge, KMIT Marshall, vice president and

CONGRATS TO WHN



Frank McNally, left, WHN account executive, is shown with James McElwaine, center, vice president sales, eastern district, North American Van Lines and Syd Kallner, radio tv director, Pace Advertising, Inc., during party at Storer House to celebrate the 1001st "lead" delivered by WHN in the course of their continuing campaign with North American—one of the country's major movers.

Ray Herndon, KMID-TV Midland, secretary-treasurer.

Newly-elected president of Connecticut Broadcasters Assn. is Howard W. Maschmeier, manager of WNHC-TV Hartford-New Haven, Conn.

Free Goods Deal Offered By Colgate's 'Tackle'

Colgate will help pre-sell "Tackle," and a special identification bracelet offer, with a national consumer advertising campaign including radio spot announcements on 125 stations coast-to-coast.

The featured free goods deal is a "four free with 20" offer that includes a two dozen sell-on-sight self-display unit with an actual sample of an identification bracelet, a \$4.50 value with personalized engraving, can be purchased by "Tackle" users for only \$1.00 with a coupon included in the "Tackle" package. In this special trade offer, the dealer purchases twenty two-ounce packages of "Tackle" and receives four free with his purchase.

Roosevelt, Blanc Sign Sales-Service Agreement

Mel Blanc, famous Hollywood funny-man and the voice of scores of the world's best-known cartoon stars, announces a major sales-service expansion of his Hollywood-based broadcast production company, Mel Blanc Associates, with Elliott Roosevelt, second son of

WNEW-TV HOSTS CHICAGO COCKTAIL PARTY



The Ambassador West in Chicago was the scene of a WNEW-TV cocktail party for Chicago advertisers and time buyers. Attended by WNEW-TV vice president and general manager, John McArdle; WNEW-TV commercial manager, Bernie Zeidman and Metro Tv sales's president, John Sias, the party was in recognition of Chicago advertising's contribution to the continuing national acceptance of WNEW-TV, New York as an advertising medium. Metro Tv Sales, which represents WNEW-TV, acted as co-host for the party. It also represents; KTTV Los Angeles, WTTG Washington, KMBC-TV Kansas City, WTTV Indianapolis, KOVR Sacramento, WTVH Peoria and WTVP Decatur. Pictured above are (l-r) Bob Glaser, Metro Tv Sales; Ruth Leach, McCann-Erickson; Bob Shaw, McCann-Erickson and Skip French, Metro Tv Sales.

FDR and principal of Roosevelt, Provol and Associates.

Effective Nov. 1, Roosevelt, Provol became Mel Blanc Associates' representative in Chicago, St. Louis, Kansas City, Minneapolis, Detroit, Dallas, Miami and Charleston.

Mark Olds Named Manager of WMAQ

Mark Olds, veteran broadcaster and national radio executive with the Westinghouse Broadcasting Co., is the new manager of WMAQ-AM in Chicago, an NBC-owned station.

Olds, who brings Midwest market experience to his new



Mark Olds

post via a stint for Westinghouse in Cleveland, was previously general manager of WINS New York. He also has been program director of Metromedia-owned WNEW in New York.

The new manager succeeds John M. Keyes who has resigned. Announcement of his appointment was made by Lloyd Yoder, vice president and general manager.

Southern Stations Join Promotion Association

Stations in Little Rock, Ark. and Lafayette, La., are the newest additions to the voting membership of the Broadcasters Promotion Association.

According to BPA president, Clark Grant, KTHV Little Rock and KATC Lafayette joined the group last month.

Chirurg & Cairns Ups Dividend Goal

At their regular monthly meeting, the board of directors of Chirurg & Cairns, Inc., New York and Boston advertising agency, voted to put the agency's stock on a regular 15-cent quarterly basis starting with the first quarterly dividend payment in 1965. The company has been paying a regular 12½-cent quarterly dividend.

Prior to the action which increases the regular quarterly dividend

payments for 1965, the board voted a regular quarterly dividend of 12½ cents payable Dec. 1, 1964 to all stockholders of record of Nov. 1, 1964.

The vote declaring the dividend for the final quarter of 1964 brings the total payment paid to stockholders in 1964 to 60 cents. The total reflects an extra 10 cents paid Sept. 1, 1964.

Canadian Station Names Representatives

Radio station CFRA Ottawa, Ontario, Canada, the 50,000 watt voice of the Canada's capital has appointed The Devney Organization, Inc. as its national sales representatives in the United States effective immediately.

Picture Tubes Sales Units Up, Dollars Down

Factory sales of television picture tubes for August, 1964 totaled 781,922 units, an increase over the total unit sales of 767,528 for August 1963, but total dollar value was only \$13,514,078, compared to \$14,473,630 for August 1963, the Electronic Industries Association's marketing services department has reported.

Unit sales of tv picture tubes for the period of January-August 1964 totaled 5,955,233, compared to the lower figure of 5,840,272 units for the comparable eight months of 1963; but again, the \$105,495,505 dollar value for the eight-month period of 1964 was below the \$108,899,650 in dollar sales for the comparable 1963 period.

Aqua Net To Sponsor Sophia Loren on Tv

Rayette Aqua Net Hair Spray will sponsor the Sophia Loren spectacular *Sophia Loren in Rome* scheduled to appear on the ABC-TV network Nov. 12.

The Sophia Loren show, arranged through Rayette's advertising agency, Smith/Greenland, will spearhead the Rayette Aqua Net efforts for the fall season.

The show, which was shot in Rome, will enhance the position of Aqua Net as the no. 1 hair spray in the United States.

WWDC^{radio} salutes Washington's finest



Serving you daytime . . . nighttime . . . and Saturday too. That's the slogan of Citizens Bank of Maryland. In November, 1928, with \$50,000.00 in assets, Citizens Bank of Maryland opened its doors. A feature at that time was Citizens' Saturday hours. Since then, this philosophy of convenient hours for the banking public has been expanded to where one or more offices are open from 7 A.M. until 8 P.M. Assets are now over \$128,000,000.00 and there are 19 offices serving nearby Prince Georges and Montgomery Counties. In order to get Citizens' message to the public, a large part of the bank's budget has consistently been allocated to radio. Alfred H. Smith, President, firmly believes the public should be able to bank at its convenience rather than at the convenience of bankers. WWDC thanks Citizens Bank of Maryland and its agency, Ernest S. Johnston Advertising Agency, for having placed an important part of its radio schedule with us. Citizens is the bank that serves the people, and WWDC "the station that keeps people in mind."

Represented nationally
by Blair Radio



WWDC RADIO WASHINGTON D. C.

Testor Corp. Advertisises Pla Enamel on Television

Spra Pla and Pla enamels are being promoted via two of the continuing major network television shows during 1964 and 1965.

Spray Pla and Pla commercials will be telecast in color and black and white on NBC-TV's Johnny Carson *Tonight* show and *Today* show, featuring Hugh Downs as host.

Coverage by the *Tonight* and *Today* shows combines to total 249 television stations.

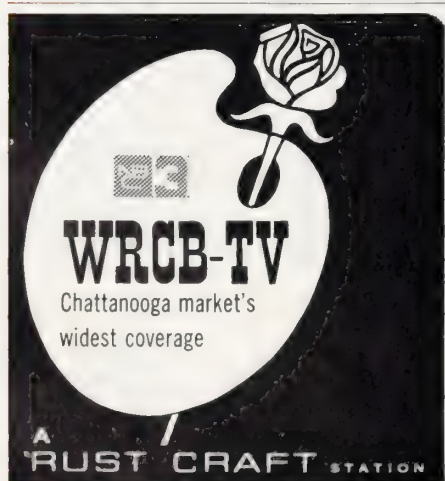
This is the first network television advertising ever to have been purchased by Testor, 36-year-old Rockford-based firm. It also marks the first time a hobby industry firm has used network television advertising.

'Midget Mustang' Unveiled at Show

American Machine & Foundry Co. has disclosed at the opening of the annual National Premium Buyers Show in New York City, that it is presently making a "midget Mustang" premium for Ford dealers at the rate of 2,500 daily at its Wheel Goods Division plant in Olney, Ill.

The fire-engine red pedal-powered exact scale replica of this top selling Ford model will be available at Ford dealers only.

Promotion material for radio, tv and print media is already in the hands of Ford dealers nationally



for use at the local level. Ford will provide added support via network television commercials and "Midget Mustang" promotional ads in *Life* and *Readers Digest* between now and Christmas.

PGW Expansion Seen

A major physical expansion of the Los Angeles offices of Peters, Griffin, Woodward, Inc. has been completed. The new quarters, which remain in the Lee Tower at 5455 Wilshire Boulevard, have over 50 percent more space. The facilities are now on the 19th floor.

Milton Bradley Company Buys 'Today' Program

The Milton Bradley Co. has purchased sponsorship in NBC-TV's *Today* program by Mike Weinblatt, director, participating sales, NBC.

"We are delighted that the success of the Milton Bradley *Today* sponsorship last season has resulted in the renewal of their sponsorship this year," Weinblatt said.

The many Milton Bradley box games will be advertised on *Today*, with host Hugh Downs doing the commercials, in a campaign which begins Nov. 7 and will continue until Christmas. The order was placed through Richard K. Manoff Inc.

New Representative For Storer Station

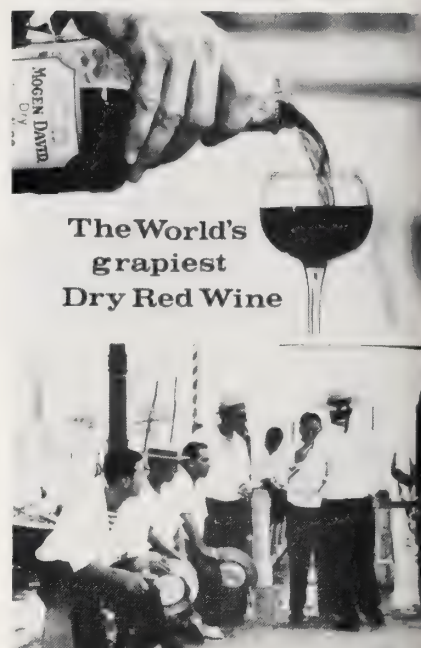
Radio station KGBS, the Storer station in Los Angeles, is represented by Venard, Torbet & McConnell, Inc. effective immediately, according to an announcement by Wendell B. Campbell, vice president and managing director of the station.

Anheuser-Busch Sponsors Los Angeles Baseball

Anheuser-Busch, Inc. will be the new co-sponsor of the Los Angeles baseball team on television and radio for the 1965 season.

The agreement calls for 30 games to be telecast over Los Angeles station KTLA, of which 10 will be pre-season games from the Angels' Palm Springs training quarters and 182 games over radio station KMPC and the Los Angeles Angels radio

WINE COMMERCIAL



Mogen David Wine Corp.'s new spot tv commercial for dry red wine takes viewer on quick trip to Italy, including Venice to see "the world's grapiest Dry Red wine" being served with spaghetti, pizza and cheese. The announcer makes the point that Mogen David Dry Red is "perfect anytime, anywhere." Video schedule covers every important market as part of the company's multi-million air and print fall campaign. Edward H. Weiss & Co., Chicago, is the agency.

network in 19 major markets in California, Nevada and Arizona.

Gardner Advertising Agency represented Anheuser-Busch for Busch-Bavarian and D'Arcy Advertising Co., acted for Budweiser in the arrangements.

KPHO Radio Joins Mutual Network

KPHO, Phoenix, Ariz., became affiliated with the Mutual Broadcasting System, Oct. 2, announced John Crowley, KPHO Radio Station manager.

Operating from its new, ultra-modern offices and studios on the mezzanine of the Chris-Town Shopping Center in Phoenix, KPHO will combine the Mutual Broadcasting news services with its already prominent Newscope news broadcast service.

Call Letter Change

KRES-TV Medford, Ore. has changed its call letters from KBES-TV to KTVM.

Jade East Toiletries Gets Tv Splash

Swank, Inc., manufacturers of men's jewelry, will promote its Jade East line of men's toiletries with a heavy spot tv campaign concentrated three weeks before Christmas. In New York all three network stations, as well as WOR-TV and WPIX-TV, will carry up to fifty one-minute announcements for Jade East cologne and after shave. This concentrated effort immediately before Christmas coincides with the pattern of buying for this type of gift item.

The Shaller-Rubin Co., Inc. is the agency for Jade East.

WAOW-TV To Become Network Affiliate

WAOW-TV, a new station in Wausau, Wisc., which plans to go on the air Feb. 1, 1965, has been signed as a primary affiliate of the ABC television network, it was announced by Larry Bentson, vice president of Midcontinent Broadcasting Co. and Robert Coe, ABC vice president in charge of tv station relations.

WAOW-TV will operate on Channel 9 in what is currently a one-station market.

Telegraph Delivery Assn. On 'Arthur Godfrey Time'

Florists' Telegraph Delivery Assn., Detroit, will launch on Nov. 10 an extended radio advertising campaign beyond its usual holiday season when it begins 26 weeks of participations in CBS Radio's *Arthur Godfrey Time*, is was announced by George J. Arkedis, vice president, network sales, CBS Radio.

The twice-weekly commercials, placed through Campbell-Ewald Co., Detroit, will be used to promote to the public the "FTD" selection Guide, a catalog which enables customers to order flowers by number.

Campbell Schedules New Food Campaign

Campbell Soup Co. announced a schedule of key magazine and television advertising, as well as specially prepared promotional mater-

ials to be used during the industry-wide "Food is a Bargain" campaign from Oct. 18-31.

On Oct. 22, the Campbell-sponsored *Donna Reed* nighttime network television show will feature a special commercial by Donna Reed and her television neighbor. Their conversation will stress that the average U. S. consumer now spends only 19 cents of each after-tax dollar for food, compared with 26 cents only 15 years ago.

William Miller Named Local Sales Manager

The appointment of William F. Miller as local sales manager of KMOX-TV has been announced by Charles M. McAbee, general sales manager of the CBS owned station.

At the same time, Ted O'Connell, vice president and general manager



William Miller



Tom Stanton

of CBS Television Stations National Sales, New York, has named Tom Stanton, KMOX-TV account executive, to replace Miller as manager of that sales organization's St. Louis office. Appointments become effective immediately.

Thrillers Campaign Set By Discount Rent-A-Car

Sponsor of sixty-second soap operas for thrill seekers is Discount Rent-A-Car — which is now using the let-your-imagination-run-riot proclivities of radio for a series of chiller-diller cliff-hangers that should add up to strong spot excitement on radio.

Adventures—which run the gamut from improbable to implausible—have a common tie: Radio characters interrupt their stories to pick up Discount cars and head for new horizons, while listeners are left to fill in the last lines of the commercials for themselves.

Discount Rent-A-Car's advertising agency is Chalek and Dreyer, Inc.

American Tobacco Profits At Record High Figure

Despite the Surgeon General's report on the adverse effects of smoking and the rash of publicity that followed, American Tobacco Co. reports record high profits and sales for the third quarter and the first nine months of 1964.

Net income for the 1964 third quarter was \$19,708,000 compared with \$18,219,000 in the same period last year. The net income for the first nine months of 1964 has jumped from \$49,508,000 to \$52,663,000.

Colgate-Palmolive Brands To Lennen & Newell, Inc.

Colgate-Palmolive Co. and Lennen & Newell, Inc. announced that the agency has been assigned 10 Colgate-Palmolive brands for advertising in Puerto Rico and the Caribbean area. Among the products to be handled by Lennen & Newell's San Juan office are Fab, Halo, Colgate 100, Lustre-Creme spray and Florient.

WTRF-TV STORY BOARD

7
Rep Petry*

REVIVAL! A gullible man is one who thinks his daughter has got religion when she comes home with a Gideon Bible in her suitcase!

wtrf-tv Wheeling

GALS! It's nice to have an hour glass figure but be careful that all the sand doesn't shift to the bottom!

Wheeling wtrf-tv

HANDICAPPED golfer is one who is playing with his boss.

wtrf-tv Wheeling

FASHION: A sack dress doesn't always conceal a slip.

Wheeling wtrf-tv

UNMENTIONABLES! You never hear about the guy who started at the bottom and stayed there. Nor does anyone mention poor Texans, clean bums, smart blondes, uneasy payments and well-fed writers. Wish some of you wealthy bums would contribute some of your 'unmentionables' to our list, be pleased to add them to Story Board.

wtrf-tv Wheeling

REMEMBER when the moon figured in love songs and not in the national budget?

Wheeling wtrf-tv

LADIES, you can now buy bathing suits for a ridiculously low figure!

wtrf-tv Wheeling

FALL! He stood in the museum, gazing rapturously at a portrait of "Spring," a pretty girl dressed only in a few strategically placed green leaves, when his wife caught up with him. "Well," she snapped, "what are you waiting for—autumn?"

Wheeling wtrf-tv

***SOMETHING FOR EVERYONE** is our programming package for the Wheeling/Steubenville TV audience. Alert advertisers select spots around the particular audiences they want. Your Petry man will give all the facts.

CHANNEL
SEVEN

NB

WHEELING,
WEST VIRGINIA

SPONSOR SPOTLIGHT

ADVERTISERS

John Routledge appointed advertising and sales promotion manager of DeSoto Chemical Coatings, Inc., and its affiliates. **Gordon E. McEnany** and **Kenneth R. MacCowan** named assistant advertising managers.

Hubert M. Tibbetts appointed an executive vice president of the Borden Foods Co., a division of the Borden Co.

John R. Torrens appointed director of consumer products for Cynamid International, Wayne, N. J.

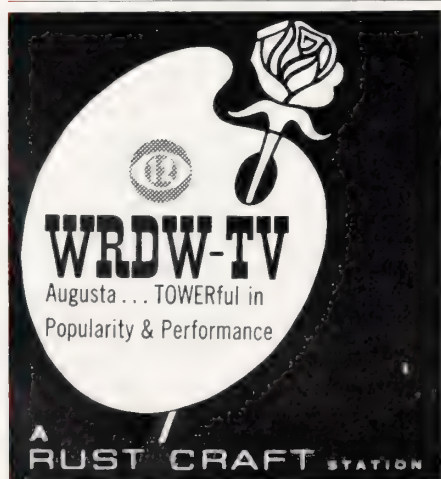
William F. Wendler joined the Alberto-Culver Co. as general traffic manager.

Thomas S. Norwalk appointed advertising manager for B. F. Goodrich Co.'s international division.

Robert E. Munz appointed director of industrial design of Philco Corp.'s consumer products division, effective Nov. 16.

Kenneth J. Griggy, named assistant product manager for hot cereals and Ry-Krisp, Grocery Products Div., Ralston Purina Co.

David A. Neuman joined Chesebrough-Pond's Inc. as senior branch manager for Pond's creams, powders, Angel Skin and Cindy Parker products.



Armin E. Allen, **Harold F. Diegel** and **Carl E. Lantz** named general managers for consumer electronics operations, appliance operations and sales and distribution operations for the consumer products division of Philco Corp., Philadelphia, Pa.

Peter B. Shough promoted to advertising and sales promotion assistant for Libbey Products, Owens-Illinois. **Lloyd T. Moore** named to head Libbey Products, Owens-Illinois institutional glassware sales for the Pittsburgh office.

George L. Parkhill promoted to position of manager, advertising, the RCA Victor Record Div.

Norman H. Jaeger named assistant marketing manager for General Cigar Co., Inc.

Fred Maeding promoted to the position of international marketing coordinator - staff.

Duane G. McQuilkin named sales promotion manager of Masonite Corp., Chicago, Ill.

Robert C. Malone appointed retail sales manager for Libbey Products, Owens-Illinois, headquartered in Toledo, Ohio. **Edward H. Griffiths** named branch manager of Libbey Products, Owens-Illinois, Philadelphia sales branch.

Thomas Stroop and **Peter Prussing** promoted to new positions of general manager of merchandising and general manager for RCA Whirlpool refrigeration sales at Whirlpool Corp., Benton Harbor, Mich.



Edward Myers



Arthur Marks

Edward L. Myers and **Arthur H. Marks, Jr.**, appointed as the head of U. S. Plywood's Richmond, Va. branch and manager of U. S. Plywood's Knoxville, Tenn. sales office, respectively.

AGENCIES

Austin (Ace) Parker, **John Barnhill** and **Bertram F. Bartlett** named manager of Walter Thompson de Mexico, head of J. Walter Thompson in San Juan, Puerto Rico and manager of J. Walter Thompson, Washington, D.C. **Loy Baxter** will be rejoining the New York office of Thompson after managing the Mexico City operation during the past five years.

Dick McLean joined the San Francisco office of Guild, Bascom & Bonfigli, Inc. as merchandising director and account executive on Mother's cookies and Foremost Dairies, Industrial Div.

Fred Gerlach, **Raymond M. Schwarz** and **Robert L. Grenko** appointed director of research and administrative assistants in the creative division, respectively, for Gardner Advertising Co.

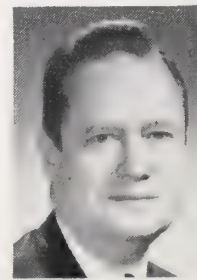
James Glass, **Stan Holden** and **Virginia Ashley** added to Perrin & Associates, Inc. as account executive, senior creative writer and creative writer.



Thomas Stroop



Peter Prussing



Robert Malone



Edward Griffiths



Lawrence Berger



Edward Concannon



John Bowen



Robert Young

Lawrence Berger named to the newly-created position of senior executive producer, heading the television production and television art departments of Batten, Barton, Durstine & Osborn, Inc.

Edward H. Concannon named a vice president at Young & Rubicam, New York.

Karl Merle appointed account executive for VeneT Advertising, Union, N. J. **Lorraine Schulze** and **Bertram Bienstock** appointed media director and production manager.

John Butler and **Renee Babbitts** elected to the board of directors of Gardner Advertising Co. and joined the creative division of Gardner Advertising Co., respectively.

Page-Rael Associates moved their New York offices from 1270 Sixth Ave. to 555 Madison Ave.

Robert E. Jacoby named a senior vice president at Doherty, Clifford, Steers & Shenfield, Inc.

Nina M. Flinn elected vice president of the Bruns Advertising Agency, Inc.

Patrick J. Bohen elected a vice president at C. J. LaRoche and Co.

James K. Tully joined the administrative staff of Leo Burnett Co., Inc. as a vice president.



Patrick Bohen



James Tully



Robert Jacoby



Nina Flinn

John S. Bowen and **Robert F. Young** elected to the board of directors of Benton & Bowles.

Roger Proulx joined McCann-Erickson, Inc. and has been appointed copy chief for the Detroit regional office.

Philip A. Cleland joined the New York office of Foote, Cone & Belding as vice president and account supervisor on General Foods.

Frank P. Clark joined Needham, Louis and Brorby, Inc. Chicago as a supervisor in the merchandising department.

Florence Draugel joined North Advertising Inc. to manage its Project Flow department.

Helen Osborne named an account executive with Boylhart, Lovett & Dean, Inc., Los Angeles.

Bruce Marsh joined Campbell-Mithun, Chicago as account director on the Wilson Sporting Goods account.

TIME/Buying and Selling

Martin Daniels joined the tv sales department of Advertising Time Sales' New York office. He has previously been the head media buyer at Doherty, Clifford, Steers & Shenfield.

Richard K. Helledy moved to the New York sales staff of Storer Television Sales, Inc. He had previously been in the firm's Chicago office in a sales capacity, and has held positions with Blair Television Associates and George P. Hollingberry Co.

Dennis Gillespie named television sales manager in the Chicago office of Peters, Griffin, Woodward, Inc. He joined PGW in 1957 and was previously located in the firm's New York office.

TV MEDIA

John Cosgrove appointed an account executive in the New York office of CBS Television Stations National Sales. He transferred from the Chicago office where he had been an account executive since 1963. Prior to joining the firm, he was a national sales representative and an account executive in the local sales department of WCAU-TV Philadelphia.

PERSONALITY POWER

- An Onondaga County farmer phones Deacon Doubleday with a farm news item.
 - Syracuse shoppers make a buying rush on a downtown store after an Ed Murphy spot.
 - Sports fans call Bill O'Donnell to settle arguments about yesterday's game.
 - This is personality power at work.
- With WSYR's strong personalities selling for you in the 18-county area of Central New York, great things happen to sales. Put this sales power to work for you.

Represented nationally by
THE HENRY J. CHRISTAL CO. INC.
NEW YORK • BOSTON • CHICAGO
DETROIT • SAN FRANCISCO

SYRACUSE WSYR

NBC in Central New York

5 KW - Syracuse, N. Y. - 570 KC

SPONSOR SPOTLIGHT

William F. Miller named local sales manager of KMOX-TV St. Louis. He has held positions as account executive and eastern sales manager of KMOX and New York manager of CBS Television Stations National Sales since joining the CBS-affiliated station in 1949.

Tom Stanton named St. Louis office manager of CBS Television Stations National Sales. He joined KMOX-TV in 1958 as director of promotion and information services.

John Kulamer appointed head of editorial research for KDKA and KDKA-TV Pittsburgh. He was previously public affairs director of the Group W radio station. Kulamer joined KDKA in 1956 following four years on the editorial staff of a Pittsburgh newspaper.

Beau Rogers named national sales service representative for WCAU-TV.

Ed Hope appointed account executive for KPHO-TV Phoenix, Arizona, effective Nov. 1.

Thomas Stanton appointed sales manager of the St. Louis office of CBS television stations national sales.

Jack C. Leaman appointed account executive for WCAU-TV Philadelphia, Pa.

William A. M. Burden elected a director of Columbia Broadcasting System, Inc.

Jack Kline appointed to assistant sales manager of WFIL-TV Philadelphia, Pa.



George Stevens



Kenneth Cowan



John Millar



Wayne Painter

George A. Stevens, vice president and general manager of Corinthian television station KOTV, elected president of the Tulsa Chamber of Commerce for 1965.

Kenneth Cowan named account executive in WOR-TV sales.

RADIO MEDIA

Roger W. Kiley has been selected sales manager for KISN Portland, Ore.

Paul D. Lockwood becomes director of news information at WPIX-FM New York.

R. D. (Don) LeBrecht appointed manager-salesman of WSPA-FM Spartanburg, S. C.

Bill Lytle appointed to the sales staff of KMBC-FM Kansas City, Mo.

J. Dan Devine joined the promotion department of WFLA St. Petersburg, Fla.

H. W. (Bud) Simmen joins WNAC and WRKO-FM, RKO General Radio outlets in Boston, as sales manager of both local and national sales.

Veteran salesman, **Michael O'Laughlin** joined the WBBM Radio local sales staff, Chicago, Ill.

John W. Millar, appointed vice president and general manager of WVMT Burlington, Vt.

Wayne J. Painter joined the staff of WISN Milwaukee, Wis.

Robert W. Koch assumes position of director of local radio sales for WXYZ Radio Detroit, Mich.

Beti Ann Minamoto appointed a sales promotion assistant for WMCA Radio New York.

John B. Lynch elected president of the New York State Associated Press Broadcasters Assn.

Donald J. Sherman resigned as account executive for KKHI San Francisco, Calif. and announced the formation of his own company, Color Dynamics by Lorilee.

Gar Meadowcroft named an account executive for the ABC Radio Network. He has been an account executive with WXYZ Detroit for the past year.

SYNDICATION & SERVICES

Donald McGlathery named vice president and director of research for the SRDS Data Div. of Standard Rate & Data Service, Inc. He was previously vice president and sales manager at the A. C. Nielsen Co.

Nat Ligerman has been signed to head the newly-formed live programming division at Wolper Productions.

Sandy Frank resigned as vice president in charge of world-wide sales for Telesynd Div.—Wrather Corp. He has formed Sandy Frank, Inc. to handle worldwide distribution of tv series and features.



William Burden



Jack Kline



Bud Simmen



Michael O'Laughlin

Commercial mystique

By Hooper White
Creative Production Manager
Leo Burnett Co., Chicago

■ "Forty million people will see that commercial, so it better be better than good — it's got to be great!"

Bad grammar only emphasizes the almost paralyzing concern when the predicted audience is equated with the selling idea.

How large is a commercial audience of 40 million?

Do the viewers know there are 40 million of them?

If they did what effect would it have on their buying habits?

All of this irrelevancy is a part of the commercial mystique, which says that a national commercial must be a million times better than a local commercial, because that's the audience ratio.

The audience in front of that magic window has one pair of eyes and ears per customer. Most magic windows have only two or three customers. So how big *is* the audience?

No matter how many millions of magic windows are lit with your commercial, you are a remnant of a dying race — the personal salesman. Let's consider a few things a good personal salesman used to do in order to sell.

1. He didn't dare insult his customer, or the customer would walk out never to return (and to urge his friends to do likewise).

2. If he demonstrated his product, he had to do it believably because the customer could ask questions which required answers.

3. He had to hold your interest. He didn't dare be tedious or boring.

4. His approach was directly to you, not to Yankee Stadium. His tone was personal without being patronizing — helpful rather than threatening.

5. His contact was eye to eye —

his personality impact was man to man.

You could add many other attributes of a good personal salesman to that list. I submit that most of those attributes are applied to successful television advertising.

The only barrier which separates our message from the one, two, three or four customers is a one-way mirror called a television set. The customer sees us, but we can't see the customer. It might help if we could. Maybe we couldn't use the tone of voice we do sometimes. Maybe we'd be more sure we believed what we were saying, rather than thinking, "I'm afraid it's not the best I can do, but maybe they'll be convinced anyway." We wouldn't dare if that mirror were reversed — or removed.

Sure it's mass media, but it also represents one of the most intimate human experiences for the folks on the other side of that one-way mirror. Much of their lives is lived in that magic mirror. Since the advent of television, those millions are better informed, better entertained and, too often, completely bored by what pours out through the glass tube.

Look at it this way: What are the things we wouldn't say and do face-to-face that we now say and do in our commercials?

First, we would not shout.

Second, we'd probably say things more simply.

Third, we'd probably change our approach automatically if face-to-face attention wandered. We wouldn't be boring if we could help it.

Fourth, we would use our most persuasive, honest, direct and dramatic arguments to make our point. We'd like to be believed because we'd like to be back.

We might, for instance, ask a question like: "Did you ever wonder how the man who drives the



HOOPER WHITE,

currently creative production manager for the Leo Burnett Co. in Chicago, brings an abundance of agency and broadcast experience to his analysis of what makes a television commercial tick. He began his career as a writer-producer-director for WBBM-AM-TV in Chicago. After an eight year stint at the CBS outlet, he moved to the Earle Ludgin Agency as a commercial producer. After serving in the same capacity for J. Walter Thompson, Leo Burnett's New York office beckoned. Several years and a promotion later he was transferred to Chicago in his present position.

snowplow gets to the snowplow?" Then we'd show them, simply. I'll bet that sells Volkswagens.

We might, for instance, show a father trying to instruct his two-year-old daughter how to hold her spoon at the breakfast table. Warmly, honestly. I'll bet that sells Kellogg's Corn Flakes.

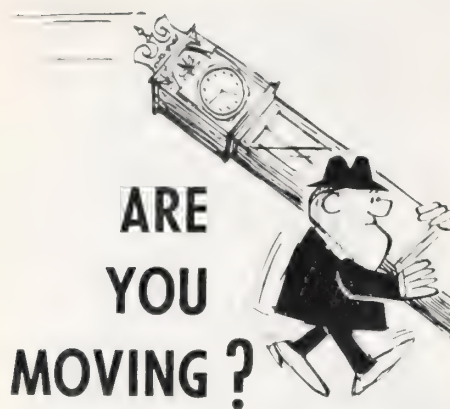
We might, for instance, show a mother taking home movies of her baby's first steps — then show the mother looking at those movies years later, with the copy line: "My baby is mine once more."

I'll bet that sells a memory device called Kodak.

What about this commercial mystique which concerns itself with an audience in the millions? Is the selling power of a commercial in some direct ratio to the number of people watching it?

Yes, only if it's based on a person-to-person idea.

The answer must be no if it's written to a 40 million customer audience to begin with. Sheer selling suicide. And at these prices? ♦



Do you have a question
about your subscription?

Do you want to order
or renew your subscription?

If you have any questions about your subscription, place your magazine address label where indicated and clip this form to your letter.

If you're moving please let us know about five weeks before changing your address. Place your magazine address label where indicated and print your new address on this form.

If you subscribe mail this form with your payment, and check:

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() Renew my present subscription
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To insure prompt service whenever you write us about your subscription be sure to include your SPONSOR Address Label.

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SPONSOR
Subscription Service Dept.
Ojibway Building
Duluth, Minnesota 55802

CALENDAR

NOVEMBER

Hollywood Advertising Club luncheon, Hollywood Roosevelt, Hollywood, Calif. (2).

Second Canadian Radio Commercials Festival, Park Plaza Hotel, Toronto, Canada (5).

Maryland - D.C. - Delaware Broadcasters Assn. fall meeting, Washingtonian Motel, Rockville, Md. (6-7).

WSM's Grand Old Opry 39th Birthday Celebration, Nashville, Tenn. (6-7).

Advertising Federation of America's second district fourth annual conference, Pocono Manor Inn, Mt. Pocono, Pa. (6-8).

American Women in Radio & Television western area conference, Beverly Hilton Hotel, Beverly Hills, Calif. (7-8).

Broadcasters Club of Washington reception for members of the Federal Trade Commission, Broadcasters Club, Washington, D. C. (9).

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

ABC Radio regional affiliates meeting, Detroit, Mich. (10).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

Point-of-Purchase Advertising Institute, 18th annual conference and exhibit, New York Hilton, New York (10-12).

Radio-Television News Directors Assn. annual conference, Rice Hotel, Houston, Tex. (11-14).

OK-CATV Assn. of Oklahoma and Kansas annual meeting, Sheraton Oklahoma, Oklahoma City, Okla. (13).

ABC Radio regional affiliates meetings, Albany, N.Y. (13).

American Women in Radio & Television board of trustees meeting of the educational foundation, Washington, D.C. (13-14).

Edward Petry & Co. annual promotion seminar at Pick-Congress Hotel, Chicago, Ill. (16).

NAB CONFERENCE SCHEDULE

National Assn. of Broadcasters fall regional conferences:

Statler Hotel, Detroit (Nov 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

STATEMENT REQUIRED BY THE ACT OF OCTOBER 23, 1962 (39 U.S. Code, 4369) SHOWING THE OWNERSHIP, MANAGEMENT AND CIRCULATION OF SPONSOR published weekly at Duluth, Minnesota for November 1964.

1. The names and addresses of the publisher, editor and managing editor are: Publisher, Norman R. Glenn, 555 Fifth Ave., New York, N.Y. 10017; Editor, Sam Elber, 555 Fifth Ave., New York, N.Y. 10017; Ojibway Building, Duluth, Minnesota 55802; Managing Editor, Don Hedman, Ojibway Building, Duluth, Minnesota 55802.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given.) MOORE PUBLISHING CO., INC., a subsidiary of Ojibway Press, Inc., Ojibway Building, Duluth, Minn. 55802. (Sole stockholder—OJIBWAY PRESS, INC., Ojibway Building, Duluth, Minn. 55802) Royal D. Alworth, Jr., 1605 Alworth Building, Duluth, Minn.; Robert L. Edgell, 1 East First Street, Duluth, Minn.; Albert J. Forman, Woodbrook Drive, Springdale, Conn.; H. B. Fryberger, Jr., 712 Lonsdale Building, Duluth, Minn.; William B. Fryberger, 712 Lonsdale Building, Duluth, Minn.; C. E. Fuller, Jr., 711 Alworth Building, Duluth, Minn.; Verne D. Johnson, Jr., 302 East Superior Street, Duluth, Minn.; E. A. Kuefner, 1725 Vermilion Road, Duluth, Minn.; S. R. Mason, 212 Medical Arts Building, Duluth, Minn.; Arthur E. A. Mueller, Mueller Building, Wausau, Wis.; Nornat Company, c/o Trust Dept., Northern City Bank, Duluth, Minn.; Robert E. Nickerson, 168 Mason Street, Greenwich, Conn.; Jeno Paulucci, 200 North 50th Ave. West, Duluth, Minn.; Howard Reed, 174 Waverly Road, Scarsdale, N.Y.; Anita Reinig, 1 East First Street, Duluth, Minn.; Marshall Reinig, 1 East First Street, Duluth, Minn.; Marshall Reinig as custodian for Janet Reinig, 1 East First St., Duluth, Minn.; Mary Anne Reinig, 2032 Belmont Road N.W., Washington, D.C.; L. M. Rosenthal, 330 East 49th Street, New York, N.Y.; Martin Wold Company, 7 East First Street, Duluth, Minn.

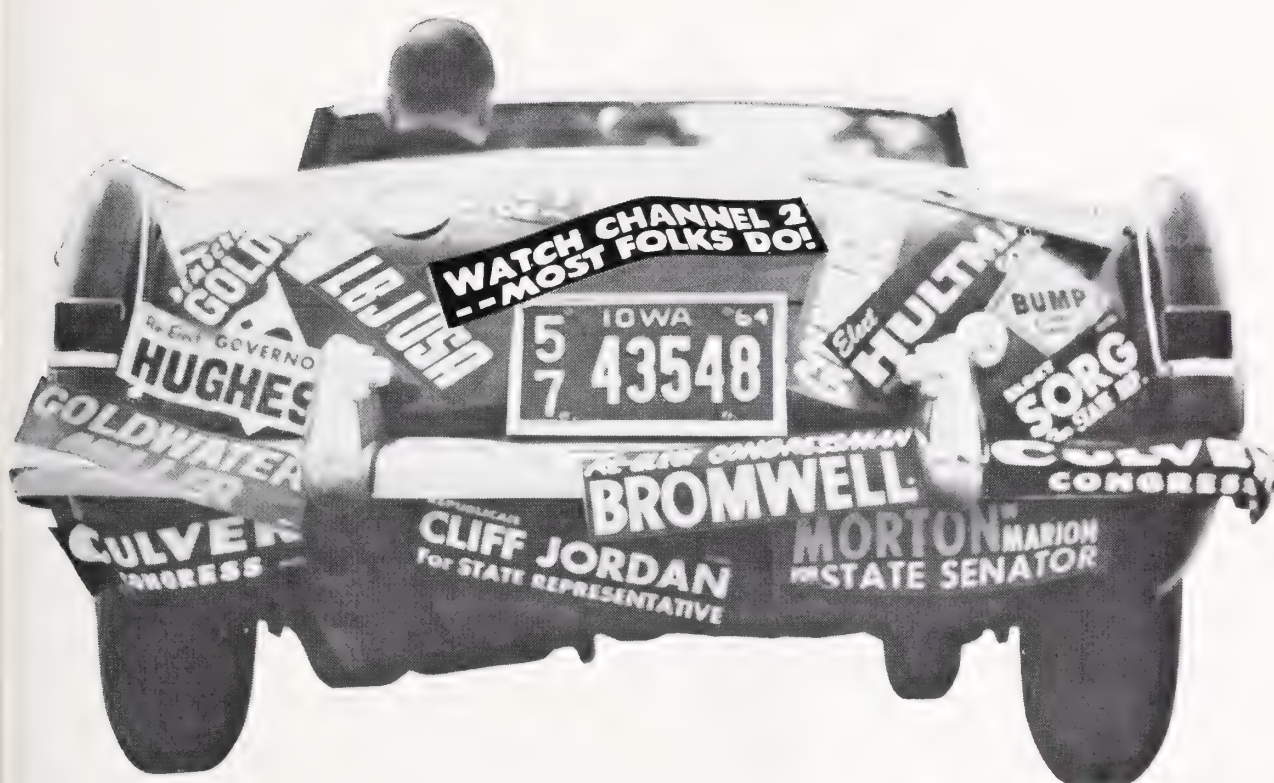
3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of October 23, 1962, to be included in all statements regardless of frequency of issue.) 7031.

(Signature) Dean Myhran
Vice President

There's bi-partisan agreement in Eastern Iowa



WMT-TV • Channel 2 • Cedar Rapids — Waterloo • National Reps: The Katz Agency
Affiliated with WMT; WMT-FM; K-WMT, Fort Dodge; WEBC, Duluth



PITTSBURGH?

TAKE A SECOND LOOK

It's U.S. Steel, in Duluth. Take a second look at the Duluth-Superior-PLUS market—it's bigger than you think! Bigger because KDAL-TV now delivers Duluth-Superior-plus coverage in three states and Canada—through 25 licensed translator stations!

So Duluth-Superior-plus is now bigger—a quarter of a million TV homes, the second largest market in both Minnesota and Wisconsin. And who delivers it all? Only KDAL!

KDAL
A WGN STATION

*Duluth-Superior-Plus
2nd largest market
in both Minnesota
and Wisconsin*



Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

NOVEMBER 9, 1964 PRICE 40c

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When **KSTP-TV** says "Go out and buy it",
people go out and buy it



Represented Nationally by Edward Petry & Co., Inc.

TELEVISION • CHANNEL 5 • NBC
100,000 WATTS • MINNEAPOLIS • ST. PAUL

HUBBARD BROADCASTING, INC.



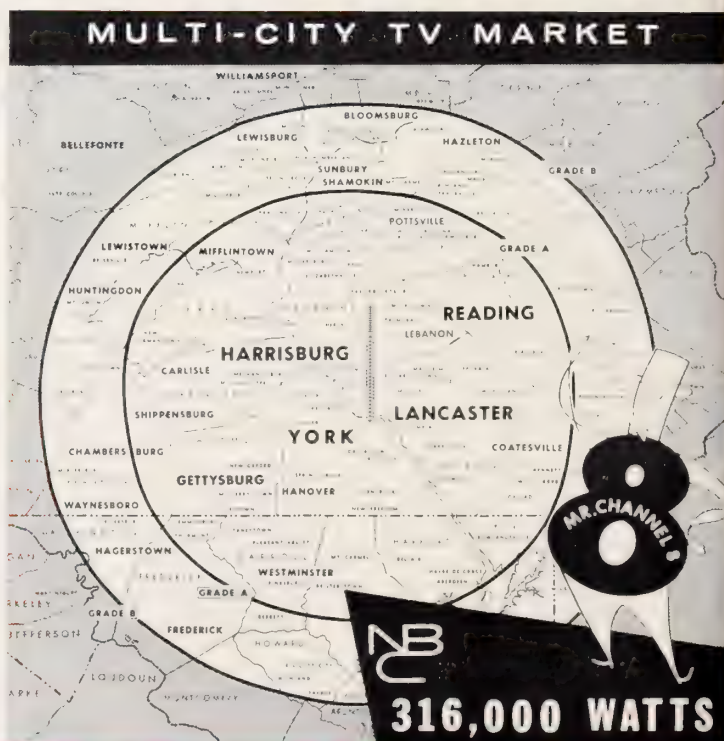
Reach the **whole** market

Not ONE segment over and over—Whether your product is food, drugs, gasoline, appliances, automotive, or general merchandise—WGAL-TV SELLS because you reach the *whole* market every time. No other station or combination of stations in the Channel 8 area can claim total-market reach.

WGAL-TV

Channel 8 Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco



Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Pay Television Forces To Take Their Case to Court after Voter Defeat

Los Angeles — Despite a two-to-one slap in the face by California's voters, Subscription Television, Inc., intends to take its case not only to court, "but also to seek redress through the Department of Justice, the Federal Communications Commission and the Congress, so as to protect not only the stockholders, but also the public, both of whom are victims of this vicious conspiracy."

In his strongly worded statement, Sylvester L. (Pat) Weaver, president of the pay tv firm, declared: "The voters of California have, unfortunately, been duped into defeating their own best interests by a powerful and wealthy lobby of theater owners, aided by some broadcasters."

In a campaign memorable for its virulence, both STV and anti-STV forces battled it out until the last day via newspaper ads and a steady stream of publicity releases. Also, the issue was debated throughout the state, as

well as other parts of the country, with Weaver as the principal spokesman for STV.

The ballot itself caused some confusion among voters, since a "yes" vote for the initiative meant a "no" vote for pay tv.

As a result of STV's defeat at the polls, indications are that the company, capitalized at more than \$20 million, may at least temporarily cease operations in California until the question is battled through the courts.

Despite the California set-back, Weaver announced plans to pick up franchises in other states "where we will complement their present television programing with the marvelous world of additional programing that subscription television offers."

Salinger Rumored For NAB Presidency

Washington, D.C. — Latest name to crop up in the NAB presidential sweepstakes is Pierre Salinger, former White House press secretary who was defeated in his bid for the U.S. Senate in California last week.

When contacted, NAB's Washington office disclaimed any knowledge of Salinger's possible candidacy, referring all questions to Willard Schroeder, WOOD Grand Rapids, Mich., chairman of the committee set up to select a successor to LeRoy Collins. Schroeder was unavailable for comment.

Other names banded about in the past have been Rep. Walter Rogers, Secretary of the Air Force Eugene Zuckert and Fred A. Seaton, former Secretary of the Interior.

Gray Apologizes, Reinstated by WMCA

New York — An apology, an invitation and a contract renewal were the end-products of commentator Barry Gray's suspension by New York radio station WMCA early last week (see story, p. 17).

After closed-door discussions, both the station and Gray issued statements. Declared Gray, referring to his on-air fracas with Milton Eisenberg, an aid of GOP Sen. Kenneth Keating: "I made the error of mistaking heat for light. I plead guilty to being a very human human."

The \$2000 per week personality continued: "I apologize to Mr. Eisenberg and want to issue him here and now a most cordial invitation to appear on the program at any time he wishes, to discuss any matter he chooses."

As for the station, it pointed out that the reinstatement — like the original decision to suspend — was a decision made solely on broadcast grounds. "The matter has been satisfactorily resolved, it might be added, without any intervention from any outside sources."

WMCA also noted that Gray's contract had been renewed for 1965. It is estimated that he lost about \$1700 as a result of the suspension following the election eve dispute.

Gray pointed out that his nightly program was designed to introduce new ideas "and in the process we generate controversy. It's inevitable, I suppose, that we frequently manage to stir people's emotional juices. That's understandable. But everybody's entitled to get emotional except the moderator. That's the theory. Sometimes the theory breaks down."

Gray will resume his broadcast duties with WMCA tonight (Nov. 9).

Vick Chemical Names Merchandising Winners

New York — With 86 television stations participating, Vick Chemical Co. has just announced the winners in its media merchandising contest. The top three stations were WSB-TV Atlanta, Ga., WDSU-TV New Orleans, WCAU Philadelphia. Each was awarded a trophy.

Plaques were awarded the 10 runner-up stations. These included WFBM-TV Indianapolis, WNBQ-TV Chicago, KNXT Los Angeles, WTAE-TV Pittsburgh, WISH-TV Indianapolis, KVOO-TV Tulsa, WFBG-TV Altoona, Pa., KCMO-TV Kansas City, Mo., KHJ-TV Los Angeles, WXYZ-TV Detroit.

KTLA-TV Shifts Reps

Los Angeles — KTLA-TV has switched station reps. With billings estimated at \$4-5 million, the West Coast outlet is moving from Peters, Griffin, Woodward, Inc., to H-R Television, Inc.

KTLA was purchased some time ago by Golden West Broadcasters.

RKO Attacks NBC-WBC Affiliation Deals

Washington — RKO General has attacked the NBC-WBC station swap ordered in an FCC decision of last July, from a new angle: If neither the Appeals Court nor the FCC will reverse commission's exchange order, RKO at least wants assurance that NBC's strong affiliation commitments to Westinghouse stations, made in the course of the original 1956 swap of WBC's lush Philadelphia outlets for NBC's Clevelanders, will be cancelled out.

RKO says the strong affiliation commitments made in the course of the 1956 deal will hurt it not only in Boston (where NBC allegedly promised WBC a perpetual affiliation) but in New York and San Francisco where

all three parties in interest compete, and in fact in all markets. RKO sees Westinghouse's Philadelphia "Windfall" as a competitive bonanza that will give WBC stations the edge over RKO and all other stations in bids for national spot sales and feature films, as well as inside track on NBC affiliation.

RKO was on the very brink of a profitable exchange of its Boston stations, WNAC-TV - AM-FM for NBC's WRCV-TV-AM in Philadelphia, until the commission stepped in. FCC would not renew the NBC Philadelphia licenses, and thus enable it to meet Justice Department divestiture order, unless NBC swapped back with Westinghouse, giving up the "illgotten gains" allegedly pressured in the 1956 Westinghouse exchange.

RKO wants the FCC's order held up until the Appeals Court decides the case. In the event the court upends the NBC-WBC deal, there will be less "unscrambling" of assets and personnel than if the deal becomes a fait accompli first, RKO says.

NAB Answers Sen. Dodd

Washington — In a polite letter to chairman Thomas J. Dodd of the Senate Subcommittee on Juvenile Delinquency, the NAB has said "thanks, but no thanks" to the suggested legal enforcement of NAB Codes on tv programming. NAB opposes establishment of any type of program standards by the Federal Communications Commission. The broadcaster association says it shares Sen. Dodd's concern for youth, and agrees with need for continuing tv program improvement — but the responsibility in programming must lie with the individual licensee.

NAB also agrees that the public and community groups should be heard about tv programming if they want to — but NAB opposes "any use of government fiat to force the media to engage in this colloquy." NAB believes that any move by government into setting up "specific categories" of programming for favor or disfavor, takes programming out of the hands of the licensee, and clearly runs counter to the first amendment.

The jointly signed letter from NAB's vice president Vincent Wasilewski and Code director Howard Bell points out that, according to the subcommittee's own interim report, "research scholars are cautious in their statements as to possible causal connection between conduct portrayed on tv and subsequent conduct of the viewer." NAB says it will cooperate in prospective research.

Dubonnet Doubles Order On 'Arthur Godfrey Time'

New York — Dubonnet, which recently made its network radio coast-to-coast debut on CBS' *Arthur Godfrey Time*, apparently liked what it heard — and doubled its weekly participation on the show. The result was "standing room only" for Godfrey

Schenley Imports Co., U.S. marketer for the aperitif wines, placed an initial order for two commercials per week for 26 weeks (see SPONSOR Nov. 2, p. 15) in mid-October. After hearing Godfrey's way with the Dubonnet message, the firm doubled its order, purchasing all the remaining available time on the now sold-out show.

Commenting on the stepped-up advertising, Scott Romer, advertising director for Schenley, declared: "Godfrey has done very well for Park and Tilford's Tintex and Norex Laboratories' Amitone, two other Schenley divisions. We felt that he would provide a perfect showcase for our expanded national sales program."

Time was purchased through Norman, Craig & Kummel, Inc.

American Research Bureau Reports Stabilizing Trend in Top 20 Shows

Beltville, Md. — American Research Bureau reports that programs "showed further stabilizing trends during the week of Oct. 26-Nov. 1 with eight of the top 10 programs still in the top 10 and only two programs making the top 20 for the first time this season. New to the top 20 were *Gunsmoke* and *Ben Casey*."

Here is the breakdown:

ARB TOP 20 PROGRAMS BASED ON NATIONAL ARBITRON RATING ESTIMATES FOR THE WEEK OF OCT. 26-NOV. 1, 1964

Program	Rating	Estimate
1. Bonanza, NBC	29.6	
2. Red Skelton, CBS	27.1	
3. Ed Sullivan, CBS	26.7	
4. Andy Griffith, CBS	25.7	
5. The Fugitive, ABC	24.5	
6. Peyton Place I, ABC	23.9	
7. Bewitched, ABC	23.7	
8. Peyton Place II, ABC	23.5	
9. The Virginian, NBC	23.3	
10. The Lucy Show, CBS	21.3	
11. Lawrence Welk, ABC	20.8	
12. Gomer Pyle, CBS	20.5	
13. Candid Camera, CBS	20.0	
14. I've Got a Secret, CBS	19.8	

14. Dick Van Dyke, CBS	19.8
14. Combat, ABC	19.8
17. Wednesday Night Movie, NBC	19.7
18. Gunsmoke, CBS	19.5
19. Ben Casey, ABC	19.3
20. Jackie Gleason, CBS	19.2

Fair Trial for Pay Tv Council Backs Weaver

Hollywood, Calif. — Echoing the sentiments of Sylvester L. (Pat) Weaver on the defeat of STV in California, Dana Andrews, president of the Fair Trial for Pay Tv Council and president of the Screen Actors Guild, called it a "temporary set-back."

"An incredible amount of money was spent by the theater owners of the nation to buy an affirmative vote," he declared, "but we expect that ultimately the courts will hold this prohibition measure to be unconstitutional."



A top-drawer secret



until Spot TV changed the picture

Hudson brought the tissue box out into the open. And they did it via Spot TV.

Back in 1957 Hudson Pulp and Paper, a regional advertiser, decided to compete with national advertisers for a bigger share of sales. Hudson filled out its line with bathroom tissues and paper towels. And, of course, facial tissues that made packaging history: The advertising came off with the wrapper! Hudson allotted 87% of the advertising budget for Spot TV, and was able to compete on an equal footing with national competition.

Its brands now rank 1st, 2nd, or 3rd virtually everywhere they're sold. And since 1957, consumer sales have increased by more than 300%.

Spot can change the picture for you. If you're a regional advertiser and want to introduce a new line of products, or compete with national advertisers on an equal basis in your markets — you can do it effectively with Spot TV. TvAR can show you how to put Spot to work for you in the eight major markets where their television stations are.

You get more out of your advertising dollars when you spot your markets with Spot TV. Hudson learned that buying television by the market gave them the Showcase they needed. Learn for yourself. Call TvAR.



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ADVERTISING
REPRESENTATIVES,
INCORPORATED**

Representing: WBTV CHARLOTTE (JEFFERSON STANDARD BROADCASTING CO.) • WTOP-TV WASHINGTON AND WJXT JACKSONVILLE (POST-NEWSWEEK STATIONS) WBZ-TV BOSTON, WJZ-TV BALTIMORE, KDKA-TV PITTSBURGH, KYW-TV CLEVELAND AND KPIX SAN FRANCISCO (GROUP W STATIONS)

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Sheila Harris (San Francisco)
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Lou Douthat (Cincinnati)
Margaret Cowan (London)

27 1965: big year for character licensing

By sending video programs into America's homes, sponsors foster a whole new retail and promotion field: that of licensing tv-related commercial products

36 Tv: the (young) people's choice

Animated tv character helps attract youngsters to Ohio station's 'Day at the Zoo'

38 Are you paying for debit decibels?

The sponsor whose commercial can't even be heard, says a specialist in sound, isn't reaching — let alone, creating — customers

41 Media's all-media buyer

Tomorrow's highly trained buyer will be a specialist with top responsibilities, according to a media man

44 More mileage via radio

Auto equipment company uses sportscasts for on-air product promotion and the sportscaster, himself, for extensive dealer promotions off-the-air

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SALES

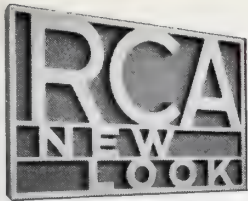
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TV Film Projector

A deluxe model
with every feature
your program people
could ask for

This new equipment does what you would expect from the world's most advanced television film projector. It has deluxe features, like instant start, reversible operation and automatic cue. These assure the finest quality and versatility for color as well as black and white. Completely transistorized and automated, the TP-66 is specially designed for TV film programming's faster pace.

INSTANTANEOUS START—Start and show buttons can be pushed at the same time, since projector sound is stabilized within 0.3 second. A pre-roll period, prior to switching projector "on air," is not necessary. Start is instantaneous, allowing preview of upcoming film when desired.

STILL-FRAME PROJECTION—Single frames can be shown at full light level for extended periods, permitting preview of first frame at start, or for special effects. Film is always completely protected by a filter that automatically moves into light path during still-frame use.

FILM REVERSING—Film motion can be reversed—a time-saving feature when rehearsing live or tape shows with film inserts . . . or as an imaginative production device.

AUTOMATIC CUEING—For full or partial automation, films can be stopped and cued up automatically. This eliminates the need for manually threading and cueing individual films, eliminating human error.

AUTOMATIC LAMP CHANGE—Both projection and exciter lamps are automatically switched in place, when burnout occurs. These time-saving features assure continuous operation and avoid costly delays.

AUTOMATIC LOOP RESTORER—Unique fail-proof feature eliminates need for human intervention, makes unattended operation practical.

TRANSISTORIZED SOUND—The TP-66 can be equipped for both magnetic and optical sound systems. Fully transistorized for finest quality and reliability.

NOW BEING DELIVERED


For full particulars, write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. Or see your RCA Broadcast Representative.



The Most Trusted Name
in Television

New 16mm Television Film Projector, Type TP-66





Shining morning face willingly at school

So much to see...so much to discover...so much to learn. And it's so much fun when you get your picture of this changing world from friends you've come to know and love.

When little girls react emotionally, they react whole-heartedly. As do little boys for that matter.*

It takes the professional know-how of 154 WBNS-TV staffers to inspire this kind of emotional involvement, but the know-why is even more important. That comes from being born and raised in Central Ohio and eager to earn the continued trust and confidence of our neighbors. Only then can we be certain that WBNS-TV is the station where seeing is believing.

**They poured out more than 80,000 nickels for fun and games when WBNS-TV held a day for them at the Columbus Zoo Amusement Park almost 20 miles from Broad and High.*

WBNS-TV

CBS TELEVISION IN COLUMBUS, OHIO

Affiliated with WBNS Radio (AM-FM) and the Columbus Dispatch. Represented by Blair TV.

You'd cry like a baby

if you really knew what goes on at media meetings

Time short. Pressure high. Deadlines close. Media files absent.

Media decisions must be made—and you can't be there, in person.

But **SRDS** is almost always* there, and with your Service-Ads in **SRDS**, **YOU ARE THERE** selling by helping people buy.



*In National Analyst, Inc. survey,
83% of agency executives say **SRDS**
is accessible in client meetings.

SRDS

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function
C. Laury Botthof, President and Publisher

5201 Old Orchard Road, Skokie, Ill. 60078 YOrktown 6-8500
Sales Office—Skokie • New York • Los Angeles

Publisher's Report



There's no mystery about SPONSOR

At least once a year every business paper publisher ought to tune his advertisers and readers in on his progress.

My first attempt along these lines was titled "One Year in the Life of SPONSOR." We made history in those early days and I was eager to tell about it in simple, behind-the-scenes fashion. The reaction I got encouraged me to continue these personal commentaries. The peak was reached, I think, when I wrote one headed "The First Ten Thousand Pages." Soon thereafter I received a flood of phone calls and letters not only from readers but fellow publishers as well. It developed that the redoubtable Edgar Kobak, then president of Mutual Broadcasting System but a publisher at heart, had brought it to the attention of the Business Paper Publishers Assn. convention with the remark that it was lamentable that more publishers didn't let their advertisers and readers in on the inner workings of their magazines.

This particular column fills you in on what we've been doing S.O. S.O. means Since Ojibway.

Ojibway Press bought SPONSOR last December after many months of negotiations. As always happens, the air before and after the sale was charged with rumors and predictions of what was ahead for SPONSOR.

But SPONSOR and Ojibway knew exactly what they wanted to accomplish. We had devoted numerous sessions to agreeing on objectives, goals and procedures.

When SPONSOR was sold, the old management and the new owners were in full agreement.

We would work to turn out a book that offered so much to the busy agency and advertiser executive involved in broadcast advertising that we must become one of his reading favorites.

We would work to mesh hard news, confidential news and useful articles into one fast reading package.

We would work to make SPONSOR indispensable to the national spot timebuyer.

We would work to expand our 4900 ABC-Audited agency and advertiser circulation to 7000 by the end of 1964.

We would work to achieve Monday morning mail delivery of SPONSOR in every section of the country so that the reader could count on a regular reading habit.

Have we succeeded?

Editorially, the hard news, confidential news and articles have blended into one smooth package. That they did blend is a miracle—a miracle that our reader response has acclaimed throughout 1964. We've added editorial color, added newsletters, improved the staff.

Our circulation goal was met and passed with our issue of Sept. 28. By that issue our agency and advertiser circulation, aided by a hard-hitting promotion effort, was 7793. That's by far the highest of any ABC-Audited book of the broadcast field.

The U.S. mail, with minor exceptions, is working for us. We're in mail sacks late every Friday night and on your desk Monday morning. We're told we're the only broadcast book to get good distribution that you can count on every Monday morning.

I expect to have more to add soon.

You can expect to be kept posted.

Norm Glenn



COVERAGE: WHAT IS IT?

A few years ago the A. C. Nielsen Company made its last attempt to measure effective coverage. In spite of the abuses perpetrated upon these figures by advertisers and stations and in spite of the techniques with which many found fault, the idea of measuring delivered audience rather than signal strength had much merit. Better coverage by a station must mean more people or it doesn't mean anything. 50,000 watt WPTR has a 50,000 watt competitor along with lesser signal stations yet look at the figures:

10 County Outer Survey Area (Pulse, July '64) 6AM-6PM, M-F			
Station	Per 1/4 hr. Aver. Share	Per 1/4 hr. Aver. Rating	Per 1/4 hr. No. Homes
WPTR	24	4.3	6609
X	14	2.7	4150
Y	12	2.3	3535
Z	2	.4	615

So you see, signal strength alone does not determine effective coverage. Ask your Eastman for a complete analysis, and remember this is just a measurement of the ten counties immediately adjacent to the metro area. The further away you get the greater is WPTR's relative lead and the **MORE PEOPLE PER \$ WPTR DELIVERS THAN ITS COMPETITORS!**

Coverage: More people per advertising dollar on WPTR

Ask your Eastman about . . .

WPTR

Represented by the

Robert E. Eastman Company

**fifteen
forty** **PTR**

50,000 Watts

1540 KC

ALBANY — TROY — SCHENECTADY

Perry S. Samuels

Vice President and General Manager
—WPTR



UNBUDGETED

Because the gooey residue of trick-or-treat candies hasn't been combed out of the front lawn as yet, I'm reminded that on that one fun night last week I witnessed the greatest array of living promotion spots for television programing that a network promotion man and a client ad manager could share in mutual dream-of-merchandising heaven.

The seemingly endless parade of masked moppets costumed as the characters who mince, wriggle and bound across our tv screens all week long — every week — was a procession of short, fat, lean, tall (for its age) and squeaky promos with no regard for network allegiance in the way they were paired. Nor did they display any regard for the incongruities of coupling live and animated facsimiles. The further disregard of prime-time network characters fraternizing with out-of-prime-time syndication personalities was flaunted defiantly and frequently at the donors of the Halloween loot.

Apart from the facility with which we were able to identify the sponsoring brand names that bring the two dimensional originals to us on a night-by-night schedule, there was a monumental fascination in the image of this moment-by-moment tableau going on in the doorways of almost all of the homes, on every street, in all the cities of the nation. What a promotion bundle this could cost any client if he had to pay for it!

The character-and-name-licensing by networks is a fat by-product promotion payoff for tv clients. Bill Ruchti takes a close look at this growing industry in the story beginning on page 27.

Sam Elber

LETTERS

Curiosity over Cat?

What ees eet, senores?

The most popular guess here [about the object in KTRK-TV Houston's ad on the cover of SPONSOR's Spanish-language issue, Oct. 19] — a not particularly attractive piece of glass sculpture.

If not, what, please?

And the connection with the skyline, also, please.

S. PATTERSON

*Cole & Weber, Inc.
Seattle, Wash.*

ED NOTE: This one's drawn lots of queries. A straw vote in the SPONSOR offices decided that the tall object looming over Houston's skyline in the KTRK-TV ad is a glass cat. As for the connection with the skyline, maybe the station is trying to tell us that it's "top cat in Texas." Any other ideas?

Actuarilly

Your article on life insurance companies in the Nov. 2 issue was most interesting and helpful. You mentioned in it that Prudential's *The Twentieth Century* is the longest-running, continuously sponsored network public affairs program on television.

If you check further, you'll find that it is the only network show of any type which has been fully sponsored by one advertiser 52 times per year for seven, going on eight, years. Not only that: its ratings keep getting better as years pass by — a tribute to the program's quality and to the tastes of tv viewers.

PAUL KELLER

*Vice President—Research
and Media
Reach, McClinton & Co.
New York*

Thorough Plaudit

Beyond any doubt, your recently published feature article on Spanish-speaking markets is the finest piece of reporting that any publication has done on this important segment of our buying population.

Your insight into the Latin markets from the advertisers' viewpoint was penetrating indeed. The

thoroughness employed by Charles Sinclair and the rest of your editorial staff resulted in an authoritative and convincing story.

We would like to see more follow-up articles on the Spanish market story in SPONSOR magazine. Spanish radio is rapidly approaching adulthood and there are many important ideas and developments which are born that should not have to wait for a once-a-year Spanish feature article.

WARREN SHUMAN

*General Manager
Tele-Radio & Tv Sales, Inc.
New York*

ED NOTE: Watch for a feature article on the air media in Puerto Rico in a future issue of SPONSOR.

We Apologize

Sponsor Scope in the Nov. 2 issue of your usually well-informed magazine has succeeded—unintentionally I am sure—in depressing considerably the undersigned. Not only was my job for the past seven years apparently non-existent, but so was my employer, Leo Burnett Co.

I refer to the item on page 28, "39 Million in P&G Serial Mill." Among other erroneous statements, the production of *Search for Tomorrow* was credited to Compton Advertising. *Search*, the longest running daytime serial (and second highest rated weekday tv program in the latest Nielsen report) has been produced by Leo Burnett Co. since the demise of the Milton Biow Agency several years ago.

To itemize the errors in the paragraph referred to: (1) Five "P&G-controlled serials" are mentioned, but only four are listed. (The fifth is *Another World* on NBC-TV with production responsibilities handled by Y&R.) (2) *As the World Turns* is a half hour in length, not one hour. (3) *Edge of Night* is only a half hour program. (4) (And most important)—Leo Burnett Co. is one of the four producing agencies to P&G productions.

FRANK W. DODGE

*Producer, Search for Tomorrow
Leo Burnett Co.
Chicago*

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 6, 1964

When politics stepped out of the tv spotlight last week, the burning interest in the American as a voter gave way to the equally burning interest in the American as a viewer and a consumer.

A move toward climax seems inevitable as government and the broadcast industry resume their traditional dialogue on the quality--or lack of it--of tv viewing as American family fare.

Government pressures will come out of federal agency hearings, surveys, studies and consumer reports, past and to come, with assists from Hill committees and individual legislators.

Industry will rack its brains and gamble its money, study ratings and try to keep on solving the enigma of what the viewers want, and what will bring in revenues for support of the free tv system. It will defend sometimes admittedly un-defendable programing, and watch praise for its gigantic national affairs coverage dwindle in post-election climate.

It will keep an eye on programing on pay tv and worry over possible origination on CATV wires. Multiple station groups will muse over the Metromedia move into "do it yourself" programing via Wolper production buy.

In the background of this particular government-industry standoff on the American consumer's tv entertainment, is the election of President Johnson to four more years. Johnson has declared himself for free enterprise, and the loose-rein in agency regulation. He is also an avowed protector of the consumer and American youth.

He is also a skilled politician. Consensus here is that if the tv programing issue should ever erupt on a nationwide scale (and it took only one quiz show four years ago)--the President would cajole compromise from both sides without ostensibly favoring either.

The FCC--itself hopelessly divided on its rights and duties in programing supervision--has been teetering on the brink of some sort of action since its 1960 programing hearings. A while back, it was the business of comparing "performance with promise" in "overall" programing. Then it was community-level criticism, to be sought by licensees.

Currently, the commission approach leans toward the revised program reporting forms--and the report of its Office of Network Study. In the latter, author Ashbrook Bryant would cut network program ownership to 50 percent of entertainment fare in prime time, set up a compulsory association membership with self-imposed sanctions, and regulate, not license networks.

The FCC agonized months on both items. Justifiably, it shrinks from censorship--but, at same time there are constant cries to "do something!"

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

Interested legislators who are prodded by letters from parents and PTA's, educators and church and civic groups make up the interested groups.

The blame has consistently fallen heavily on the networks, sometimes for program choices they could have helped--sometimes for reruns of old and gory melodrama long since discarded.

Networks have two solid arguments: one against any form of censorship, and the other against self-inflicted revenue loss. As free enterprise, they rightly argue that they must win advertiser revenue, which means wide audience acceptance for programing in prime time.

Diversity is the answer suggested by FCC commissioner Lee Loevinger, and network study director Ashbrook Bryant, but the routes differ. Loevinger wants the competitive diversity of many outlets on many channels by many and diverse owners. Bryant would have diversity of program sources and "more competent decisional talent in program production."

Speaking for himself, Bryant told this reporter he feels that program production restricted to "too few hands" constitutes a real censorship.

Bryant acknowledges the basic industry dilemma of money versus art. "This problem has always been present in creative art designed for mass consumption. Because of tv's impact, there is a real social problem--and at the same time, there are real money problems involved for the industry. The networks would put on all-Shakespeare shows in a minute if it would bring in revenue. But it can't--and never will."

On the subject of setting up "standards" for "good" programing, the student of a decade of network practices bluntly rejects the idea.

"The last thing I would ever want to see is a decisional function put into the hands of the government. A lot of very responsible people who wanted to improve tv programing quality told us during the 1960 hearings that the FCC ought to set up some kind of standards--but no one has ever made it clear how this could come within the FCC's jurisdiction."

Like commissioners Loevinger and Rosel Hyde, Bryant holds the FCC can act only under strict statutory law. Regulation does not go beyond matters of obscenity, blasphemy and lottery. Only Congress could set up any additional program surveillance.

Bryant would like to see industry give the creative writers a "fair shake--more voice in the programing." He believes the mangle of "committee" decisions among various echelons kills creativity. He mentioned testimony to writer predicament in Merle Miller's "Only You, Dick Darling," and "Tv Viewing," written in 1962 by Columbia University's Eric Barnouw.

Both writers were graduates of the committee decision maze for television scripters.

Mildred Hall



Win an all-channel monaural moose

In earlier years, out here in our moosey country, when pioneers felt the need of strength & unity, they *circled the wagons*. Following the same sound principle, we have *circled our TV stations*. Opposing forces realized the utter futility of attacking our brave huddling together of 5 VHF stations plus 135 Goosers (named in tribute to our beloved Canadian Honkers).

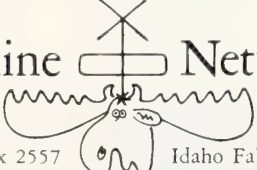
Well & good. But is our land really worth attacking in 1st place? Is it not so that Montana, Idaho & Wyoming (Skyline TV Network territory) are populated primarily by moose?

Glad you asked. We reply thusly: Perchance. But *something* out here in area reached by Skyline TV Network accounts for \$1.3 billion RMS (Retail Moose Sales) annually. (Whether people or moose not yet pinpointed.) Skyline among top 100 Moosemarkets. Eager to supply more vital, compelling moostatistics. Have same running out our antlers.

To properly publicize all this, we are presently thinking about running a monstrous contest. As 1st prize, are considering a genuine stuffed Skyline moosehead that will play soothing background music, possibly have TV set within well-toothed mouth. In any event, it will be a prize any devoted

moose collector will treasure always, guaranteed to add an enormous amount of decor to any room or office.

But grasp this: our contest will not be open to just anybody & everybody. Thus if you would like to be one of the select, privileged folk to receive complete rules, if & when we get them all figured out, write to:


Skyline TV Network
 P.O. Box 2557 Idaho Falls, Idaho

Represented nationally by George P. Hollingbery Co.
In the Northwest: Art Moore & Associates

Our utterly splendid network, broadcasting attention-arresting sounds with accompanying pictures often completely in focus consists of the following VHF stations:
 KOOK • Billings KFBB • Great Falls KXLF • Butte
 KID • Idaho Falls KMVT • Twin Falls

Skyline Network
P.O. Box 2557
Idaho Falls, Idaho

Gentlemoose:

All my life I have yearned for a stuffed moosehead that plays soothing background music. Tell me how perchance I can make my dreams come true.

STV-C

NAME _____

ADDRESS _____

CITY _____

STATE _____

COMPANY _____

TITLE _____

☐ I would like more moosefacts about your Skyline TV Network if you cross your heart no salesman will call.

☐ I would like to gaze upon & converse with a real actual Skyline TV Network Moose Salesman. Have one phone me sometime.

Computers Star in Election Night Coverage

New York—With Network Election Service collecting the figures and providing them simultaneously to the three networks and wire services, the stars of election coverage on tv were the computers, and probably the most frequently aired word was "projection."

Each of the networks featured its own computer systems. NBC's was Electronic Vote Analysis (EVA); CBS dubbed its system Vote Profile Analysis (VPA), while ABC declined to use a label.

All three networks offered projections of both national and state races early in the evening, but, in an effort to take the onus off the prognostications, repeatedly urged viewers who lived in states where the polls were still open to go out

and vote. Presumably, this was done in answer to critics of computerized forecasts who have argued that projections of victory for one candidate or another could affect voting patterns in areas where the polls were still open. Some critics, particularly in California, have gone to the extent of proposing legislation in this area.

Network Election Service reportedly cut about one hour and 19 minutes from time necessary to tabulate results in past elections. Head-

quartered in New York, each of the networks and the wire services were responsible for a specific number of states with all figures going directly to the pool.

Aim of NES was to speed gathering of returns, eliminate duplication of effort and reduce viewer confusion. In the past, with returns coming in from many sources, the viewer, hopping from channel to channel, often received conflicting information on the election's progress.

Network, Wire Officials Praise NES

New York — Network and wire service executives were unanimous in their praise of NES, the pooled election coverage, indicating that the service will be used in future elections.

"NES did an excellent job," declared William B. McAndrew, executive vice president for news, NBC. "It was the best reported election that I've ever been involved in and I've been involved in them since 1936. I believe NES was one of the smoothest operations I've ever seen."

Elmer W. Lower, ABC News vice president, declared that "overall, it has been a highly successful evening for NES and we can easily improve and strengthen our coverage even more in 1966 and 1968."

Declared Fred Friendly, CBS News president: "I think it was a historic night for American journalism. The networks and wire services were able to collect more votes faster than had ever been collected before. It was a great breakthrough."

Dubbing the experiment a "great public service," Wes Gallagher, general manager of AP, said, "The pooled election service provided the public solid results far earlier than before. The vote count was so fast that it made unnecessary the use of vote projections by newspapers, since they had defin-

ite results in hand for early editions."

Gallagher added: "There were some tabulation errors but they were quickly caught and did not affect the reported result in any race."

Earl J. Johnson, UPI vice president and editor, described NES as "a well conceived and well executed enterprise."



ABC . . . "no label"



CBS . . . "VPA"



NBC . . . "EVA"

ELECTION NIGHT RATINGS PICTURE

New York—Here is a breakdown of how the various rating services saw the election night coverage:

	Rating	Share of Audience
National Arbitron		
NBC	25.8	48%
CBS	20.1	37%
ABC	8.0	15%
Trendex		
NBC	28.4	52%
CBS	18.4	33%
ABC	8.3	15%
New York Nielsen		
WNBC-TV	28.8	52%
WCBS-TV	20.6	37%
WABC-TV	6.5	11%

Note: Ratings covered the period from 7 p.m. to 11 p.m. on election night.

Hollywood Ad Club and IRTS Announce Special Affiliation

New York—The season for reciprocity has apparently arrived. First harbinger was Network Election Service in which the major networks and wire services pooled their coverage resources on election night. Latest brotherly moves include announcement that the International Radio and Television Society and the Hollywood Advertising Club have formed an affiliation, and reports that the Associated Press Society of Ohio and the Ohio Associated Press Broadcasters Assn. have begun talks on the possibility of forming a single organization.

IRTS and the broadcast-minded Hollywood Ad Club have approved an agreement that will give members of each all membership privileges in the other except voting. IRTS members will be able to take part in HAC affairs and vice versa.

Also, each organization will have representation on the other's board in an ex officio capacity, with Harry Saz, vice president in charge of media services, Ted Bates & Co., Inc., New York, as the HAC designate-member of the IRTS board, and Herminio Traviesas, vice president in charge of the Hollywood of-

fice of BBDO, as the IRTS designate member of the HAC board.

Commenting on the new arrangement, Jack O'Mara, president of HAC, said: "The Hollywood Advertising Club, by its name and by its tenets, is basically an advertising organization, but its location, history and membership have oriented it strongly toward broadcasting. Thus we are delighted to join forces with IRTS."

For his part, Sam Cook Digges, IRTS president, said "both HAC and IRTS have many programs which benefit their members and the industry. Through mutual promotion and participation, the programs of each will be expanded."

At a meeting in Columbus, Ohio, involving 150 newspaper editors and radio-tv executives, the Associated Press Society of Ohio and the Ohio Associated Press Broadcasters Assn. appointed a joint committee to investigate the possibility of a merger.

WMCA Suspends Gray; Charges Unfairness

New York — Charging that he failed "to adhere to WMCA's standards of fair play during an interview with Senator Keating's administrative assistant, Milton Eisenberg, on an election eve broadcast," WMCA has suspended interviewer Barry Gray.

The WMCA statement stressed that "the suspension was not related to any editorial position taken by Mr. Gray on the air. The issues involve WMCA's integrity, the station's standards of fairness and the courtesy accorded to guests on WMCA programs."

For his part, Gray admitted that he lost his temper with Eisenberg, calling him an "oily guest." That's what apparently caused the suspension, he said. Eisenberg said Gray became angry a number of times during the interview.

The suspension means a loss of an estimated \$2000 a week for Gray. Substituting for Gray on WMCA's election night coverage was Ed Brown of the station's news and public affairs staff.

Funt, Bendick Join Forces

New York—A pair of broadcast veterans, Allen Funt and Robert Bendick, have joined forces for the stated purpose of "developing new concepts for a variety of entertainment media."

Operating under the banner of Allen Funt Productions, Inc., projects under consideration include tv, full-length feature films, and both Broadway and off-Broadway presentations.

Funt is best known for *Candid Camera* on television and the earlier radio version. Bendick, a long-time producer and director, has handled such shows as *Today* and *Wide, Wide World*, plus several Du Pont specials. He also did a stint as director of tv news and special events at CBS and was co-producer and director of "This Is Cinerama" and director of "Cinerama Holiday."

TvQ Reports 'Flipper' and 'Bewitched' Are Tops with Small Fry Tv Viewers

New York—Both moppets and teenagers have responded favorably to the new crop of television shows, judging by a just-released report from TvQ.

The six- to eleven-year-old bracket included seven of the new shows among its top ten, while teenagers gave the nod to eight of the new offerings among their top ten. TvQ points out that not a single new show managed to make even the top twenty list of people 50 and over "who preferred to remain faithful to such long-time favorites as *Lawrence Welk*, *Perry Mason* and *Password*."

Here is a breakdown of the top ten shows among the six- to eleven-year-olds as taken from the second October TvQ report:

1. *Flipper*
2. *Bewitched*
3. *Beverly Hillsbillies*
4. *Walt Disney*

5. *Flintstones*
6. *Daniel Boone*
7. *Addams Family*
7. *Munsters*
9. *Gomer Pyle*
9. *Jonny Quest*

Favorites among the teenagers included:

1. *Bewitched*
2. *Gomer Pyle*
3. *Bonanza*
4. *Man From U.N.C.L.E.*
5. *Fugitive*
5. *No Time for Sergeants*
7. *Flipper*
7. *Shindig*
9. *Daniel Boone*
9. *Gilligan's Island*
9. *McHale's Navy*
9. *Patty Duke Show*

TvQ points out that its comparable report last year showed the younger children's list with five new shows and the teenagers' list with three.

Rep Exec Stresses Tv's Contribution to Economy

PGW's Lloyd Griffin emphasizes television's ability to reach great numbers of people in short amount of time

Tulsa—Citing television's national accomplishments as a sales and business stimulator, Lloyd Griffin, tv president of Peters, Griffin, Woodward, Inc., station reps, last week told a meeting of the Tulsa Advertising Federation that the heart of television's importance to the advertiser is "its ability to reach great numbers of people quickly, to demonstrate and display a new product or service—in short, to take the advertiser's product and his salesmen right into 30 percent, 50 percent, 75 percent of all television homes in the given market in a matter of two or three days."

Griffin summarized tv's contribution to the Tulsa economy by pointing out that since 1949, approximately \$35 million was spent in the Tulsa tv market by national advertisers. In the same period, an even greater amount—\$35 million to \$40 million—was spent in the purchase of tv sets, he said. Also, Tulsa consumers spend about \$16 million dollars a year for maintenance, repairs and electricity to keep their tv sets operating.

Griffin added: "These direct ben-



Griffin . . . "sales, business stimulator"

efits, however, are dwarfed by the effects of television's influence on the sale of goods and services in the Tulsa market. Groceries, drugs, automobiles, gasoline, insurance, clothing, appliances—all the things that give lift to our economy, that make jobs in stores, in factories, in mines, farms and transportation."

Griffin said that in the 15 years since tv came to Tulsa, per-family retail sales in Tulsa have increased

by \$1654 per year, or \$1.6 million annually for each 1000 families in the Tulsa market.

"We do not for one moment believe that advertising is solely responsible for this increase," Griffin continued, "but it has certainly contributed most substantially. Newspapers, magazines, radio, outdoor and all other media were part of it, but television is the *only* new selling force that has been brought into the market in the past 15 years and national advertisers have spent more money in this new medium than in any other."

Griffin's talk before the Tulsa AFA was at its "Salute to Tulsa Television" dinner held to honor the community's three tv stations—KOTV, KTUL-TV and KVOO-TV.

Xerox Special To Be Aired On National Spot Basis

Hollywood, Calif.—The first of the Wolper-produced specials for Xerox, *Let My People Go*, will be telecast in 175 markets on a national spot basis during a one-week period in March, 1965.

Wolper Productions points out that this is the first time in its history that Xerox has sponsored a show in this manner, "joining other Wolper sponsors—Timex, Shulton, Liberty Mutual Insurance, Tidewater Oil, etc.—which have utilized this effective plan for reaching its nationwide market."

Xerox has five other specials in the works, but whether or not they will be aired on a national spot basis or on a network has not yet been determined.

The premiere show is a documentary about the exodus of Jews from Europe and the formation of the state of Israel.

Another program scheduled for Xerox will be *The Making of the President 1964*, a sequel to Theodore H. White's *The Making of the President 1960*, also bankrolled by written, with White handling the script.

TelePrompter Reports Record Earnings

New York—TelePrompter Corp. reports that its nine-month earnings "continued at a record pace" with net income of \$288,198 on a gross revenue of \$3,375,929.

This represents a jump into the black over the previous period last year when the firm reported an operating loss of \$65,529 prior to a special credit of \$142,595. Gross receipts in 1963 for the first three quarters were \$2,919,070.

Third quarter profits were also up, from \$7841 last year to \$47,709 in 1964.

Irving B. Kahn, chairman and president, said that the continued

satisfactory results in the third quarter, traditionally a slow period in TelePrompter's principal activity of community antenna television, assured the company of the most successful year in its history.

The firm acquired CATV systems at Horseheads, N. Y., and Tuscaloosa, Ala., during the third quarter bringing its total of owned and operated systems to 16, serving an estimated 200,000 viewers.

In addition to its rank as the second largest CATV group owner, TelePrompter also offers closed circuit tv and other services for industrial meetings, special events.

Sponsor IS FOR THE SPONSOR.
NO OTHER PUBLICATION IS.

RAB's David Sees Radio 'Creativity Explosion'

Tells Midwest ad execs creativity advantages account for one-third of radio business; criticizes tv trend

Kansas City, Mo. — Underscoring what he called a "creativity explosion" in the past 18 months, Miles David, administrative vice president of Radio Advertising Bureau, last week declared, "As much as \$100 million of radio billings nationally and regionally result from the ability of radio advertising to say it better than any other medium."

The RAB executive's remarks were in a speech before the annual Ideas Today convention for 500 Midwestern ad executives. The convention is sponsored by the

Kansas City Advertising & Sales Executives Club.

Declared David: "The creative advantages of radio account for as much as one-third of radio's national-regional business today, because there has been an unprecedented increase in use of imaginative techniques in radio's commercials — a creativity explosion."

Arguing that the best comedy writing in America today is being done for radio commercials, David pointed out that the creativity revolution was not confined to any one type message — that in addition to mastering humor, radio copywriters have learned to make more imaginative use of sound effects and have learned to "put sell into the music to accompany the sell in the words of musical commercials."

David added that the only commercials revolution comparable to the one taking place in radio is now occurring in tv. "The trend toward fantasy," he said, "is now

sweeping through television with about the same speed that the rise in creativity hit radio."

Expanding his thesis, David was critical of the trend in tv commercials. "Radio's creative revolution was balanced," he declared. "Imagination took effect in a variety of ways. Television's trend is toward fantasy — with magical things happening to housewives in the kitchen — and is usually clumsy by comparison. And like everything else in television it is, unfortunately, a copycat revolution."

Looking into his crystal ball, David predicted that in 1965 many agency copywriters will actually ask to be assigned to radio, "reversing the trend in which a radio assignment was almost like being sent out to the branch office."

David also predicted that in the future "more and more of the best television commercials will be scenic wallpaper used as eye-resters to accompany the sound-track of a radio commercial. As it is now, many of the best tv commercials are radio tracks accompanied by visuals. Their sell is in the sound."

ABC-TV Plans Original Hour Dramas Next Season

New York—In what could be construed as an answer to critics of television who have bemoaned the virtual disappearance of anthology drama (i.e. *Studio One* and *Playhouse 90*), ABC-TV is planning a series of hour-long original dramas for the 1965-66 season.

Dubbed *Crisis!*, the series will feature on-location production via videotape and will have Hubbell Robinson, programing chief for CBS during the heyday of anthology drama, as executive producer. Producer of the series will be Robert Alan Arthur, another tv drama veteran.

Commenting on the new series, Edgar J. Scherick, ABC programing vice president, said, "It [*Crisis!*] will mark a renaissance of television drama, and its potential for dramatic excitement has already rekindled the enthusiasm of many of the writers, directors and performers who were important to tv in its early days and who have gone to other fields."

Scherick said that among those who have expressed enthusiasm for the new series are John Frankenheimer, Sidney Lumet, Reginald Rose, Gore Vidal, Merle Miller and Jason Robards, Jr.

RAB: Picture Absence Added Dimension in Radio

Toronto — Also beating the drums for radio creativity last week was Robert H. Alter, RAB vice president and director of national sales (see story above).

Declared Alter before the Radio and Television Executives Club of Canada: "The absence of a picture is an added dimension in radio advertising. Often a picture interferes with the selling message because people may not visualize your product exactly as the picture shows it."

The RAB vice president added that it "has been said many times but never often enough that radio allows the consumer to create his or her own visuali-

zation of the advertised product."

In the course of demonstrating examples of creativity in radio spots, Alter had a word about the use of music. "There is a growing skill, almost a technology, in the effective use of music," he said. "Years ago, a commercial was considered successful if the music didn't drown out the words. Today every second of music as well as the spoken words are planned minutely for maximum effort."

Alter, by way of summary, declared, "Radio sells well not only because of the audience it delivers but because of the way it is being used."

GOP Protests Election Day Spot

Washington, D. C.—A five-minute Democratic political talk aired on NBC-TV's *Today* last week stirred up a hornet's nest, with the possibility of legal repercussions in one state.

The talk, taped by vice presidential candidate Hubert Humphrey for airing election morning, drew the fire of GOP chairman Dean Burch who labeled it an "irresponsible, last-minute blow beneath the belt after the bell had sounded."

In Minnesota, the talk was aired on KSTP Minneapolis-St. Paul, and drew the comment from the Republican state chairman that it clearly "violates the Minnesota Corrupt Practices Act."

KSTP general manager Stanley Hubbard, Jr., pointed out that the station had no prior knowledge of

the show, indicating that it "caught everyone flat-footed."

In Waseca, Minn., where the announcement was also noted, Einar Iverson, Waseca county attorney, said he was requesting District Judge John F. Cahill to assemble a grand jury. "The evidence should be submitted to the grand jury for possible prosecution under the Minnesota Corrupt Practices Act," Iverson said. (Violation of the Minnesota Corrupt Practices Act constitutes a gross misdemeanor punishable by up to a year in jail or a fine of up to \$1000 or both.)

Hubbard said he felt the incident would probably be classified as a misdemeanor for which the fine would be \$100. Minnesota attorney general's office said enforcement of the law is up to county attorneys.

Mitch Miller Applies For D.C. UHF Station

Washington, D.C. — "Singalong" Mitch Miller, trading as All American Television Features, has applied for UHF channel 50 in this city. Miller told the FCC he is aware of stiff competition facing him, with four VHF's in the area, one educational and one commercial UHF (WOOK-TV, which is Negro-oriented). Miller optimistically hopes to break even on first-year estimated costs of \$350,000.

Programing plans are largely for half-hour syndicated, film and one feature film nightly, plus two Mitch Miller half-hour shows: *Evening with Mitch* on Saturdays and *Young America Plays and Sings*, a live music-education feature weekday afternoons.

The Miller application contains a blast at rating services made in his talk to the Pennsylvania Broadcaster Assn. only six days after the three-and-a-half year *Singalong* show was cancelled at NBC. Mitch disclaimed any "sour grapes" attitude, but he said ratings didn't tell advertisers what they needed to know about product identification and quality of shows to promote a particular product.

The *Singalong* star, once in the top-10 rated shows, said advertisers use "scatterplan" because network programs are so alike as to be practically interchangeable to an advertiser.

CBS and Yankees Make It Official

New York — The wedding ceremony was conducted with only members of the immediate family present. William Paley, CBS board chairman, and Frank Stanton, president, last week met behind closed doors with Dan Topping and Del Webb, co-owners of the New York Yankees, to sign the papers that put CBS into the baseball business.

The signing was without fanfare, in striking contrast to the furor provoked when word of the sale was first leaked.

Throughout the storm that followed and the threat of anti-trust action, CBS has stoutly denied any ulterior motive in its \$11.2 million purchase, insisting that ownership of the Yankees would not give CBS-TV any bargaining edge in bidding on future baseball telecasts. Also denied was any suggestion that CBS bought the baseball club to protect itself from any future pay-tv incursions into sports.

The statement at the formal signing simply said: "CBS confirmed this morning that its acquisition of 80 percent interest in the New York Yankees became effective today. Under a five-year contract, Dan Topping will be president and chief executive of the New York Yankees, Inc., continuing his former function.

Ralph Houk will be vice president and general manager."

The last obstacle to the sale was removed a few days earlier when the Justice Department decided against an anti-trust suit. The possibility of future action by the department would depend on how CBS handles the Yankee operation. Point at issue was whether CBS, already a potent force in the entertainment world, should be allowed to extend its influence.



Smiles apparently still prevail in the CBS-Yankee affiliation. Shown here at the official announcement of the transaction in August are William S. Paley, CBS board chairman, with Daniel R. Topping, St., (left) president and chief executive officer of the New York Yankees, Inc. and Del E. Webb, a co-owner of the baseball club. The signing last week was quiet in contrast to the first word of the sale two and a half months ago.

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The prime 20 needs promoting

There's a rather soft market for prime 20s between now and the start of the pre-Christmas spot tv season. What threw this situation into sharp relief: mass exit of the politicals. Handicapping the disposal of the open 20s is the fact that there are only four to five weeks between now and gift selling time. A national advertiser who's inclined to start a schedule in November might not cotton to the idea of having to confine his schedule to four to five weeks, because the spots after that have been sewed up by the holiday crowd. As far as national spot is concerned, the sale of the prime 20 is a continuing problem. The TvB has been talking about focusing some of its sales promotion effort on this problem, such as a special study on the effectiveness of the 20, as against minute announcements. The TvB realizes that the obstacle to be overcome with regard to the 20 is not so much the attitude of the media man as that of the creative tribe. The writer, naturally, wants as much time as possible in which to transmit his message, and hence a minute is far more to his liking than 20 seconds. The media man may have his own idea of the 20's superior efficiency and prestige (adjacency to a network program), but repeated over-rulings at group sessions have made him rather gun shy.

Looking into all-night radio

Feelers are being put out by some major accounts that would prove something of a boon for clear channels, or stations with protected skyways. The target of these feelers is all-night radio. The twin attraction: (1) tremendous coverage with low cost, (2) reaching people who stay up late but don't cotton to the late, late movies. The advertiser interest could have been inspired by the success that American Airlines has had with its *Midnight to Dawn* music program in nine markets. The campaign was renewed for another five years a couple months ago.

Alberto-Culver exits Hawaii spot

Alberto-Culver can't be said to be inconsistent about its policy on piggybacks in spot tv. The consistency has been carried to the point where

Alberto-Culver won't have a single spot, outside of network, running in all of Hawaii. Reason for the spot tv blackout: the Hawaii stations are not only charging what is tantamount to a 100 percent premium for piggybacks but have relegated multi-product commercials to non-prime time. Alberto-Culver spot schedules are still out of the Indianapolis and Grand Rapids-Kalamazoo markets.

Mars now also in network tv

Mars candy bar is back on network tv after absence of two years. It's spending about \$280,000 for 54 minutes on CBS TV's Saturday morning line-up. The allocation: 18 minutes, *Tuxedo Junction*; 18 minutes, *The Jetsons*; nine minutes each, *Flicka* and *The Alvin Show*. Mars will continue with the Stan Freberg commercial in spot radio. Last year the confectioner spent about \$140,000 in spot tv. Incidentally, the candy bar business seems to have had a healthy comeback from the slight depression it suffered during the '50s. In 1960 the bar industry had a retail sales total of slightly over \$700 million. Two years later the tally edged over \$740 million and for 1963 the figure was \$750 million. The candy field, in general, also has been doing well. The U.S. Department of Commerce reported that bulk sales for the six months of this year were 5.5 percent over the like period of 1963 and 12 percent over 1962. P.S.: Mars followed up its CBS buy with a wrap-up 51 minutes in NBC-TV's Saturday morning sector at a commitment of \$250,000. Shows: *Hector Heathcote*, *Underdog*, *Fury*, *Fireball XL-5*, *Dennis the Menace*.

Tight tv market for candymakers

Talk about the resurgence of a product category in a medium, there hasn't been anything in years like what's happening with candy makers in Saturday morning network tv. Of the 23 shows in that area which, of course, takes in the three networks, 17 of them have candy advertisers. Three of the shows are owned or controlled outright by advertisers, which leaves but three programs in which additional candy people can participate. The situation suggests that spot will profit from the overflow. Another busy field among

network kid programs and daytime generally is the beverage market. Includes Koolaid, Fizzies, High C, Hawaiian Punch, the Canada Dry fruit drink line. Welch's Grape Juice is about to join them.

Purolator's harvest from spot tv

Spot tv can point to Purolator Products, Inc., as one of its most recent success stories. For the first six months of 1964 Purolator spent \$776,500 in the medium, which was more than twice (\$333,210) the spot outlay for the entire year of 1963. The payoff is reflected in these figures: for the first nine of 1964 Purolator reported sales of \$48,541,531, as compared to \$45,033,603 during the like span of 1963. This \$3.5 million difference in sales represented an additional net profit of \$1 million for the oil filter manufacturer. The account's at J. Walter Thompson.

Radio for bank's name buildup

Rather offbeat for bank advertising and a compliment to radio: the schedule that the United National Bank of Miami is now running. The bank won't open for three months, but in the meantime there'll be commercials daily to plant the bank's name in the listener's memory. The usual practice in advertising bank openings is to start the campaign two or three weeks in advance.

Do ratings make the image?

Another myth about the business that might be laid to rest is that each tv network, from the viewpoint of advertisers and agency, has its own distinct image. That credo went out of fashion, you might say, with the preachment of sponsor identification. If there's any image that the general run of buyer is inclined to give special consideration it is the rating dominance of the network. The sophisticated buyer knows that if the rating of a program is high enough his audience will include every one of the five quintiles. In other words a rating, say, of 30 will spread-eagle practically every segment of the demographic spectrum. Scan the sponsor lists of the current

season's nighttime network schedules and you'll find the same product classifications on each of the networks. With rare exception, efficiency (cost-per-thousand) is the keynote that sets the power budgets gravitating to one network or another. That even applies to the cultural and public service specials. To cite the latest case in point: 3M has just committed itself for six such specials on ABC-TV, via BBDO, at an expenditure of \$2.5 million. Had the rating picture not veered so strongly in ABC-TV's direction, the favored recipient of the plum could have been CBS-TV or NBC-TV.

ASCAP issue: in-store displays

ASCAP and the Bartel group's WADO New York are engaged in a dispute that should interest other broadcasters. The issue: is ASCAP entitled to a fee on spots traded with a supermarket for the privilege of placing an in-store display of goods advertised on the same station? Bartel's contention: by insisting on collecting for the spots given the supermarket as well as those bought by the displayed goods' advertiser, ASCAP is practicing "double taxation." ASCAP's rejoinder: the spots granted the supermarket are an open consideration for the use of the store's facilities and therefore constitute a separate transaction for time. ASCAP asks that it be paid an added fee based on the cardrate value of the spots allocated to the supermarket. The station further argues that it has gained nothing material, for itself, in the exchange. ASCAP counterposes: in principle, the station has gain something for itself, in that the in-store display, whether explicit or implicit, was an inducement to the goods' manufacturer in his purchase of time.

Media directors like their jobs

Timebuyers may do an inordinate amount of job hopping but, in contrast, their media director bosses are a pretty stable lot. At least in the top 25 agencies, the rate of turnover among media directors, over the past four years, can be counted on less than the fingers of one hand. Of the four changes, which didn't involve promotions or splitting of authority, the two notable ones took

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place at McCann-Erickson and Y&R. If there's a moral in this, it could be: media directors as a whole aren't given to using the job as a platform for their own advancement.

Peak daytime for first quarter

Look for a virtual sellout situation in daytime network tv to carry over into the first quarter of 1965. Tending to support this expectation: P&G, General Foods, Dow Chemical and Scott Paper have all indicated to the networks they'll be heavy-ing up daytime spreads come January. For General Foods, in particular, the proposed move is real news. Until the current quarter GF was inclined to look upon daytime as a second-class citizen.

Advertising ratio vs. GNP

A deplorable trend that the world of advertising might ponder: In 1960 advertising expenditures constituted 2.37 percent of the gross national product. In 1963 the ratio dropped to 2.20 percent. At this rate advertising's total share of the total economy, it is predicted, will slide off to 2.17 percent by 1970. The reasons for the downward drift has been a topic of conjecture among statesmen of the advertising field in recent years. One basic reason cited is the snobbishly indifferent attitude toward advertising at the corporate top level, an attitude that might be largely due to their personal remoteness from the actual market place. An isolated throne room, paneled in oak, is not, it might be said, conducive to an intimate experience of the interplay of advertising in the moving of goods or the molding of a corporate image.

Next with cold water detergent?

Soap marketers report that both P&G and Colgate have their labs hard at work on the mission of developing a cold water detergent, which, of course, would compete with All's (Lever) cold water version. The chances are that when P&G comes up with a cold water detergent it will promote it under a new brand name, instead of harnessing the new detergent to an estab-

lished brand, like Tide, for instance. Anyway, that's been the company's way in branding significantly different product spin-offs. However, it did make an exception of its shortening fluid. It couldn't make up its mind whether to name that fluid Puritan or Crisco, but a market test convinced it to use the same name for the fluid as the plastic shortening.

'Mr. Mayor' spinning off suit?

The world of *Captain Kangaroo* may be involved in internal litigation. Mitchell Hammilburg, co-partner with Bob Keeshan in the *Captain Kangaroo* property, is reported on the verge of filing a \$10 million suit naming CBS-TV as well as Keeshan. The action stems from the circumstance, allegedly, of Keeshan going entirely on his own when he set up *Mr. Mayor* for the network's Saturday schedule. Hammilburg's purported claim: the Saturday event is just an offshoot of Kangaroo and he should have been declared in for a share. *Mr. Mayor's* revenue from programming alone is worth something like \$500,000 a year.

Tv booms with trade groups

Deemed by advertising sages as a mark of qualitative recognition is the use made of a medium for institutional purposes. Chalk up tv as loaded at the moment with kudos of that sort. There are 10 trade associations with active budgets in the medium. It's a record tally for a single quarter. Following is a roster of these accounts and what section of tv they're in:

GROUP	SECTION
American Dairy Assn.	Network
American Gas Assn.	Network
American Iron & Steel Institute	Spot
Brazilian Coffee Growers	Spot
Glass Containers Manufacturers Inst.	Spot
Institute of Life Insurance	Network
National Cotton Council	Network
Nat. Fed. of Coffee Growers of Colombia	Spot
N.Y. & New England Apple Institute	Spot
Savings & Loan Foundation	Network

Note: It's not uncommon for members of a trade association to complement an association's spot activity with local campaigns of their own on

the same theme. An example of this is: Jones & Laughlin Steel Corp., in three markets where it has plants.

NBC probes the hair tint market

The hair coloring market has been about the hottest of them all in the beauty aid field the past two or three years. To get a measure of its own on the product's use, NBC-TV had Brand Rating Index do a study along that line among, as it turned out, 4273 women. The findings included these: (1) 23 percent of the women quizzed said they did their own hair tinting, (2) 43 percent of the 23 percent had jobs outside the home, (3) 25 percent of the 23 percent were daytime viewers of NBC-TV, (4) 19 percent of all the women who said they watched daytime tv had part-time employment. The 19 percent ratio suggested an interesting sidelight for advertisers, namely this: almost a fifth of the daytime tv audience is composed of women who have self-earned money to spend.

Posing a critique of new NSI

Some agency researchers have raised the question of validity about one facet of the revised Nielsen Station Index. They're referring to the proposed technique of borrowing data from a previous report to put into a current report. Under the new NSI procedure a market survey would be composed of two elements: (1) the nucleus based on the most recent measurements, (2) the outside area factor—day parts, fringe time, etc.—borrowed, if Nielsen so elects, from previously used data. Key point of the criticism: the NSI numbers could tend to look bigger than the ARB numbers.

Tv shows come to JWT's rescue

Credit JWT with the faculty for conjuring up the right answer in tv whenever things get somewhat sticky with a client. The agency did it in the late '50s with *Perry Como* for Kraft, with *Hazel* three seasons ago for Ford and just this season with *Bewitched* for Quaker Oats. The agency's record for picking 'em, say, over the

past 10 years, may not be any more distinguished than any other upper-rank shop, but its knack for landing the marines at the zero hour puts JWT pretty much in a class by itself. In agency lingo the synonym for overcoming a client crisis is "putting out the fire." JWT, apparently, can almost always rely on tv to do the job.

Nighttime sales perk at NBC-TV

For a pre-election week it was a busy one for NBC-TV nighttime sales. For example, Gillette (Maxon) wanted to make sure that it would have its six weekly minutes intact in the *Wednesday Night Movies* and so it extended its contract from 26 to 39 weeks. (In the warm weather Gillette waxes heavily with its Right Guard deodorant.) Union Carbide (Esty) bought some additional minutes for its Glad Bags promotion. R. J. Reynolds picked up a minute in *The Virginian* for the first 1965 quarter.

A look back at CBS

Some notes about the beginnings of CBS that might come in handy for the hoopla that will mark CBS, Inc.'s move to its edifice in Rockefeller Center. (1) The original flagship of the Columbia network was WOR New York, managed by the late Alfred McCosker, (2) the first president was Andy White, who was among the first name announcers, (3) the network's first advertiser, aside from the Columbia Phonograph Co., which founded the network, was Emerson Drug, (4) date for all this: 1928.

Prospects for anniversary specials

NBC-TV would like to sell specials to Elgin Watch and Hamm Brewing to help them celebrate their 100th anniversaries this year. Also to American Tobacco, Canada Dry, Hunt Food Industries and Schenley's Roma wine to mark their 75th years. For 1966 the network will be putting out similar reminders to National Carbon, Sherwin-Williams and Socony Mobil regarding their 100th and to Thomas J. Lipton and Sunbeam anent their 75th. Also due to celebrate the 75th next year but not a likely special sponsor: BBDO.

Florence is unique

She walks in beauty,
vital as the television market she
symbolizes. Florence is
unique—the largest single-station market
in the nation. No other single
medium effectively serves
this growing agricultural-
industrial area.



Florence, South Carolina

*Channel 13 Maximum power • Maximum value
Represented nationally by Young Television Corp.*

A Jefferson Standard Station affiliated with
WBT and WBTV, Charlotte



1965: big year for character licensing

By sending video programs into America's homes, sponsors foster a whole new retail and promotional field: that of licensing television-related commercial products

■Every five or six years (clue: the time span between a child's birth and go-to-school age), a new tidal wave hits the \$350 million field of character-merchandising. In the early 50's, it was *Howdy Doody*; then, a toddler's age later, *Davy*

Crockett. Now 1965 promises another high-water mark.

What this means, of course, is that every sponsor of a merchandised tv program or name stands to gain millions of additional exposures throughout the nation (in

NEWEST TREND: Success of serious recordings cleared way for sober-minded books, both here and abroad. "The Defenders" appears in Danish (middle, left) while "Thinking Machine" (same row, right) is German.



. . . character licensing



ABC's Pleshette



CBS's Benson



NBC's Lunenfeld

some instances, the world) through tv-related merchandise in stores shop-windows and counters, plus ads in other media.

And the tv networks, with a full roster of merchandise-ripe programs and characters, are ready. Each has at least one superior candidate for this season's big splash:

- NBC-TV's is *Daniel Boone*, as portrayed by that familiar Westerner, Fess Parker, and already winner of an all-out welcome from licensed manufacturers (see SPONSOR, July 6, p. 16). This promotion will be a hot one, possibly a controversial one and certainly one to watch. A full month before the show went on the air Sept. 24, some 14,000 dozen *Daniel Boone* tee shirts had already been sold.

With 36 licensees signed and a comparable number in the works, Norman Lunenfeld, manager of merchandising, NBC Enterprises, sees "every indication of enormous success ahead."

- CBS considers western merchandising at an ebb, will be banking (literally) on that redoubtable and profitable hoyden, *My Fair Lady*, the show CBS bankrolled on Broadway and that is now in national distribution as a movie. A "very extensive" group of products will be bearing the Fair Lady ligature, most of them intended for adults: Schrafft's chocolates, Lady Arrow blouses, Hanes stockings. Forthcoming are dresses, raincoats, costume jewelry.

Murray Benson, director of licensing, CBS Films (a division of CBS Inc.), reports that his department has bettered its record every year for the last five "by a substantial margin," is currently enjoying "the best year we've ever had." (Last year, CBS Inc. itself, admitted that merchandising income had trebled in five years' time.)

- ABC, deeply entrenched with a long and profitable *Combat* merchandising line, has another sure-fire winner on the line with its new program, *The Addams Family*. More than 60 different items will tie in

with this wise (sales-wise) entrant that straddles both the expected vogue for "monster" merchandising and the perennially profitable area of just plain fun.

Eugene Pleshette, ABC vice president-merchandising, notes that character licensing is intended to promote and is therefore "an important ancillary to network programing." As for *The Addams Family*, he puts a friendly finger squarely on their funny bone when he says "They think they're normal."

Even moderate success for each of these three big entrants will mean that the networks collectively should more than match the \$200 million that they probably added last year to the exclusive (but hardly limited) field of merchandising. Other companies that share the field with the networks include: Walt Disney, Jac Agency, Licensing Corp. of America, Music Corp. of America, Screen Gems and Western Merchandising Corp. (see chart). In combination, these nine leading merchandisers undoubtedly activate retail sales that measure in the hundreds of millions of dollars no small feat considering the field's modest price range: from 5 cents for bubble gum (with trading cards enclosed) to \$25 (for fine art books, some clothing).

The Sponsor's Gain

As mentioned, tv sponsors stand to gain extra exposure through merchandising.

The chain may seem circuitous: By seeing a sweatshirt on a counter (or a teenage boy), the consumer is visibly reminded of the tv show that inspired it; in turn, he may think of the advertiser that supports the show.

But if he doesn't think that far, he presumably is encouraged to watch the program. Failing even that, it's believed he is at least encouraged to watch television.

Thus, results are cumulative (and, of course, immeasurable. Yet, the theory remains that the greater the over-all tv audience, the greater are

sponsor sales likely to be. And every bit helps.

Advertisers in general go along with it. In years past, it hasn't hurt at all to be associated with the tv hero of the moment, whether Hopalong Cassidy or Kukla. With subsequent tv cost spirals, however, and the resulting trend towards today's program participations, sponsors became only too grateful for every instance of promotion that the program itself could muster.

Agency thinking on the subject runs something like this: If tv just delivers us the viewer, we'll take the responsibility for delivering a good sound sell to him.

For the few advertisers who may have reservations, however, one fact stands as conspicuous and immutable as a mesa: In edging away from solo sponsorship, advertisers have also moved away from program control. The decision (to license or not to license) rests with those who retain control — producers, networks or other owners.

The Network Slant

For the tv networks, merchandising is considerably more than a profit-making sideline. All three of them value it first of all as still another way to promote their primary product, that is, the tv programs themselves.

Says CBS's Benson: "The prime consideration is not just to make money but to enhance the popularity and prestige of the programs that we're merchandising."

Says ABC's Pleshette: "This extra area of exposure calls attention to our tv programs in other advertising media, in stores, in markets . . . therefore it is *not* our purpose to license just for the sake of licensing when products are unrelated to program content."

Says NBC's Lunenfeld: "Of course, the program comes first."

The effectiveness of tv merchandising, Lunenfeld continues, is based on several critical factors that, he contends, have "revolutionized the purchase of toys:"

(1) Tv builds recognition. "The whole thing boils down to recognition, which is, after all, what any 'brand' is built on." And a regular nighttime network program yields, say, a 5-year exposure that ultimately numbers in the billions —

vastly more than any one manufacturer can afford. But a product correlated to the program can share that exposure and ride its momentum towards sales success.

(2) "There's no retail help of consequence any more," Lunenfeld continues. Whether in supermarket or department store, the customer is pretty much on his own when it comes to making a selection. Thus, if he's to be sold at all, he must be pre-sold — before he ever gets into the store. Tv does this pre-selling for character-licensees, thus "takes care of their advertising effort."

(3) Tv's impact, in fact, carries over to the moment of truth — i.e., the instant that the customer, at point-of-purchase, makes up his mind. At that moment, only the package with its tv image is there to persuade him. (One recent result: Many toy packages are tending to be larger and thus more insistent salesmen.)

In summary, Lunenfeld explains that "winning recognition through repetition" is all that any form of advertising tries — painfully hard — to accomplish. "We in merchandising do the same thing — but pleasantly — because our selling occurs in the program's entertainment area."

ABC's Eugene Pleshette (father of actress Suzanne Pleshette) adds some observations: Merchandising proves most effective when it's network prime time. "Later than that, it becomes limited — chiefly to adults."

Merchandising resolves itself into a liaison service, usually between network and manufacturer, but Pleshette recently was go-between for the U.S. Air Force and Aurora plastics, who needed details of B17s in order to duplicate accurately the planes seen on *Twelve O'clock High*.

Although many manufacturers watch tv closely with sales-trained eyes, the merchandisers, too, must "find elements in their programs that appeal to the audiences each program is reaching."

ABC-TV's *Addams Family*, for example, is served by "The Thing," an unattached hand capable of reaching out of a mail box to accept letters from the startled postman (see cut). For idea-man Pleshette, this inspired a "Thing bank," which is neither bank nor toy yet hopefully

will appeal both to child and adult: You put a coin in an outside groove and a tiny hand reaches from inside the box to grab and retrieve the money. By late summer, well before the program's Sept. 18 preview, its manufacturer had four factories tooled up for production in anticipation of sales in the "hundreds of thousands" at \$3.98 retail.

Thus, "sales stimulation stems from the tv program," Pleshette continues. "If the product itself fails, however, there will be no repeats . . ."

Letting licenses can be a difficult sell, according to CBS's Murray Benson. "It's intangible. You have no product to deliver, only a name and a likeness." Even so, networks are more and more on the receiving end of calls from manufacturers with ideas related to television.

Signing-Up Procedure

The usual procedure goes something like this:

A manufacturer will contact CBS, for example, for permission to manufacture a nurse costume as a tie-in to *The Nurses*. Once Benson, like his prototypes at the other networks, is assured the product meets network standards (i.e., is in keeping with the program, not detrimental to it, not salacious, harmless for children to play with and the like), he grants the manufacturer an exclusive license.

In return, the manufacturer delivers a cash payment (which varies according to the retail price and sales potential of the product), as an advance against network royalties (which are almost invariably 5 percent of the manufacturer's shipping price). A chief reason for the advance is to give networks a guarantee that the manufacturer will follow through, as licensed. Certainly, the networks aren't, as sometimes charged, in the business for the advance payments alone. As ABC's Pleshette points out, "That's not enough. What we seek is a *continuing* sales performance throughout the life of the program."

In the case of a new tv show, the product is licensed, informally tested for final design features, finally put into production and released to retail outlets through the manufacturer's usual sales and distribution channels. Then, everyone

... character licensing



RENEWED TREND: "Steady sellers" among records taken from sound tracks of each network's more notable documentaries also reflect adult interest in products made familiar by tv.

crosses his fingers and hopes the tv show will be a hit.

"There is just one qualifying detail," says Lunenfeld ironically. "The show must stay on the air."

"It all reverts to television where the original 'sell' is made," Pleshette explains. "The minute the program is off the air you can take your tv merchandise and go home."

If the tv program is a success, however, chances are that the merchandise, too, will prosper. For example, games like "Concentration" have sold as many as 5 million sets for a retail gross of about \$20 million. Daniel Boone merchandising (and its "Trailblazer Club") will receive extra impetus from 5 million Gold Key comic books (Western Printing) monthly! The "Video Village" board game continues to sell, has reportedly reached the half-million mark even though the program it's named after has been off the air three years. Rod Serling's book based on "Twilight Zone" (Grosset & Dunlap) sold an impressive 82,000 copies at \$3.95 a year ago; result, although the program is off the air, is "Twilight Zone Revisited" this year. And even if the Civil War fad didn't materialize in

the toy field, southern-drawl tv shows like *Beverly Hillbillies* are hotcaking a great variety of tv merchandise, especially in the South and Southwest. Another tv game, *Beat the Clock*, is played in almost 5 million living rooms around the country, thanks to merchandising. "The Fortunes of War," a book based on CBS-TV's *Twentieth Century* episode, became a monthly selection offered by The History Book Club.

Not Without Problems

That's the way it's supposed to work. But, of course, there are hurdles along the way.

For one thing, each network has learned (sometimes the hard way) the value of dealing only with reputable manufacturers. And since "the children's market is the backbone of profit," as ABC's Pleshette puts it, merchandisers are automatically thrust into close touch with the clutch-and-claw toy business.

NBC's licensing of "Fess Parker merchandise from the Daniel Boone tv show" is thus being watched with interest. The lengthy identification and specific inclusion of Parker's

name are safeguards against infringement. The problem is that Boone's name, as that of an actual historical personage, is in the public domain.

To be "utterly safe" about poachers, NBC's Lunenfeld has called into play his 10-year backlog of legal practice in New York (*alma mater*: Columbia) and has posted warnings in the toy-industry trade press: "Please take notice that any companies which attempt to manufacture or sell merchandise which is in any way identified with our Daniel Boone television show or its star, Fess Parker, will be vigorously prosecuted to the full extent of the law." Even if the warning doesn't as such make the industry take notice, its force as a promotional statement undoubtedly will.

For all their upsets and ulcers, networks receive good rewards, however, for merchandising is one form of promotion that pays off in dollars as well as publicity. About half of merchandising's annual volume (an estimated \$350-400 million at retail) stems from network-licensed products, on which they collect a 5 percent royalty. That \$5 million melon is probably split so that NBC gets 40 percent; CBS, another 40 percent, and ABC, 20 percent. That puts each network's take at an annual \$1-2 million which must, in turn, be shared with participating producers and performers whose names (or properties) are used. Nevertheless, it's a remarkably good promotion department that makes any profit at all!

In Retrospect

Character-merchandising, as is well known, began in 1933 when one manufacturer, inventive in the face of the depression, decided to try making some Mickey Mouse dolls.

The toy business has never been quite the same since. Mickey's (and subsequently Minnie's) early success was followed in 1935 with curly-haired dolls in the image of Shirley Temple, and their colossal success removed any doubts about the impact of character-licensing. From Maine to the Monterey peninsula, little girls lay down in store aisles and screamed until they got one.

Although children's persistence

MAJOR CHARACTER MERCHANDISERS AND PROPERTIES

ABC (17 titles)

Wide World of Sports
Alumni Fun
Burke's Law
Combat
Day in Court
Discovery
General Hospital
Hootenanny
Jimmy Dean
Mickey
One Hundred Grand
Peyton Place
The Addams Family
The Fugitive
12 O'Clock High
Voyage to Bottom of Sea
Wendy and Me

CBS (24 titles)

Baileys of Balboa
Captain Kangaroo
Deputy Dawg
Gilligan's Island
Gunsmoke
Have Gun, Will Travel
Huckle and Jeckle
Hector Heathcote
Lariat Sam
Mighty Mouse
My Fair Lady
Perry Mason
Rawhide
Sergeant Bilko
The Defenders
The Living Doll
The Nurses
The Twentieth Century
Tippy Toes the Wonder Horse
Tongaloa
Trackdown
Video Village
Wanted, Dead or Alive
Whirly Birds

NBC (22 titles)

Astro Boy
Bonanza
Captain Bob Cottle
Car 54, Where Are You?
Chet Huntley
Concentration
Daniel Boone
Exploring
Fury
Jayne Mansfield
Jeopardy
Kentucky Kid
Laramie
90 Bristol Court
Ritts Puppets
Say When
The Doctors
The Rogues
The Story of . . .
Update
Word for Word
You Don't Say

Licensing Corp. of America (28)

American Heritage
Arnold Palmer

Batman
Battle Line
Book of Knowledge
Book of Popular Science
Bullwinkle
Carol Heiss
Dobie Gillis
Emmett Kelly
Fireball XL-5
Gaylord
Gomer Pyle
Guy Lombardo
Horizon
Little Golden Book Titles
Mr. Machine
Pat Boone
Rocky and his Friends
Sam Huff
Super Car
Superman
Tammy Doll
The Diner's Club
The Rifleman
Thumbelina Doll
Twinkles, the Elephant
Wonder Woman

Weston Mdsq. Corp. (34 titles)

Archie Comic Characters
Birthday House
Brenda Lee
Bugs Bunny
Candid Camera
Compton's Pictured
Encyclopedia
Courageous Cat
David Ladd
Dr. Kildare
Ellsworth Elephant
55 Days at Peking
Harry's Girls
How the West Was Won
James Bond Motion Pictures
King Kong — Godzilla
MGM Animated Cartoons
Mr. Novak
Mutiny on the Bounty
Ripcord
Sonny Fox
Soupy Sales
Tales of the Wizard of Oz
Tennessee Tuxedo
Donna Reed Show
Fall of the Roman Empire
The Lieutenant
The Mighty Hercules
New Adventures of Pinocchio
Patty Duke Show
The Weird-Oh's
World of the Brothers Grimm
Tom & Jerry Cartoons
Travels of Jaimie McPheeters
Universal Picture Co. Characters

Music Corp. of America (13 titles)

Challenge Golf
Johnny Midnight
Karen
Magic Land of Allakazam
McHale's Navy
Mr. Ed

The Munsters
The Virginian
Three Little Pigs
Truth or Consequences
Universal City — Entertainment
Capital of the World
Universal Movie Monsters
Wagon Train

Jac Agency (22 titles)

Adventures in Paradise
Ben Casey
Breaking Point
By the Numbers
Careful my Love
Dondi
Ensign O'Toole
Fair Exchange
Junior All Stars
Laurel and Hardy
Margie
McKeever and the Colonel
My Favorite Martian
Q.T. Hush, Private Eye
Robert Taylor Detectives
Target, the Corrupters
Andy Griffith Show
Danny Thomas Show
Greatest Show on Earth
The Law and Mr. Jones
The Lucy Show
The Untouchables

Screen Gems (9 titles)

The Flintstones
Huckleberry Hound
Naked City
Quick Draw McGraw
Rin Tin Tin
Route 66
Ruff & Ready
Tom Cat
Yogi Bear

Walt Disney (27 characters)

Alice in Wonderland
Babes in Toyland
Bambi
Chip and Dale
Cinderella
Daisy Duck
Donald Duck
Dumbo
Goofy
Huey, Dewey & Louie
Lady and the Tramp
Ludwig von Drake
Mary Poppins
Mickey Mouse
Minnie Mouse
101 Dalmations
Peter Pan
Pinocchio
Pluto
Scamp
Scrooge McDuck
Sleeping Beauty
Snow White & Seven Dwarfs
Song of the South
Sword in the Stone
Winnie the Pooh
Zorro

... character licensing

hasn't changed much, selling techniques have, and merchandisers were quick to demonstrate their products on tv or — better still — to use tv characters as models for their products. And the child market (especially toys) remains the Klondike of their business.

To reach it, network merchandising divisions or their licensees unfailingly spread their efforts like a winning poker hand before the players that count: Sears Roebuck (both for retail and catalog sales), Woolworth's (as chain-store giants), AMC or Allied stores (for department-store distribution) and — although distributors are reluctant to admit it because of the concessions purportedly involved — leading discount houses, too.

Buyers for such organizations, diamond-hard from their long professional exposure, are not an easy bunch to woo, still more difficult to win. (The typical toy buyer, even for dolls, is a "mature" male who takes his work seriously and who is always asking for "something new.") While most manufacturers conduct at least informal testing of their new products ("My kids think it's great"), there's no real way for pre-selecting a major seller from the outright dud.

Says one pro in the field: "You don't really know — you never really know. It's as exciting a business in that sense as the entertainment business, itself." Toys especially depend on an elusive something called "play-value," which roughly means "the amount of attention implicit in an item." Strong play value holds the child's attention, while a "flash" toy (like a wind-up rabbit) remains unchallengingly predictable and shortly monotonous. Actually, there's only one final test: the child, himself.

NBC's Lunenfeld says that television has revolutionized toy purchasing in two ways: (1) "Tv-advertised toys are the ones that move — rapidly." (2) Tv-licensing procedures have automatically encouraged the centralization of toy pro-

duction into fewer, larger firms. This has occurred because tv advertising has notably shortened the time needed to introduce a new toy successfully, increased urgently the need for bigger advertising budgets and has even managed to erase the heretofore seasonal aspects both of toy manufacturing and of toy selling.

Department store buyers, for example, formerly had committed their annual budgets by September, would only order an occasional "special" after that. Now, as late as mid-December they'll order anything strongly promoted on tv. And to fill such orders, manufacturers are as deeply in production in January as they used to be in June.

Where, 10 years ago, there was a doll manufacturer or a producer of toy guns exclusively, there is today a giant like Louis Marx & Co. (output: possibly as much as 8 to 10 percent of the industry's total) or Mattel (a comparable sales gross: \$96 million a year), with its doll division, toy gun division, etc.

Consider the activity of Remco Industries, one of the larger manufacturers. Most of its \$3.25 million advertising budget is going into television this year, but not to support the "monster" fad that the company expects to ride. (Its dolls will duplicate characters both from CBS's *The Munsters* and ABC's *Addams Family*.)

In fact, according to *The New York Times*, "The company believes that the television shows themselves constitute a built-in advertising program. Remco figures that the *Munsters* will record some 982 million advertising impressions over a 52-week period and that the *Addamses* will ring up one billion viewer impressions."

New Merchandising Trends

Surging into newly stronger positions this year are several noticeable trends which, however obvious, nevertheless have predictive meaning:



ABC's perennially popular 'Combat' (above) and its new 'Addams Family' (right) . . .

(1) Merchandising has ceased to be "kid stuff" in any sense of the word, is being extended so that tv-licensed products appeal to teenagers (as with lunchboxes), adults (casual wear) and also the well educated (books) — in short, consumers of all ages and many tastes. While many of these items don't depend so heavily on the enthusiastic personal association that a child, for instance, may obtain from owning a *Terry Toon* hand puppet, the point-of-purchase impulse that often cinches the sale remains a product of tv-associated recognition.

(2) Toys and tots will probably always deliver the most merchandising dollars, but diversification has also introduced clothing lines. This is most notable in boys' wear, which now abounds with such useful and durable goods as tee shirts, sweat shirts, jackets. Today's youngsters



... have sired some 100 items between them, from toy guns to toy "Things."

Puppets, sunglasses, lunchboxes, like these NBC-licensed items soon add up to a roomful, (see top) as demonstrated by CBS-licensed products.

can sport a *Combat*-inspired field jacket, replete with shoulder patches or a Daniel Boone leather jerkin. (Frontiersmen seldom wore deer-skin shirts, as so often depicted, because they got as soggy in an old-fashioned rainstorm as a chamois gets today in washing a car — and dried just as stiffly.)

While novelty hats remain very popular, they're not responsible for the biggest earnings, says CBS's Murray Benson, whose office has a pegged hatrack that's filled with headgear. At least two problems hover over hats: Profitably, they should be wearable both by girls and boys. Few are. And, unfortunately, their sales depend more on gimmickry than on their performance as headcovering. Better sellers are products useful in their own right that have the television gimmick as an extra value.

Of course, some novelties prove ageless. To refute the adage that tv merchandise is effective only for the new crop of programs, Benson reports that his young daughter is wild about a red and yellow sweatshirt with a cape attached, immediately recognizable to tv regulars as the insignia (with proper colors) of *Mighty Mouse*. Interestingly, the program is older than the girl is.

In what was admittedly a far-fetched invention by ABC's merchandisers, the name of Troy Donahue lent saleability to a line of teenager's cotton dresses because each bore a "Troy Donahue" tag that served to enter its owner in a date-Troy-Donahue contest. With less maneuvering, sweat-socks bearing his name proved — to judge by teenage reaction — just plain sexy in their own right.

But the clothing trend includes

more than sweatshirts and socks. Pajamas are big this year and masquerade costumes and masks (thanks to the expected "Monster" craze) are expected to be. Even blouses, pillows, towels, bandannas and cocktail napkins will be enlisted in promotional support of ABC-TV's *Addams Family*. In fact, one manufacturer is licensing fabric designs so that listeners can make whatever article of clothing they choose.

(3) While merchandisers have no intention of neglecting the toy and novelty fields, they've realized that publishing, too, offers a strong profit potential and has largely remained unplowed. This area is remunerative because, depending on the book, the network may get as much as 10 to 15 percent of the hardcover retail price, from 4 to 10 per cent on a paperback. Al-

. . . character licensing

so since networks see merchandising as extra program promotion, books especially are favored because they can lie around the house for months, reminding the occupants of the tv program. In a library, their promotional value survives for years.

Books run the gamut. They start with story, coloring and comic books for children, usually at modest prices. In the enormous middle ground of soft-cover publications lie many volumes that merely borrow tv titles or characters in order to narrate otherwise original stories. In "General Hospital," described as "an original novel based on the popular ABC-TV show" (Lancer Press, 40 cents), a famous dancer can no longer walk . . . must her will to live also die? The *Combat*-based series have such subtitles as "Men, not Heroes;" "The Story of Fighting Men and Their Women." Also in this middle ground are Hootenanny songbooks (\$2.50 hard-cover, 50 cents soft) and the *Beverly Hillbillies'* "Book of Country Humor."

At the top of publishing lists are the few fine volumes that are beginning to make sales sense. "Dialogues of Archibald MacLeish and Mark Van Doren" (Dutton, \$5.95) goes beyond their tv program of a couple of years ago to include virtually their entire, unedited conversation. Advance reviews hailed it as "profound, imaginative, illuminating . . ." ABC is responsible for "How Presidents Are Elected," while CBS keyed its *Tour of the White House* in book form. NBC's story of Christmas as told in great paintings is published as "The Coming of Christ" (\$17.95). To appear this fall: Simon & Schuster's "The Day That Life Begins" (written by an ABC-TV producer) and a semi-historical "Saga of Western Man," based on ABC public affairs programming.

CBS, which usually supplies the

editors for the books it licenses, has a careful researcher in Murray Benson, who reads every one of the books his department puts out, serious or comic. "I have to," he reports, "to make sure there aren't legal or promotional problems involved." Benson, a former NBC staff announcer on *How-*

BIG MONEY GAME

NBC-TV's "Concentration," which premiered Aug. 25, 1958, has had an average weekly cost of about \$25,000. That brings its total six-year production bill to \$7.8 million.

A licensed by-product of the show, the game called "Concentration," has sold 5 million sets for a retail gross of \$20 million. In other words, to play the tv game, the public has paid almost triple the cost of the program, itself.

dy Doody, got into character-licensing when he started to handle requests for *Howdy Doody* items, has been in it ever since.

(4) Another path that network merchandisers are pursuing: phonograph records. Few merchandised titles have hit the big time in the difficult and parochial recording fields, but, says Benson, "They provide a lot of steady sellers." Similarly, NBC has realized continuous royalties from recorded spectacles, special holiday programs and the like.

Virtually everything at ABC except the sound of the drinking fountain in the hall has been put on record, from martial and theme music for a "Combat" pressing to "The Basic Issues" of the Johnson-Goldwater positions, interpreted

with fairness and equanimity by the ABC News Department for Purchase Records. Educational recordings on folk music or outer space and side-products of the networks' *Discovery* series have built children's records into an especially saleable line.

(5) Another notable trend is the merchandising of films. This gives networks a splendid chance to recoup some of the many dollars that high-cost, carefully produced public service and documentary programs have consumed. "And on library shelves," says CBS's Benson, "films keep forever."

Probable leader in distributing tv documentaries is Encyclopedia Britannica Films, Inc., which sells or rents to schools, colleges, universities, libraries and adult-education centers. Shorter films in 15- or 30-minute versions are favored, but longer programs (like NBC's hour-long *The River Nile*) find willing buyers when the quality is high. The first three NBC programs adapted by EBF were *Cuba: Bay of Pigs* (an Emmy-winner); *Birth Control — How?* and the Civil Rights documentary, *The American Revolution of '63*. Likely future candidates after their telecasts this fall are the forthcoming color films on the Louvre and the French Revolution.

Much of ABC's film backlog is available through Carousel Films and, again, includes an impressive list of programs produced by the network's public affairs division. While most programs are of general interest, a few are of particular value to special groups — among them, the ABC study of the Vatican and Pope John XXIII.

But it is CBS that claims leadership in film merchandising. The network has 200 titles available, in educational format and more than 30,000 prints in circulation, each perpetuating the life of a tv program well beyond the date of its first broadcast. They cover topics ranging from the fall of Hitler to the sharp rise in population.

Benson says that the CBS volume of film merchandising "far exceeds" that of the other networks.

The 16 mm CBS films are available from McGraw-Hill, Carousel

Contemporary Films and others. Prices are \$135 for a half-hour program; \$250 for the hour-long productions. Still the same as two years ago, prices have deliberately been held down in order to get the educational product out and to extend the life of the programs. Steady customers include government agencies, armed forces, many industrial companies.

Whereas tv films are expected to have immediate pertinency, the non-theatrical product is a better seller if it is not "too topical." Like books in a reference library, the films should be timeless rather than timely.

(6) In the over-all approach to merchandising (where each network has a broad variety of properties to vend), it's obviously better business not to play the whole field but to detect your strength in advance, then parlay it for all it's worth.

Again, take ABC's *Combat* as a sturdy example. This program sired nearly 50 different items, most of which proved durably profitable: toy soldiers, leather holsters, bubble gum and inlaid puzzles, Fighting Infantry game, Anzio Beachhead game, toy Tommy guns and helmets, etc.

Such in-depth promotion sometimes leads to unexpected splash-es, like skipping a stone across water.

Consider the book, "*F.D.R.*," (\$10, Harper and Row) published at the suggestion of ABC. Initial sales were good, but will undoubtedly become still better as soon as ABC's 26-episode series on the late president begins in January. Result: the network and publisher have collaborated again to produce a soft-cover version of the same photograph-rich volume — timed, of course, for a January appearance.

And that still isn't all of the ABC-FDR boom. The network plans to use 14 hours of tapes, recorded by its news staff with the late Eleanor Roosevelt as she reminisced about her husband, as the basis for two long-playing Columbia records. Says ABC's Pleshette, "We operate across the board."

And CBS has matched the Tinker-Evans-Chance triple play with a film-to-book-to-record pro-

motion of its own: Their starting point was the Army-McCarthy hearings on television a decade ago. Recently, the network reedited its kinescopes and released something like 90 minutes for theatre showings under the title, "Point of Order." As a "movie" showing in art houses, it won critical applause all over again, was subsequently sold for tv showings in England by ATV. And now the kinescoped film, in turn, has cleared the way for a record of the sound track, plus a book.

(7) Never formidably exclusive when it comes to seeking merchandising advantages, networks



TREND: Children's clothing like "Fess Parker" pajamas and the "Kukla" costume, is joined this year by items designed for adults, such as "My Fair Lady" blouses.

have sometimes farmed out their tv properties to firms other than their own merchandising departments. CBS's "The Munsters," for example, is being promoted via a rock 'n roll single recorded by Decca records, but under the merchandising aegis of MCA Enterprises. Such deals sometimes cross what would otherwise be unexpected lines — for example, the merchandising of an NBC property on CBS-owned Columbia records. Not unlike his confreres at CBS and NBC, ABC's Pleshette estimates that about 10 percent of his network's properties "are committed elsewhere."

(8) And now tv character merchandising is reaching beyond domestic markets to include many foreign nations, as well.

CBS, for example, depends on films-product salesmen to represent its merchandising from CBS film offices in 25 major cities around the globe. Representatives are briefed in person, directed by telex and, when necessary, by telephone from New York headquarters.

Similarly, NBC tv titles and personalities are popping up in any number of books and games printed in foreign languages, including Japanese. "Merchandising and films abroad are leapfrogging," says Lunenfeld. "One follows the other."

ABC licensing is conducted through film syndication staffs in England, Germany, Scandinavia, Japan, Australia and Latin America. As with other networks, the home office retains product approval.

So, it would seem, the little wheel that came out of the great wheels of tv programming may run away with it all in the end.

Not so, says ABC's Pleshette. "You can never lose sight of what comes first. You're essentially selling the tv screen. After that, anything else is secondary."

NBC's Lunenfeld frankly hopes there's more to come. His favorite dream is that an image developed strictly for merchandising — a Green Giant and an Ajax knight in armor — will star on its own as a tv entertainment personality. "So it'll be coming the other way," he explains, "from the store shelf to the tv screen."

"We'll do the best job we can," says CBS's Benson, "producing products that'll reflect credit on our programs — and on our network. . . There'll be no 'outlandish' percentages because it's the consumer, in the end, who has to pay."

Whatever's to come in the future, merchandising has already, in 30 fast years, left a firm imprint on U.S. life and mores. And the most comprehensive — if unintentional — tribute paid to the whole effort came from C.D.B. Bryan, a young novelist who recently won the biennial Harper prize worth \$10,000. When asked if he didn't agree that his award had been very well promoted, he replied, "Yeah, but where are the C.D.B. Bryan tee shirts and sneakers?" ♦



An estimated 10,000 people await 1 p.m. opening of gates for fifth annual WTOL-TV (Toledo) "Day at the Zoo."

Tv: the (young) people's

■ The popular, animated tv character, Magilla Gorilla—and characters from the program as manufactured by Ideal Toy Co., the program's sponsor — helped attract youngsters to the fifth annual WTOL-TV (Toledo) *Day at the Zoo*.

Theme for the eight-hour outing was a comical, "Elect the people's choice, go ape and rejoice: Magilla the Gorilla for President."

To carry it out, WTOL gave gorilla buttons to the first 20,000

through the zoo gates, also had 100 "convention workers" (including a 20-piece band) help the children cast ballots on real voting machines, lent for the day by the county elections board. Toledo's Mayor John Potter addressed the group, while the vice-mayor and a city councilman helped judge a gorilla poster contest that drew 2000 entries.

Winners received more than 100 Ideal toys and prizes, mostly in the form of stuffed gorillas. Ideal

Toys' advertising manager, Abe Kent, gave out the prizes as Ed Justin, merchandising manager for Screen Gems who promotes Magilla, applauded from the sidelines.

To complete the tv-oriented day, "Miss Ann" of WTOL-TV's *Romper Room* led the children in singing for the Toledo zoo director.

Similar Magilla promotions, available to stations and stores through Screen Gems, have been held in Muskegon, Mich. (Sept. 26), In-



Ed Justin, merchandising manager of Screen Gems, applauds nominee.



Major drawing card: Magilla Gorilla, the tv character, who was up for election as President as main feature of voting-themed activities.

choice

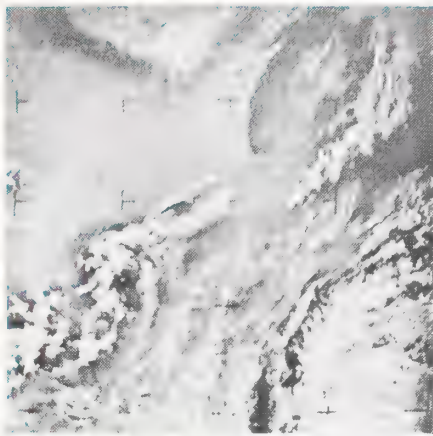
dianapolis, Ind. and Reading, Pa. (both Oct. 3) and are scheduled for Minneapolis, Oct. 22-23; Boston, Nov. 6-7; and Abilene, Nov. 27-28.

Just how effective is such a tv-merchandising pull?

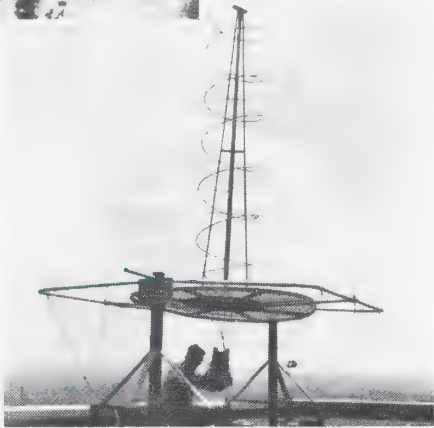
Judge by the numbers that turned out in Toledo: Zoo attendance records for the year were smashed by the children and adults who participated: the total attendance was 55,340.



Ideal Toy's Abe Kent distributes prizes.



New dimension in weather shows is given by regular telecasts of Nimbus eye-view of entire Eastern part of United States on WSM-TV.



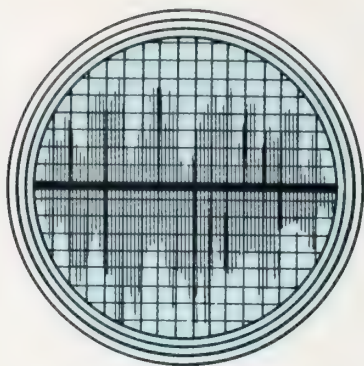
Station engineers tinkered helical antenna to pick up tv signal of Nimbus satellite for Nashville viewers.

Weather show gets boost from outer space

■ The weather always makes news in Nashville. Perched on the edge of the Highland Rim of the Cumberland Basin, Nashville residents are constantly alert for cold fronts, which penetrate the Ohio Valley, low-pressure cyclonic developments in the Southwest and the Gulf, and other quick-change weather situations.

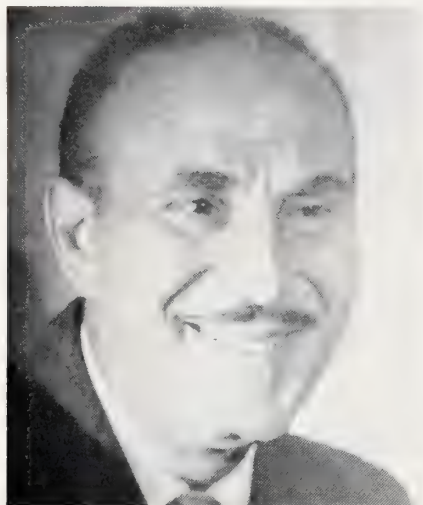
Small wonder that the weather shows on Nashville's WSM-TV include Gulf Oil, Greyhound, Neuhoff Packing, Trustworthy Drugs, Household Finance, First Federal Savings & Loan and American Bread. For tv dialers, weather information in Nashville helps to determine everything from how Junior will be dressed for school to how major businesses will operate the following day.

Recently, WSM-TV decided to go a step further in its weather reporting. Station engineers, following up a brainstorm of station president John H. DeWitt, Jr., pieced together a \$700 "junkyard" antenna and tuned in on NASA's "Nimbus" weather satellite high in orbit. Since late August, these Nimbus pictures have been shown, via tape, in the station's 30-reports-weekly series. Reaction from both viewers and sponsors is "excellent," says the station. ♦



Are you paying

Carson New York's Berry



NBC's Frank McGee, WCBS' Lou Adler . . . "like a bell."



■ Background noises that accompany most radio-listening and tv-viewing make it imperative that the sponsor's message be delivered by an announcer whose voice can be heard.

Otherwise, says Sidney N. Berry, president of Carson New York Corp., film producers and audio-visual specialists, the advertiser is simply paying for "debit decibels."

"The sponsor has got to find a voice that'll cut right through the clatter at the listener's end," this sound expert insists, "and still not be swallowed up."

An announcer's voice can be tested for this in advance by measuring its range with an oscilloscope.

Although human voices vary enormously, they generally modulate somewhere between 175 cycles and 4000 cycles, as measured on an oscilloscope, Berry continues. "Those that track consistently between 450 cycles and 2500 cycles, however, are the best for broadcasting and the most audible," he contends, basing his statement on "hundreds of voice tests" he has

conducted "over a period of years."

Voices under 300 cycles (that is, most basses) or over 5000 cycles (the high sopranos) are generally difficult to hear in transmission. They are even more difficult in reproduction.

In particular, this audio specialist continues, the typical bass (or soprano) lacks overtones. And it is overtones that increase audibility and intelligibility by suggesting sympathetic vibrations with sounds that are both higher and/or lower.

This phenomenon can be demonstrated on a piano.

"Strike a middle A," Berry proposes, "and you get overtones — that is, harmonic vibrations from the octave above and the octave below, which enrich and emphasize the principal tone."

"But it won't be the same," he warns, "when you strike a high C. The sound at that level doesn't have enough overtones to stimulate the other octaves."

Thus, it is the middle range — not only for the piano but also for the human voice — that promises the greater overtones. And, as a

result, it yields the greatest strength when broadcast.

Who are some announcers that have penetrating middle-range voices?

Berry feels that both Frank McGee of NBC and Lou Adler of CBS "come through like a bell."

Among women broadcasters, Nancy Dickerson of NBC has a voice that is "very fine," while Mary Pangalos of WCBS-TV's New York news staff also has a "good penetrating voice."

He also cites Betty Furness as a model of audibility. Her broadcast strength comes from having essentially the same vocal range of Dinah Shore, whom Berry calls "the perfect example of an audible, intelligible voice." (Many singers, he notes, fail the test completely and are genuinely difficult to hear.)

Don't confuse vocal range with other factors, Berry warns, such as talking speed, delivery method, articulation, loudness — although most professionals will call such factors into play to give color to their speaking and, hopefully, to help you understand them better.

The sponsor whose commercial can't even be heard, says a specialist in sound, isn't reaching — let alone, creating — customers

for debit decibels?

NBC's Nancy Dickerson, WCBS-TV's Mary Pangalos . . . "penetrating."



CBS' Betty Furness . . . "model of audibility."



Berry holds, however, that the announcer who talks too fast or adheres to the current fad of "whispering" is doing disservice both to audience and sponsor.

The vocal problem isn't so conspicuous on tv, he continues, "because even when you haven't caught the exact word, you can sometimes 'understand' by watching the announcer's mouth."

The problem *is* acute with radio, however, especially with car, portable and/or transistor sets. Most of the latter, for example, cut off below 500 cycles and rarely receive anything above 3500. And even with the standard AM receiver, only a really *good* set is capable of receiving the full range of a station's output.

Moreover, radio-listening has left the relative quiet of the living room and moved into the hullabaloo of beaches, picnics, highways. On a car radio, for example, the announcer's voice has to clear such formidable (and sometimes simultaneous) obstacles as the drone of the engine, the rush of wind, the din of traffic and even fading signal strength.

In fact, Berry points out, a truck's rumble has about the same sound range as the typical announcer's bass voice and therefore "swallows" it.

"Driving back from Pennsylvania recently with the car radio on," he recalls, "I was astonished at the trouble I had just *hearing* announcers, some of whom are big names in the business as well as good personal friends. But their voices just aren't right for their jobs."

Still another problem, he adds, is that once the average listener has tuned in to a station, he leaves the volume alone, not bothering to turn it up or down with changes in reception. "And why should he?" he wonders. "It's too much to ask — especially of some one driving a car — that he keep changing his radio's volume merely because sound isn't being properly managed from the point of transmission."

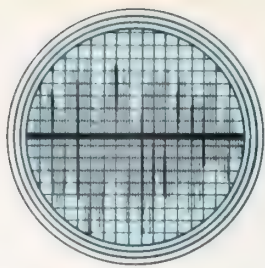
Berry evolved his audibility theories during World War II when he served with the Office of War Information (OWI). "One of our problems," he explains, "was to

find ways of countering the Germans' jamming of our broadcasts to Europe. They used everything — bells, dentist drills, buzz saws, industrial noises. . . ."

To measure their success, the OWI recorded their broadcasts as received in Europe and analyzed the frequencies of jamming noises to determine what special patterns, if any, they fell into. Not unexpectedly, the jamming ran the full range of audibility, from 50 cycles to 14,000 or 15,000. "Above that," says Berry good naturedly, "it's dog whistle."

While analyzing the OWI records, Berry realized the enormous differences among announcing voices; some penetrated the jamming and got their message through. Others were lost in the uproar. And he soon realized why.

He put his theory to the acid test when, for the succeeding six years, he conducted announcers' auditions for short-wave broadcasts. "Our oscilloscopes soon persuaded us," he confesses, "that if a candidate had one of those deep bass voices that was easy for the



Germans to drown out, we — for our purposes — had to forget him.” Similarly, women who spoke in high soprano voices proved “too far away from the range of intelligibility.”

Since then, Berry has been somewhat surprised that more radio and tv sponsors don’t pick their announcers more selectively, with special concern on how the voices reproduce.

“Hearing them on the air is one thing,” Berry avers, “but something happens when a voice is recorded on tape or transferred to film. There’s a loss at both ends [of the sound spectrum] and the voice becomes flatter, less resonant.”

Again, the bass and the soprano are the heaviest losers.

In addition, more voice quality is lost with every duplicate made. “It loses definition and detail,” he explains, “in much the same way that a picture of a picture does when it’s reduced and screened a third time for reproduction in a newspaper.”

Thus, he continues, the loss of sound penetration or “staying power” compounds itself, as when a tape is transferred to a record and then broadcast by radio.

“From the sponsor’s point of view,” he emphasizes, “the best announcer is the one whose voice loses least in multiple reproduction.” Fortunately, this, too, can be tested in advance. A really good announcing voice will lose less than 2 percent, even to the sixth generation of a print.

Top sound technicians, Berry contends, are well aware of such problems and automatically take whatever steps they can to solve them during the production of a commercial. Those who don’t, he feels, are slipshod. They escape general detection though, because many agencies and commercial directors aren’t fully aware of such matters.

The cure, of course, lies in getting the advertisers, themselves, to think of sound from a technical point of view.

“If they would just listen once in awhile to what’s on the air,” Berry pleads, “and listen on the kind of set that’s typically in use. When a local commercial cuts in and blasts you out of your chair, you know darned well that either network control over loudness hasn’t been given close attention or that the local station engineer didn’t preview the commercial insert to get his correct sound-level setting in advance.”

He also contends that automatic controls don’t take care of adequate leveling.

Not only are there erratic differences in sound transmission both by network and local station, he says, but there are also major differences in the way that sound is recorded at the outset — when the commercial is being made. “No standard has ever been set to regulate the level of sound at which recordings are to be made,” he says with obvious disappointment. If a standard were established — and observed — stations wouldn’t have to preview each and every commercial to learn its volume in advance.

To cite examples of various, familiar sound systems, Berry reports that the typical telephone conversation ranges between 200 cycles and 4000 cycles. Before FM broadcasts were introduced, radio broadcasts cut off at 5000 cycles and standard AM broadcasts still do.

The FM system revised radio, however, by introducing a range from 50 cycles to 13,000-14,000.

Since a great many street noises fall below 500 cycles or soar above 2500, they form tough interference with the bass or soprano that usually occupies the same audio band.

This audio-visual specialist draws an analogy between today’s sound tapes and yesterday’s tv film: “In the early days of television, you could never tell how film would look until you saw it on the tv screen. It was unpredictable.” The result was that film was widely tested under simulated conditions of actual transmission, and picture quality gradually improved.

He deeply regrets, however, that the same procedure hasn’t been followed with tapes and records intended for broadcast. “In radio, the standard procedure is merely to check the sound as it comes from

the beautiful hi-fi speakers in the control room. But listening under the ideal conditions of a studio gives absolutely no indication of what’s going to happen to the sound when it’s broadcast.” As a result, some commercials sound as though they were “slapped right onto the air, untried and untested.”

Such practices ultimately undercut the basic goal of advertisers, Berry insists.

What is that goal?

“To reach the consumer who’s unaware of the production and its advantages and to make him aware.” Radio and television, like all ad media, must create customers. “But in order to do so, we’ve first of all got to *reach* them.”

Present practice — in which the potential customer often can’t even hear the commercial — “puts too great a burden on the listener,” Berry contends. “He’s got to hear what you’re saying before you can ever begin to sell him.”

In that sense, the problems of sound can be compared with politics: The middle-of-the-roader (or middle-range voice) usually attracts the greatest number of people because he doesn’t offend either extreme (or either end of the sound-spectrum, Berry adds, including the “hi-fi extremists”). “In terms of what the sponsor wants to accomplish, he must go along with such facts of life in order to reach the greatest number of potential customers.”

And the way to do it, Berry continues, is not to shout at the listener or to irritate him, but “to get into his mind.”

To help clear the access route into the consumer’s mind, Berry recommends several steps:

(1) Alert advertisers, themselves, to the technical problems involved in properly recording and transmitting sound.

(2) Educate representatives of the sponsor, as well as agency personnel and workers in commercial studios, to technical needs via a workshop in sound.

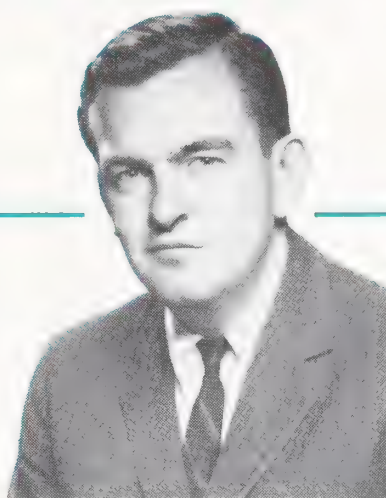
(3) Establish minimum recording standards, preferably through an industry group like the IRTS or NAB.

(4) Help enforce such standards (as well as develop an ear) by actually *listening* to what’s put on the air. ♦

The timebuyer of the '70s:

Media's all-media buyer

Tomorrow's highly trained buyer will be a specialist with top responsibilities, says FSR media man



By Mike Keenan

**Associate Media Director
Fuller & Smith & Ross Inc.**

As associate media director at Fuller & Smith & Ross, Mike Keenan is responsible for all media planning, client presentations and buyer supervision for Warner-Lambert, American Chicle, Air France, Comercial Solvents, Acco Labs and Coats and Clark. Before joining FSR, he held such positions as associate media director and assistant media director at Lennen & Newell, handling the Colgate, Corn Products, Armstrong, and Cities Service accounts, among others. Prior to Lennen & Newell, Keenan was with Foote, Cone & Belding, where he was responsible for the General Foods, Clairol and Lever Bros. accounts. Before that, he had been a buyer at Compton. Keenan served in the U.S. Army Counter-Intelligence Corps after graduating from Duke with a BA degree in Economics in 1955.

■ What will it be like to be a time-buyer in the 1970s? None of us knows, of course, but a few hints have been given, and a degree of insight into the future can be gained by examining past trends in media as well as business in general.

Change—A Way of Life. Most of us have come to accept change as a way of life. This is especially true in the business community. How

many times have we heard facts such as the following?

- Half of the jobs held by this year's college graduates did not exist when these people were born.

- Two-thirds of all food products manufactured today did not exist 10 years ago.

- Half of today's population is under 29 years of age.

- One in five families has a total gross income of over \$10,000 per year.

- The world's current crop of trained scientists is so huge that it totals 90 percent of all the scientists who have ever lived.

These facts underline the growth and change that are integral parts of our business life. Changes in the agency media function have been no less dramatic. In fact, the growth in the agency media departments and their place in the advertising spectrum have been even more spectacular than that of similar service areas in general business. This dynamic evolution can be seen by reviewing the changes that have taken place since World War II, an era when the media function grew out of proportion to the tremendous growth experienced by the agency business in general.

The Pre-1950 Media Department.

The next time that you talk to a media salesman who looks (but probably won't admit to being) 40 years of age or older, ask him what it was like to call on a large agency's media department in 1948 or 1950. Perhaps you will be surprised to learn how much the media function has changed.

The pre-1950 media salesman ordinarily called on the account executive and then, perhaps, went to the media man for the actual order

or contract. In those days, the largest agencies had three or four persons in the media department, as opposed to today's 200 to 300-man operations. And the "seat-of-the-pants" and "judgment" buys of years ago are a far cry from the tools that the platoons of media specialists use today.

What have been the specific changes in the agency media picture during the last 15 years? The factors are today taken for granted, yet they were unheard of not too many years ago:

- Commercial television.
- Rating systems for tv.
- Use of "Media Group" system.
- Refined demographic measurement of broadcast media.
- Written and heavily documented media plans, and demand for close media - sales coordination.
- Color tv.
- Total audience studies for wide range of publications.
- Regional print availabilities, and special opportunities, e.g., Hi-Fi Spectacolor.
- TvQ and other measurements for program audience prediction.
- "Media planner" designation.
- ADP (Automated Data Processing).
- Pay tv.

Three Basic Reasons for Change.
All of these specific innovations

are merely indicative of the tremendous change that has taken place in the past few years. These changes are symptomatic and the result of three basic facts of media life:

1. Because of population increases and product innovation, the absolute amount of dollars invested in media by advertisers has grown dramatically.

2. Related to the above, the greatly increased marketing know-how and the increasing complexity of media measurement data that are now available.

3. The increasing concern of advertisers for "accountability" brought on by decreasing cost-profit ratios.

These are the facts. With them in mind, can we guess what it will be like to be a timebuyer in the 1970s? I think that we can, but initially, let's examine tomorrow's media department.

First, the new media department will be larger and represent an increased proportion of an agency's total personnel. The continuing trend toward the more "professional" media approach and true "full service" departments will place increased responsibility on the media function. More advertisers will want detailed analyses of proposed media expenditures, and correlations between these plans and sales data. Pressure will increase for accountability; more clients will want to know how it can be done better. The answers to these questions call for more people and for better trained people.

Second, media departments will depend to a great degree on automatic data processing systems. The mass of data now available and the increasing flow of new information will call for efficient methods of data handling. As one media man has said, "Those long, green sheets will be a thing of the past." The collection, inter-relating and analysis of mountains of facts is expensive "people work," but inexpensive "machine work." In addition, machines will be used extensively — as they are now in many cases — for certain strictly clerical functions, such as estimating, coverage studies and billing. The larger agencies no doubt will rent or purchase ADP systems. The smaller agencies, because of the capital



Reviewing campaign strategy are (l-r) Mike Keenan, Fuller & Smith & Ross associate media director; John Nuccio, vice president and media director, Bernie Rasmussen, associate media director.

involved, will rely on outside service bureaus, in effect renting machine time.

The third aspect of the media department of the '70s will be the increased use of specialists. The economic principle of "division of labor" is just being felt in media. By the '70s, the utilization of specialists for various media aspects will be far advanced. It is in this regard that we can sketch the organization of this media department of the future. Essentially, it will be made up of four levels: management, planning, research-analysis and buying.

Few media directors will be of the "big-buyer" variety. Management of these large media operations will call for persons with an excellent grasp of administrative and management techniques, as well as the necessary knowledge of media and selling. Media directors will be paid for their ability to mold an efficient media team and sell it and the department's output to clients.

The first operating level and the largest non-clerical group in the department will be one with a media planning function, whatever the title. It will be composed of people who are responsible for formulating, writing and presenting media plans. The media planner will be in charge of marshalling the facts from

various sources and developing sound all-media proposals. He will be the organizer, the planner and the decision-maker in the area of dollar allocation by medium, by market segment and by audience category.

The research and analysis section of the department will be the chief source of supply for the facts needed by the planner and the buying specialist. This group will be responsible for the machine aspect of the department and the application of the ADP capability to specific problems. People who will run this section of the media department of the future are today being trained in research groups in various organizations, not just in agency media departments.

The final operating level, and the smallest group in size, will be the buying specialists. This is the obvious extension of the long-established trend in our economy of increasing specialization by job function.

In the media department of the '70s, the actual purchasing in terms of reviewing availabilities (i.e., alternate courses of action) and ordering and confirming schedules, will be handled for the most part by machine. However, establishment of budgets and objectives, media contact, negotiation and coordination will all be handled by buyers specializing in the various

media. These will be individuals experienced in negotiation in each medium, and more importantly, they will be people who know — thoroughly — the sellers of each medium.

Where, then, will the timebuyer of the '70s fit in? The facts seem to indicate that except for that small group in the buying specialist area, the person today called "timebuyer" will function as an all-media buyer or planner in the near future.

He will be responsible for developing the media plan and controlling the media budget. This will call for a person who has the ability to organize facts for analysis and marshal the services available in the department for this analysis.

The "people" part of the media equation will still be present. The most valuable buyers of the '70s, like those of today, will be persons who have a complete knowledge of media. They will be buyers who, using this knowledge, can supply the advertiser with a schedule that is a "little better" and sells a few more cases of product "x" for the same dollar expenditure.

These will be the buyers who grow with the times, who meet the challenge of new ideas and concepts with new techniques and enthusiasms for their craft. ♦

CHARLES F. BUCCIERI: aspects of a market



"The station reps, through the institution of such devices as "P" and "Grid" cards, have placed an undue emphasis on cost-per-thousand, making this the sole criterion for the buying and selling of spot time," says Charles F. Buccieri, associate media director for Young & Rubicam. He strongly believes that important aspects of a market, "such as audience makeup, time of day, day of week and program environment," should also enter into determining the cost of a spot. "Too often," Charlie continues, "these important characteristics are overlooked when the rate cards are prepared. Certainly these are the factors that play a part in determining the best buy for the client."

With Y&R since 1955, Charlie directs the planning and time and space buys for the following accounts: Procter & Gamble, General Electric, *Life* magazine, Arrow shirts, Travelers Insurance, Royal Typewriters, Spalding and Frito-Lay. Prior to Y&R, he spent a year with Compton as media researcher on such accounts as Mobil Oil and P&G. He first entered advertising in 1952 as a researcher for Benton & Bowles. Charlie is a graduate of Boston University's School of Public Relations, and holds a B.A. degree. He and his wife have two sons, ages 12 and 5. A family man, he enjoys fishing and reading whenever he finds the time.



More mileage via radio

Auto equipment company uses sportscasts for on-air product promotion and the sportscaster, himself, for extensive dealer promotions off-the-air

■ Take a small manufacturing company that has had to develop sharp wits in order to survive. Apply comparable craft and cunning to its advertising policy and what do you get?

A winner.

Its name: the Monroe Auto Equipment Co. Out of business necessity (and good common sense), the company decided to get all the extra mileage it could from radio. And the procedure became a policy — a profitable policy.

Here's how:

Monroe makes shock absorbers for cars and trucks. And the company's principal advertising goal is to sell its name, since its principal problem is to develop product identification.

Who buys their product? Mostly men.

What's a logical way to reach this often elusive segment of the consuming public? Well, at home or in their cars, by radio. And while you're at it, program for a man's second favorite subject — sports.

That's just a quick resume of the common-sense approach, as devised by Monroe's agency, Aitkin-Kynett Advertising, Philadelphia. Chief of the account is Joe Culbertson, with Jack Accetta as back-up man.

Some of the company's advertising success, however, is a reflection of the 47-year-old company's overall history, a success story unto itself:

It was founded by the late C. S. McIntyre, whose sons, Brouwer D. and Charles S., today serve as board chairman-chief executive officer and as president, respectively. Originally called the Brisk Blast Manufacturing



Pat Summerall (r), WCBS radio's sports director, checks Monroe Auto Equipment shock absorber during call on Tony De Biasse (l) of the Hickory Tree Garage located in Chatham, N.J.

Co., it made—and sold—more than two million hand tire pumps back in the early '20s.

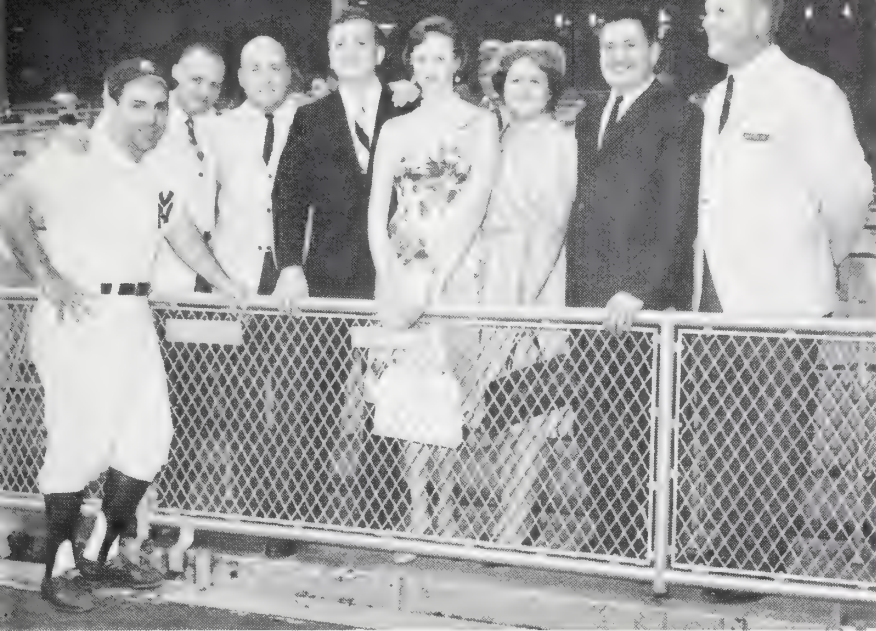
Then came spare tires and — worse still — free air at gasoline stations. Monroe's business threatened to slacken to a sleepy torpor and then a silent demise. Although Research and Development wasn't much known as a phrase or a department in those early days, alert Monroe executives stayed up late, experimented furtively behind closed doors.

And then they got it.

The company introduced level-type shock absorbers for cars and trucks in 1926 and, a year later, adopted its present name — the Monroe Auto Equipment Co. By 1933, Monroe had begun the manufacture of direct-acting, hydraulic shock absorbers, standard equipment on all U.S.-made (and many foreign-made) cars today.

Domestic production is centered in two plants — at Hartwell, Ga., (near Atlanta), and Cozad, Neb., — with home offices in Monroe, Mich. With "associated companies" around the world, the Monroe name is becoming more and more prominently known. For example, a gigantic signboard promotes company name and product along the airport highway just outside Montevideo, Uruguay.

The home office has traditionally endorsed local advertising. And, whenever possible, it's also been enthusiastic about utilizing local sports personalities, a concept with great potential on radio, in particular. Thus, in the past, Monroe has backed Bob Reynolds on WJR Detroit, Bob Steeles on WTIC Hartford. In Pittsburgh, they've had Pie Traynor working on their behalf and at important auto-supply trade shows, they've introduced Olympic decathlon champ Bob Mathias and sportscaster Bill Stern to visitors at the Monroe hospitality suite. These are just a few of the



Three times a season, dealers and distributors are hosted by Monroe to Yankee game and stadium dinner with Pat Summerall. Here three sponsor reps (white blazers) and guests pose with former Yankee manager Yogi Berra, as part of merchandising stunt that packs a real wallop with automotive equipment customers back home.

sports personalities that have served as Monroe spokesmen.

Building from local to national advertising, Monroe has in the past bought time on the Mutual network with Stern presiding. Last year, the advertiser sponsored *National Football League Highlights* on NBC-TV, plus a warmup program with Dizzy Dean preceding each broadcast of the *Baseball Game of the Week* on CBS-TV.

Also on a national basis, the auto-equipment manufacturer has bought space in trade publications like *Automotive Dealer* and *Automotive Industry*, where Monroe's track record in auto-racing classics is also a likely topic. (When A. J. Foyt won this year's Indianapolis 500, his car was equipped with Monroe "shocks" and the manufacturer proudly trumpeted its 12th consecutive Indianapolis victory.) Nibbling deeper into the national pie, Monroe also takes an occasional ad in *Life*, the *Post* or *Sports Illustrated*.

But "home base" for this sports-conscious sponsor has always been radio. Total budget for this year will run to something like \$100,000, mostly for Monroe's sponsorship of Van Patrick on Mutual, currently their only radio network buy.

But Monroe has also zeroed in — with bomb-sight accuracy — on a key local radio buy, as well: The New York exposure of *Baseball Warm-Up* on WCBS, for the second year running and at an estimated

\$15,000 for alternate-week sponsorship. With the purchase, they've enlisted the services of former New York Giants football pro, Pat Summerall, now sports director and announcer for WCBS.

Summerall has increasingly become Monroe's spokesman off the air as well as on: He bounds out into the service-station field to learn how to sell and install shock absorbers and load-leveler stabilizing units. He's signed in for several days at sponsor headquarters in Monroe, Mich., to meet top executives, be prepped on policy matters and how the company's advertising is keyed to fulfill them. He helps merchandise the product with dealers or sales representatives and can be counted on to show up at showroom or show-down, to lend his personal help. And he's a regular at dealer-distributor meetings throughout the greater New York area, whenever Monroe executives and representatives get together. (They sometimes wear light-colored blazers with the company's winged crest on their breast pockets.)

In fact, as Dick Stahlberger, account man for CBS Radio, puts it, "There's a very close working relationship between Pat Summerall and Jack Smith, New York district sales manager for Monroe. Every chance that Smith gets, he uses Summerall as an official spokesman for the company."

(Monroe has just signed again

with WCBS for the 1965 season and there are indications that Summerall will be included in additional local radio buys to be made after the first of the year.)

Does all this special attention to sports-oriented advertising pay off? Without a doubt.

Monroe has steadily increased its sales from a paltry \$2 million volume during post-depression 1937 to well over \$40 million for its fiscal year ending June 30.

And with "more than 50 percent of the market," as Monroe itself admits, the company ranks as "the world's largest independent manufacturer of ride-control products."

Furthermore, Monroe is now looking even farther, towards overseas markets like Belgium where, in St. Truiden, it's just opened a new Monroe-owned (and partly Belgian-financed) branch. This factory will provide shocks for Common Market countries where, Monroe says, more and more of its products are becoming standard equipment. The Belgian production, when coupled with that of licensees in half a dozen other countries plus Monroe's domestic output, brings this manufacturer's shock-absorber capacity to 100,000 units a day.

Take a small manufacturing company that's developed sharp wits in order to survive. Apply comparable craft to its advertising policy and what do you get?

A winner. ♦

THE CHANGING SCENE

First New Commercial UHF Station Set for New York

The Empire State Building and the New Jersey Television Broadcasting Corp. have signed a 20-year lease which will bring the first new commercial television station and the only commercial UHF station to the New York metropolitan area in 17 years, Helmsley-Spear, Inc., management agents for the Empire State Building have recently announced.

Edwin Cooperstein, president and general manager of UHF channel 47, WNJU-TV and Harry B. Helmsley, president of Helmsley-Spear, Inc., signed the lease at ceremonies in the world's tallest building, which already accommodates all eight of New York's television stations.

The new lease provides both for the location of channel 47's antenna system atop the Empire State Building and its transmitting facilities on the 84th floor.

Growth of UHF television is expected to be accelerated by the fact that all television sets manufactured after April, 1964, must be equipped

to receive new UHF stations on channels 14-83.

Channel 47's specially-designed antenna is presently being fabricated by Radio Corporation of America at Camden, N. J. The two fifty-two foot long antenna will be installed on the north and south sides of the Empire State Building's tower at a height of 1,200 feet. Work is expected to start this month, with the new station going on the air sometime next spring.

The Empire State Building was represented in this matter by its general counsel, Wien, Lane & Klein, and the New Jersey Television Broadcasting Corp. was represented by Melvin J. Wallerstein, Newark, N. J.

Agencies Part Company

Gardner Advertising Co. and Hamilton Cosco, Inc., Columbus, Ind., have jointly announced a mutual agreement to part company effective Dec. 31, 1964.

Award Nominations Now Being Received

Announcements about the 23rd annual awards of the Alfred I. duPont Awards Foundation have been mailed to more than 4,000 radio and television stations, it has been announced by the foundation's curator, O. W. Riegel, director of the Lee Memorial Journalism Foundation, Washington and Lee University. The deadline for nominations is Dec. 31, 1964.

The purpose of the awards is to identify and honor broadcasters who did outstanding work in the public interest during 1964. Only three citations are made: one honoring a relatively large radio or television station; one honoring a relatively small radio or television station and one honoring a commentator.

Nominations may be made by individual stations, networks, commentators, or agencies, Riegel said, but emphasized that the general public within the communities served and persons with an interest in broadcasting are also welcome to submit nominations.

A grant of \$1,000 accompanies each award which may be used for any purpose, but since 1951, the duPont Foundation has invited recipients to establish fellowships or scholarships in the broadcasting arts at appropriate educational institutions in the name of the winners and the foundation.

RIGHTS AWARDED TO CLAY-LISTON FIGHT



Frederic H. Brooks, president of Sportsvision, signs for Inter-Continental Promotions as he and Robert F. Hurleigh, president of Mutual Radio Network, ink pact giving Mutual exclusive radio broadcast rights to the Clay-Liston fight.

Maxon To Close Chicago Office

C. Terence Clyne, president of Maxon Inc., has announced the closing of Maxon's Chicago office effective Jan. 1, 1965.

The management, creative and media services for the A. E. Staley Manufacturing Co., the single account in Maxon Chicago, have been selected by Maxon New York for several months. This move will complete the transfer.

Haakon Groseth, senior vice president of the Chicago office, will be transferred to New York immediately with other members of the staff essential to the Staley operation.

Raymond Stricker, vice president in charge of the Maxon Chicago office, will become a consultant to Maxon New York effective Jan. 1, 1965.



What's missing from this scene that would add greater impact while demonstrating this cookware's superiority?



What would be still another step forward in increasing awareness of this product's modern styling?



What's the best way to add tastiness to this demonstration, to show vividly what this product offers?

How can these TV commercials be made to work harder, sell more?

turn the page and see ... →



Color! Corning shows the beauty and usefulness of its products in the most exciting way possible . . . with color TV commercials. Corning also finds the commercials valuable in motivating the trade and its own sales force.



Color! SINGER shows fashion-conscious young housewives the handsome design of its new Touch & Sew (sewing machine) . . . with color commercials. Booming sales indicate that the Singer approach was right on target.



Color! Reynolds Wrap involves people in its product with color in its commercials. The foil and the food take on a handsome dimension in color, says the manufacturer whose product outsells all other aluminum foils combined.

COLOR . . . makes the commercial!

Here are just a few of the benefits you get when you use color:

1. Your trademark given strongest identification.
2. Consumer involvement much greater.
3. You stand out from the competition.
4. Your products seen at their best by best prospects.
5. Cost increase for color less than in print media.
6. Viewers in black-and-white see better pictures, too.

Even if your transmission must at present be black-and-white, you'll be well-advised to film in color now. Black-and-white transmission is excellent; you'll be building a backlog of color material, and you'll be way ahead in experience when everybody goes to color. And they certainly will—for color programming is on the rise, and sales of color sets are increasing rapidly. The whole country is going color! Want to know more about the benefits of working in color? Contact: Motion Picture Products Sales Department, **EASTMAN KODAK COMPANY**, Rochester, New York 14650.

For COLOR . . .



Companies Announce Rise in Earnings

Wometco Enterprises, Inc. have announced a 25 percent stock dividend on all stock outstanding plus the regular quarterly dividend of 14 cents on the outstanding class A stock and five cents on the outstanding class B stock. The stock dividend will be distributed Dec. 22, 1964 to stockholders of record as of Dec. 1, 1964. The cash dividend will be payable Dec. 15, 1964 to stockholders of record as of Dec. 1, 1964.

The Procter & Gamble Co. reported consolidated net earnings of \$40,363,316 for the three months ended Sept. 30, 1964. These earnings are equal to \$0.92 per share. Earnings for the same period in 1963 were \$37,792,001, equal to \$0.90 per share. In the three months reported, provision has been made for Federal and other income taxes of \$38,042,000.

The Borden Co. announced record third-quarter and nine months' sales and earnings and an increase in the regular quarterly dividend. The increase, the fourth in 18 months, raises the dividend to 52½ cents a share from 50 cents a share. It is payable Dec. 1 to stockholders of record Nov. 6.

Tri-Continent, a San Francisco headquartered motion picture television production company, specializing in children programs, commercials and documentary industrial films, earned \$195,000 dollars during its first month.

Sell Spot Participation in CBS-TV Santa Parades

Four sponsors will participate in CBC's Santa Claus Parade coverage on CBYT Corner Brook, CBHT Halifax, CBMT Montreal, CBOT Ottawa, CBLT Toronto, CBWT Winnipeg and CBXT Edmonton. Each sponsor has purchased one 60-second spot within the body of the parade telecasts.

The sponsors and their agencies are: Marx Louis & Co. Canada Ltd., Marx Toys (Spitzer, Mills & Bates Ltd.); Kelton Corp Ltd., Peter Austin Toys (Canaline Advertising Agency Ltd.); The Rowntree Co. Ltd. (Ogilvy, Benson & Mather Canada Ltd.) and Reliable Toy Co. Ltd. (Ronalds-Reynolds & Co.). Re-

liable Toy has also purchased a 60-second spot prior to the start of the telecasts.

The Santa Claus Parade from Toronto will be seen Nov. 14 on CBYT, CBHT, CBOT and CBLT. The parade from Winnipeg will be telecast the same day on CBWT and CBXT. The Montreal parade will be seen Nov. 21 on CBMT.

Thomas S. Case Joins Cleveland Ad Agency

Thomas S. Case, formerly vice president and group creative supervisor at McCann-Marschall, Inc., New York, has joined Cleveland ad agency, Lang, Fisher and Stashower, Inc., as vice president and creative director. In this new position, Case will assume the creative responsibility for all the company's clients and all media, both print and broadcast.

A native Clevelander, Case began his career with Fuller & Smith & Ross, Inc., and later served as copy chief in FSR's San Francisco office before returning to Cleveland as McCann's creative director.

Case brings to LFS experience on a wide variety of consumer accounts such as Westinghouse, Alcoa, Standard Oil, Ohio Bell, and more recently Pillsbury, Tab, Scripto and Sabena Airlines.

Several campaigns under Case's direction have received numerous performance awards as well as recognition in the field of art and broadcast competition, both local and national.

Case's position is a new one at LFS, long one of Cleveland's top consumer agencies. It marks another step in LFS's continuing policy of bringing clients a high degree of professionalism in both creative and marketing fields.

Katz Elected to TvB

Eugene Katz, president of the Katz Agency, New York station reps, has been elected to the board of directors of the Television Bureau of Advertising.

Katz succeeds Martin L. Nierman, president of Edward Petry & Co., whose second two-year term is up in November.

TEAM MAKES AAAA OPENING PRESENTATION



This team made the opening presentation at the recent AAAA Tv Commercial Production Seminar, sponsored last month in Charlotte, N. C. by the Southeast Council of the American Assn. of Advertising Agencies: (left to right) Robert I. Bergman, president of Filmex Inc., Marc Brown, president of Marc Brown Associates, Inc., Eugene Petrillo, vice president and radio/tv director, D'Arcy Advertising Co. and William Gibbs, vice president in charge of sales, MGM Telestudios, Inc., all from New York City.

Guerlain, Inc. Expands Radio, Tv Spot Schedule

A very old company is using an expanded schedule of radio and television spots this fall to project its new "younger" image.

Guerlain, Inc., French perfumer founded in 1828 and internationally renowned among the sophisticated and well-heeled, has employed broadcast media with commercials designed to make the company better known on a broader base. Humor in the messages will be coupled with a saturation schedule in major markets.

The objectives, according to Gilbert Advertising Agency, Inc., are to reach the youth market and to strengthen acceptance for Chant d'Aromes, Guerlain's first new fragrance in seven years. Shalimar has been Guerlain's best-selling perfume in the United States since it was introduced in 1926.

Budgets for both radio and tv are

more than double what they were a year ago. Coverage has been intensified to provide greater penetration in each market and add new markets to the schedule.

For 1964, tv will be used in five cities, New York, Chicago, Philadelphia, Boston and Cleveland. One tv outlet was selected in each. Radio advertising covers 14 major cities, employing two or more stations in most—fine and popular music—to reach a diverse audience.

As in the print schedule, radio and tv advertising will "peak" during the six to eight-week period prior to Christmas. This is traditional in the industry because of the importance of perfume as a gift.

Hauser, Brooks Represent Triangle Program Sales

Two West Coast representatives for Triangle Program Sales are being announced as part of the continuing expansion of the syndication arm of Triangle Stations. Jack Hauser and William Brooks, Jr. are the

newest additions of the sales staff.

Hauser, who will cover Alaska, Washington, Oregon, and Idaho, will be based in Seattle where he is sales manager of Northern Television, Inc. Brooks, whose territory includes Nevada, Arizona and California outside of Los Angeles, will represent Triangle from his posts in Beverly Hills as vice president of Cartoon Distributors Corp. and western regional sales manager for George Bagnall & Associates.

Increase Noted In Syndication Sales

Station WFAA-TV Dallas, Tex. has renewed its contract for the purchase of 260 *Felix the Cat* cartoons through 1971, this time specifying that it will telecast the entire package in color, it was announced by Frank A. Browne, national sales manager of Trans-Lux Television Corp., syndicator of the series. Originally, the Dallas station used *Felix* in monochrome. WGN-TV Chicago is also going the color route with another Trans-Lux package,

Mike —

1-25-64

Mr. Shapiro.
A strongly protest
pre-empting of "He
Tuesday the tenth is
order to show "Save
Women." If anyone
about the gals in K
that's what we ha
educational Chan
for.

It stinks!
I like you as a guy but
your (or station's) programs
AND MANY MANY commercials
are terrible

Dear Mr. Shapiro,

I enjoy your program and have watched it since it began. How many other station managers over the United States put themselves on the "hot seat" on a similar program?

I would also like to know why Steve Allen wont give

I have been
for a number of yea
them very informat
answered. First,
for your station
news, and sports
network level to
adjustment is no
commercial? I

I
are also

Browne added, this one the 130 cartoons of the popular action series, *The Mighty Hercules*.

Four Star Distribution Corp. has embarked on a *Rifleman* sales drive that will have the company's most successful series in off-network syndication in the top 175 markets, according to Len Firestone, vice president and general manager of Four Star Distribution Corp. *Rifleman* is now in 136 markets, with a target of 39 additional markets to be sold. The show now plays in 90 of the top 100 markets.

NBC Enterprises' International division marks its first business transaction with Algeria through Radio Television Algerienne's purchase of a six-hour Tokyo Summer Olympics package, it was announced by George A. Graham, Jr., vice president.

The Triangle radio series *Anniversaries in Sound* was sold in 24 markets, establishing a new record for the year-old Triangle program sales. All but one of the buyers are stations. Other radio contracts completed by Triangle Program Sales,

include: *Motor Racing Review* to WJMX Florence, S. C. and WZOK Jacksonville; *Word Picture* to WFLR Penn Yan, N. Y.; *Window on Washington* to WRIN Rensselaer, N. Y. and WVTR White River Junction, Vt. and *Keiter Contacts* to WVTR.

Science Fiction Theatre, the 78 half-hours of "Sci-Fi" anthology, has been sold in a total of 150 markets with the addition of five recent sales, reports Pierre Weis, vice president and general manager, syndication division of United Artists Television, Inc. The additional station purchases are comprised of: WMUR-TV Manchester, N. H.; WRBL-TV Columbus, Ga.; KSWO-TV Lawton, Okla.; WBKB-TV Chicago, Ill.; WTEV-TV New Bedford, Mass.

Agency Appointments

Reach, McClinton & Co., Chicago, appointed to handle advertising for Americana-Interstate, Mundelein, Ill., a division of Americana Encyclopedia; The Eureka Co., Scranton, Pa., a division of Litton

Industries and H. F. Philipsborn & Co., Chicago.

Bofinger-Kaplan Advertising Inc., Glenside, Pa. appointed to handle advertising for Shannon Air Limited, headquartered at Shannon Airport, Shannon, Ireland.

Harry W. Graff Inc. appointed advertising agency for the Dale Dance Studios.

Sullivan, Stauffer, Colwell & Bayles, Inc. appointed the advertising agency for garden chemical and household pesticide products for Geigy Chemical Corp., Ardsley, N. Y.

Wilson Haight & Welch, Inc., Hartford and Boston advertising agency, added two new accounts, R. C. Bigelow, Inc. and Symmons Engineering Co.

Harold Walter Clark, Inc. appointed advertising and public relations agency for Kon-Kwest Manufacturing, Inc., Englewood, Colo.

Venet Advertising, Union, N. J., has been named by Palco Products, Inc., New York to promote its novelty Toys-A-Popping Caramel Corn.

Mr. Shapiro
Would you in all honesty - sit down
watch one of your 4 o'clock
news. Take your pick any day
any movie.
our program "Let Me Speak to the Manager"
pleased with your comments and find
couple of questions that I would like
able in the present or distant future
local programs such as Mr. Peppermint,
only, is there anything being done on the
settings of the color cameras so that
or receivers on every program change and
enjoying my color set but the foot race to
at your democratic methods
belief! I mean showing
the available stations!
in being so open minded!
... commercials.

If you had the Quality touch

You'd be aware constantly of your audience's pulse ... the likes ... dislikes ... praise ... brickbats. More important than being aware, however, is your effort to seek this information through a weekly half-hour program, the first such series in television. Now in its fourth season, "Let Me Speak To the Manager" serves many purposes, not the least of which is a rapport between WFAA AM FM TV (through General Manager Mike Shapiro) and more than 2,000,000 North Texans, who have found someone to listen to their broadcast problems and to attempt a solution. This is the kind of public service that puts the stamp of Quality into a station's image.

WFAA-TV

The Quality Station serving the Dallas-Fort Worth Market
ABC, Channel 8, Communications Center /
Broadcast Services of The Dallas Morning
News/Represented by Edward Petry & Co. Inc.

Menley and James Inc. Produce 'Family Living'

NBC's *Family Living* is now being produced by the Menley and James Laboratories Family Life Institute. *Family Living*, which has attracted world and national authorities to its 520 consecutive programs over 10 years, is moderated by Edwin Lee.

Rate Increases

Effective May 1, 1965 television stations WTVO Rockford, Ill. and WICS Springfield-Decatur, Ill., will increase their rates from \$400 to \$450 and from \$325 to \$350, respectively. All advertisers will be charged at the new rate indicated commencing with the effective date.

American Dairy Assn. Buys ABC's 'Shindig'

American Dairy Association's latest advertising buy is ABC-TV's *Shindig*. *Shindig* is the first "pop" musical show in prime time beamed directly to teen-agers. *Shindig* follows the *Patty Duke* show on Wednesday evenings from 8:30 to 9:00 EDT; 7:30 to 8:00 CDT. It features the latest in song by the top recording artists of the day. The *Shindig* dancers are from the movie version of *West Side Story*.

ADA commercials will feature teenagers who aspire to be senators, editors and scientists and are built around the theme "Big Ambitions Need Milk to Grow On."

AFTER THE MARKETEEER MEETING



Shown after the 1964 Pepsi-Cola Marketeer Award meeting in Jacksonville, Fla. are, left to right, W. Arthur Fielden, senior vice president of Bishopric-Green-Fielden, Inc., of Miami; Bob Dobelstein of radio station WGRO Lake City, Fla., named Pepsi-Cola Marketeer of 1964; John W. Holeman, president and general manager of the Pepsi-Cola Bottling Co. of Jacksonville, who presented the award, and Harry Talbert, of WPDQ Jacksonville. Fielden reviewed the merchandising support of the radio stations at the meeting. Talbert, the "voice of the Gator Bowl," was awarded a gold foghorn engraved with his name and "You're Alive," after he presented a five-minute play-by-play of the winner of the Pepsi-Cola shopping spree in action in her favorite supermarket.

Richard Stakes Elected Institute Chairman

Richard S. Stakes, assistant treasurer and controller of The Evening Star Broadcasting Co. (WMAL-AM-FM-TV) Washington, D. C., was elected chairman of the board of the Institute of Broadcasting Financial Management at the membership meeting in Detroit. He succeeds Thomas Carroll of Time-Life Broadcast Stations.

Rep Appointments

Grant Webb & Co. appointed exclusive national representative for radio stations KCAD Abilene, Tex., KOKE Austin, Tex. and KMYC Marysville, Calif.

Vic Piano Associates, Inc. appointed national representative for WEXL Detroit, Mich.

H-R Representatives, Inc. re-appointed as national sales representative for WDOK Cleveland, Ohio.

Peters, Griffin, Woodward, Inc. appointed exclusive national representative for WNUS Chicago and WERE-AM-FM Cleveland, Ohio.

Adam Young Inc. resumed representation of WKIX Raleigh, N. C., Nov. 1.

Advertising Time Sales, Inc. new national sales organization for radio station WAKX Duluth, Minn.-Superior, Wis.

National Time Sales appointed as exclusive national sales representatives of stations WGOE Richmond, Va., WCJD Jacksonville, Fla. and reappointed as rep for KLOK San Jose-San Francisco and KGST Fresno, Calif.

AVAILABLE IN HOLLYWOOD TV SUPERVISOR-PRODUCER-DIRECTOR

Heavy experience in commercial and program production. Member Directors Guild of America. West Coast representative for a major New York agency has free time to handle additional assignments. Personal top-level contacts at all 3 networks.

BOX 98, SPONSOR, NEW YORK 19, N.Y.

Vic Piano Associates, Inc. appointed as national representative for WHCQ Spartanburg, S.C. and WJMY-TV Detroit, Mich.

Frederick W. Smith appointed national representative for WLIR-FM Garden City, New York.

Advertising Campaigns Announced by Old London

A large and concentrated fall-winter television advertising program for snack foods has been initiated by Old London Foods, Inc. An additional print media campaign will bolster the firm's selling activities for its Melba Toast products.

This fall, Old London is participating sponsor in *Dennis The Menace*. Old London, who pioneered in the use of network television for snack foods over five years ago, will augment its network efforts with spot-television in selected markets. Commercials for the market-by-market campaign are a combination of animation and live action sequences.

The tv campaign schedule is concentrated in the peak buying weeks for snack foods which extend through the holiday season. Virtually all snack items in the Old London line—including "dippy doodles," "corn doodles," "cheez doodles," "pretz-L nuggets" and "cheez waffles"—are slated for this inclusive advertising program, the biggest in the company's three decade history.

The advertising agency for Old London is Richard K. Manoff, Inc. and Robert W. Bloch Public Relations is the firm's PR-publicity representative.

TV Station Elects Board of Directors

Capital Broadcasting Co., owner of the license to open a new tv station in the Washington, D.C. area, WDCA, has announced the election of the board of directors for the corporation. They are: Milton Grant, president; Walter Kay, vice president; A. Dana Hodgdon, Edward Mernone, Dr. Robert Williams and Frederick Siman.

Grant will be general manager of the new tv station. Walter Kay will serve as executive vice president in charge of sales.

YEAR AFTER YEAR



A LEADER

Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

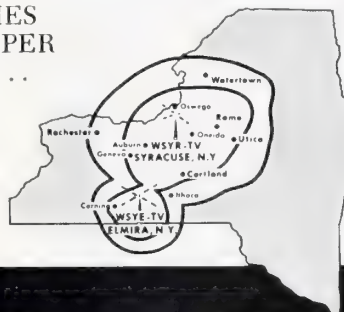
- Population of 2,508,700
- Buying Power—\$5,434,133,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$3,273,465,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,327,000

(Market Data Source—SRDS, Jan/64)

WSYR-TV DOMINATES

... because of SEVEN YEARS of UNBROKEN LEADERSHIP in the market, in ARB REPORTS. NUMBER ONE in HOMES DELIVERED ... *20 PER CENT over Station No. 2 ... *65 PER CENT over Station No. 3.

*ARB for March, 1964, Sign-on to Sign-off, Monday thru Sunday.



WSYR • TV

NBC
Affiliate



Channel 3 • SYRACUSE, N. Y. • 100 KW

Plus WSYE-TV channel 18 ELMIRA, N. Y.

Get the Full Story from HARRINGTON, RIGHTER & PARSONS



**WE'VE
MOVED...**

TO...

**25 WEST 45th STREET
NEW YORK CITY, 10036
212 581-4200**


Sponsor
**EDITORIAL AND
ADVERTISING OFFICES**

THE CHANGING SCENE

CTV and Affiliates Hold Successful Fall Meeting

The first regular meeting under the new two-year agreement signed recently between 11 Canadian television stations and CTV Television Network, was held at Toronto's Royal York Hotel.

Spence Caldwell, CTV president, as chairman, welcomed Don Jamieson, president of the Canadian Association of Broadcasters and vice president of CJON-TV Newfoundland, to the meeting as CTV network's latest affiliate member. Other stations represented at the meeting were CHAN-TV Vancouver, CFCN-TV Calgary, CFRN Edmonton, CHRE/CHAB Regina-Moose Jaw CJAY-TV Winnipeg, CJOH-TV Ottawa, CFTO-TV Toronto, CKCO-TV Kitchener, CFCF-TV Montreal and CJCH-TV Halifax.

Michael Hind-Smith, CTV vice president, programming, reported that the 1964-65 network schedule is believed to be the strongest and most diversified that CTV has ever had. This season's schedule breaks down to 15.2 percent comedy, 10 percent family and adventure, 10 percent drama, 9 percent news and 25.3 percent women's daytime programs. Sports, documentary, public affairs and audience participation programs each account for 7.6 percent of CTV's schedule.

The first BBM survey of the new season places five CTV programs in the top ten of Canadian television programs: *Bewitched* (third), *Littlest Hobo* (fifth), *Andy Griffith* (sixth), *McHale's Navy* (eighth) and *Flipper* (ninth).

PRB-Minda Associates To Form Joint Venture

The Public Relations Board, Inc., Chicago and New York City public relations agency, has announced the formation of The Public Relations Board-Minda Associates, Minneapolis, Minn.

Lee Schooler, president of PRB, said that the new organization can offer Twin City firms the facilities and services of a national public relations firm, plus the advantage of

day-to-day account servicing by a Minneapolis-based agency.

The Public Relations Board-Minda Associates reports they will provide companies requiring a national public relations program with comprehensive and detailed coverage that normally would be economically impractical. Radio and television will be utilized approximately 15 percent of the time in conjunction with public relations campaigns and represent a "vital element" in communications in an area of a "monopoly press," according to Minda.

PCS Film Productions Makes Bissell Newsfilm

Last Day At The Fair, a one-minute newsfilm summarizing the closing of the New York World's Fair, has been produced by PCS Film Productions.

Sponsored by the Bissell Co., through its public relations agency Ruder & Finn, Inc., the newsfilm shows Bissell shampoo masters being used to "clean-up" the fair before its closing for 1964.

Also seen in the film—which is a 16 mm., black and white silent production, with accompanying script—are final-day shots taken at the Festival '64 restaurant, Clairol Pavilion, House of Japan and Parker Pen Pavilion.

The newsfilm was distributed to 200 major market tv stations throughout the United States for use on locally-emanating news shows.

PCS Film Productions is a division of Planned Communication Services, which specializes in mass-media publicity distribution.

Teleradio Bows With PR

Teleradio Public Relations has been formed as a division of Teleradio Advertising Corp., it was announced by Winton E. Hanson, president. Headquartered at 519 8th Ave., New York, the corporation, handling Castro convertibles' advertising with an annual billing of well over two million dollars, now has complete facilities for public relations, publicity and promotion; radio and television studio facilities for production along with its complete advertising services.

Grayce Anne Jaymes, who conducts a syndicated radio show, *For*

People Only, will be in charge of public relations. Vice president John Jaymes has announced that Tele-radio is now agency for New York's newest newspaper, *The New York Express*, Romax Industries, The Garden Cafe, Vesuvio Restaurant, Independent Computer Systems School and Golden Hills Academy. Total billing exceeds three million dollars.

Carson, Roberts Celebrate Tenth Year Profit Sharing

The Carson/Roberts advertising agency shut down its operations for two hours on Oct. 26 to hold a luncheon for all 145 employees at Dublin's restaurant in Los Angeles.

The purpose of the luncheon was to celebrate Carson/Roberts' 10th year of profit sharing. Films, slides and talks by the agency's principals depicted C/R's activities for the past 10 years.

Ralph Carson, president, and Jack Roberts, executive vice president, also announced that they will be renovating the buildings next to their main office headquarters on Beverly Boulevard so that they will have an extra 5,000 square feet of office space. Carson/Roberts acquired the land last year.

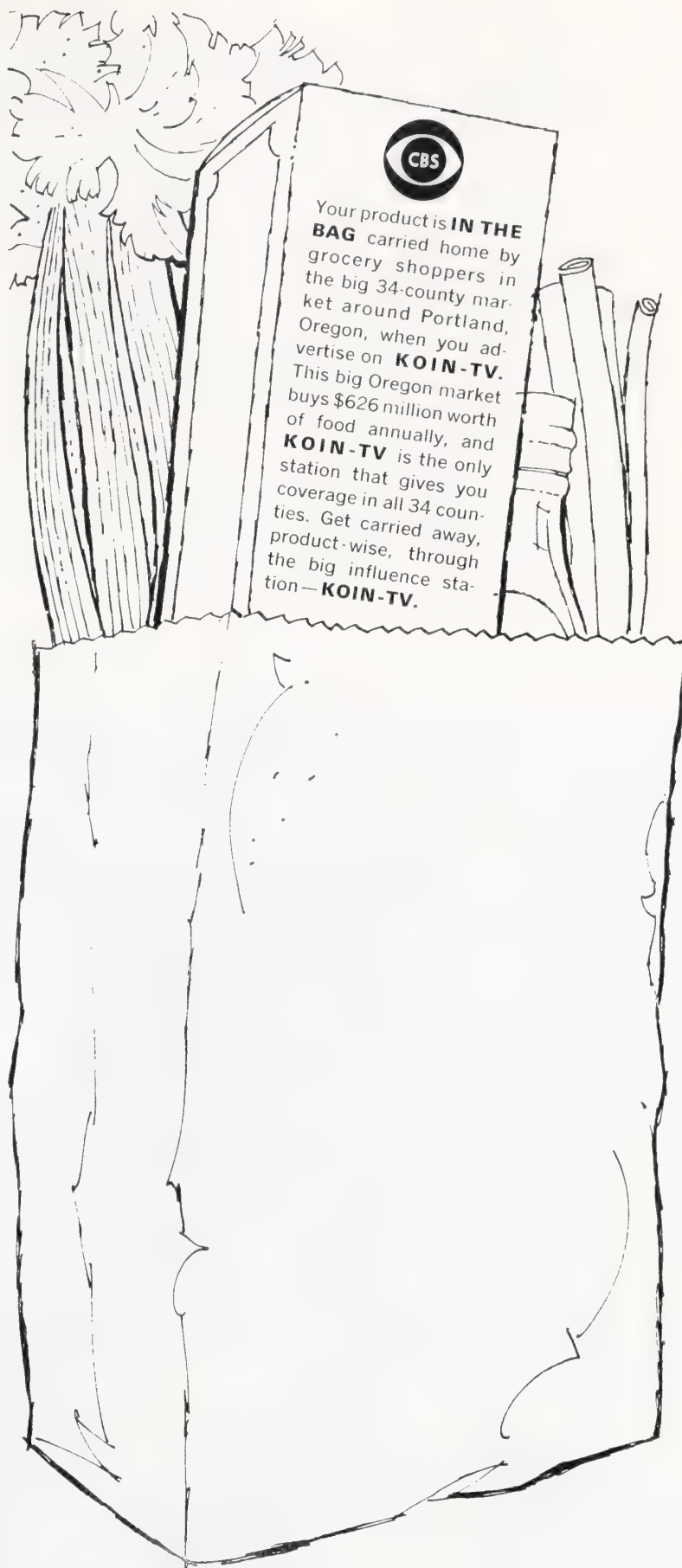
'Tab' Gains Nationwide Consumer Acceptance

In little over a year, "Tab," the Coca-Cola Co.'s low calorie soft drink, has become the third largest advertised product on sopt tv in the nation. A top selling trio composed of flavor, quality and distinction is faithfully reflected in spot television commercials for "Tab."

"Tab" made its official entry into the post-mix vending field at the National Automatic Merchandising Assn. convention and exhibit. Acceptance of "Tab" by bottlers and consumers alike accounted for almost complete coverage of the country in less than a year.

C. J. LaRoche and Co. Closed Branch Office

C. J. LaRoche and Company of 575 Lexington Ave., New York City, announces the closing of its branch office in Hollywood at 6269 Selina Ave.



REFERENCES: Sales Management Survey of Buying Power, June 1964; NCS, 1961. REPRESENTED NATIONALLY BY HARRINGTON, RIGHTER & PARSONS, INC.

Who reads specialized business publications?

Customers.

Whose?

Yours.



Call them purchasing agents, call them marketing directors, call them v.p.'s, call them superintendents, managers, estimators, specifiers, buyers, consultants, designers, contractors, chemists, physicists, engineers or any other title known to salesmen. Whatever the label, you can be sure that your customers read the business press.

You can be sure because no one holding a responsible position will hold it long without reading publications appropriate to his work. That's not the secret of responsibility—but it's a clue.

Advertisements in the business press—trade, industrial and professional publications—attract customers while they're exercising their responsibility to keep informed.


The climate's right. The price is right.

Budget as you behave.* There are no dollars in advertising budgets more efficient than those invested in the business press.

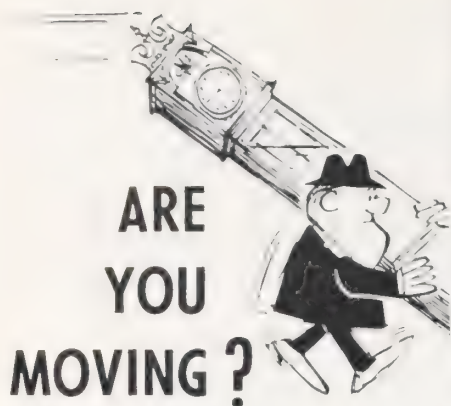


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*The fact that you can be reached has just been demonstrated.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pin-points, identifies. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.



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THE CHANGING SCENE

Equal Time Decisions

The FCC added two more political equal time decisions to the roster last week. It informed counsel for Metromedia, Inc. that the International Ladies Garment Workers union campaign committee could buy time on WNEW-TV New York, featuring campaign speeches by President Johnson and Robert Kennedy, without liability for equal time demands from opposing parties.

A request by Democratic congressional candidates, Mrs. Eleanor Clark French, for equal time to reply to a May 3 talk on New York station WOR-TV by incumbent GOP Congressman John Lindsay was denied.

Office Opening Announced

Richard-Sherwood Artists announces the opening of its offices at 33 East 60th St., New York. The company will specialize in representation of talent for television and radio commercial work.

Duncan Named Secretary Of Broadcasters Assn.

Alderman Duncan has been appointed the executive secretary of the South Carolina Broadcasters Association, it was announced by the president. He has been the president and treasurer of Southern Publishers, Inc., Columbia, S. C., since 1959 and also editor of *Contracting in the Carolinas*, since 1959.

Alderman is a graduate of The Citadel and did graduate work at the University of South Carolina. He was formerly the editor and publishers of the *Aiken Standard* and affiliated with the Associated Press.

Station Sales

Collier Electric Company CATV and Microwave Systems in Colorado, Nebraska and Wyoming was announced by J. E. Collier, president of the selling companies. Community Tv, Inc. of Salt Lake City is purchasing the CATV Systems in Sterling, Colo.; Laramie, Wyo.;

Sidney and Scottsbluff County, Neb.

Mulit-Pix, Inc., is purchasing the Alliance and Kimball, Neb. systems.

Mountain Microwave Corp. is purchasing the microwave assets of Collier and has applied to the FCC to provide two additional channels of service to the systems in Colorado and Nebraska. Bob Magness is president of Mountain Microwave Corp.

H-R Representatives Move Offices to Park Avenue

H-R Television, Inc. and H-R Representatives, Inc., national spot representative firms move to new New York headquarters at 277 Park Ave. effective Monday, Nov. 2. The move to the fifth floor of the new Chemical Bank Building, between 47th and 48th streets, gives the companies the largest New York headquarters of any national spot representative firm, and is the third time that H-R has doubled its headquarters space since 1950.

Kraft Sponsors Como On CBS TV Network

Kraft Foods Ltd., through Needham, Louis & Brorby of Canada Ltd., will sponsor six Perry Como specials on the CBC-TV network this season.

The first of the one-hour variety programs was telecast live from Detroit on Thursday, Oct. 29.

Regular artists on the Como specials will include the Ray Charles Singers, announcer Frank Gallop and orchestra directed by Nick Perito. Writers are Goodman Ace, Bill Angelos and Bus Kohan. Producer is Marlo Lewis. Director is Dwight Hermion. The Como show originates with NBC.

Houston Radio Station Begins FM Operations

KLEF, Houston's newest radio station, began operations Nov. 1 at 6:00 a.m. on FM.

KLEF devotes its entire programming to classical music, according to Ronald G. Schmidt, station vice-president and general manager.

The station's full schedule—from 6:00 a.m. until midnight each day—is presented in FM multiplex stereo.

KLEF's studios are in the Sterling Building in downtown Houston, and the transmitter and antenna are located atop the Tennessee Building, a few blocks away from the studio site. With a power of 45,000 watts, KLEF extends its coverage to 58 Texas counties and six Louisiana parishes.

3M Company Reports High Sales and Earnings

The 3M Co. has reported the highest sales and earnings for any three months period in the firm's 62-year history. Records were also set for the first nine months of 1964.

Sales for the three months ending Sept. 30, 1964, reached \$230.6 million, compared with \$210.9 million for the same period last year, an increase of more than nine percent.

Net income of \$26.5 million, equal to 50 cents a share of common stock, up 11 percent, compares with \$23.8 million, equal to 45 cents a share, for the third quarter in 1963.

Eastman Kodak Sponsors 'Greatest Showman'

The story of Cecil B. DeMille's film career will be presented in a 90-minute color special, *The World's Greatest Showman*, on NBC-TV Sunday, Nov. 29.

Eastman Kodak Co., through J. Walter Thompson Co., has purchased full sponsorship of the program, it was announced by Sam K. Maxwell Jr., director of special program sales, NBC-TV. Eastman also sponsored the first showing of the special program.

'Holiday Hostess' Promotion Scheduled

A special "Holiday Hostess" promotion to acquaint consumers with holiday uses of Campbell's Tomato Soup was announced by the company.

Throughout the year a continuous advertising schedule will support Campbell's Soups. During the "Holiday Hostess" promotional period, specific tomato soup advertising will appear in national magazines as well as on television and radio.

Arthur Hull Hayes Receives Award

CARTA (Catholic Apostolate of Radio, Television and Advertising) will present its annual CARTA Award to the president of CBS Radio, Arthur Hull Hayes.

CARTA's president John McArdle, vice president and general manager of WNEW-TV said that the award will be presented at CARTA's 17th Annual Communion Breakfast Nov. 8 at the Waldorf Astoria Hotel.

The CARTA Award is bestowed annually to Catholic professionals in the fields of radio, television and advertising.

Offices Change Locations

Ralph C. Ellis Enterprises recently moved to newer and larger offices at 556 Church St., Toronto, Ont.

Ellis Enterprises began its operation in January of this year at the Film House, 22 Front St. West, Toronto, and is a tv film program distributor in Canada and abroad.

Ackerman Associates Inc. Oklahoma City, Okla., has moved to new quarters in the Ackerman Building, United Founders Plaza.

KFOG has moved to new studios and offices at Ghirardelli Square, San Francisco. The Kaiser Broadcasting Corp. FM outlet is the first tenant to occupy quarters at the multi-million dollar development. The new address is 900 North Point, San Francisco.

PCS Film Productions Makes Westclox Film

PCS Film Productions has produced a one-minute tv newsfilm for the Westclox Div., General Time Corp.

Titled *Newest Face on Broadway*, the film—a 16 mm black and white silent production, with accompanying script—features the recent installation on Broadway of the new Westclox outdoor clock, the largest outdoor clock in New York.

The newsfilm was distributed to 200 major tv stations throughout the United States for use on locally emanating news shows.

The agency for Westclox is MacManus, John and Adams, Inc., New York.

YOU'VE MET THE

when he says snow,
by gosh it snows

TYPE

The kind of a chap people always cup an ear to. They swear by what he says. They like the witty way he says it. He's a pro at it!

Like our man Jack Davis — WKOW's big PROgramming personality on the weather beat. When Jack says rain tonight, by gosh it rains tonight. When he says prepare for it, people go right out and buy slickers and lemons and windshield wipers and detergents and complexion creams and cough syrups and things.

Got a product to add to that list? Let Jack Davis and his popular Weatherscopes whip up a sales storm for it!

The PROgramming Station

WKOW 1070

MADISON, WISCONSIN CBS

Wisconsin's Most Powerful Station!

TONY MOE, Vice-Pres. & Gen. Mgr.
Ben Hovel, Gen. Sales Mgr.
Larry Benton, Pres.
Joe Floyd, Vice-Pres.
Represented nationally by H-R



A MIDCO STATION

SPONSOR SPOTLIGHT

ADVERTISERS

Darden Chambliss has been appointed public relations director of The Aluminum Association.

Francis M. Beudert and **Harold A. Ashby** promoted to division president and vice president, marketing, respectively.

Robert O. Howard named advertising and sales promotion manager of B. F. Goodrich's associated tires and accessories division.

Charles S. Grill appointed to the newly created position of director of advertising of Philco Corp.'s consumer products division, effective immediately. **Daniel R. Cavalier** resigned as merchandising manager of the firm.

Lloyd T. Moore named to head Libbey Products, Owens-Illinois Institutional glassware sales for the Pittsburgh office.

Harold S. Rieff joined the Bunlap Corp. as executive vice president and general manager.

Edward J. Williams appointed executive vice president for finance, production and research and **Fred M. Haviland, Jr.** appointed executive vice president for marketing.

AGENCIES

Robert Bode, Frederick Kittel and **Bernard Owett** elected vice presidents in the New York office of the J. Walter Thompson Co. and **Franklyn Johnson** elected vice president in the Chicago office.

Sumner J. Winebaum named head of the Paris office of Young & Rubicam.

Clare Barnes elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Rod McManigal joined the Princeton advertising and public relations agency as copy chief.

John F. Brookman and **William V. Humphrey** joined Donald Young Associates, Inc., Chicago, as account executives.

Edward Edel and **William Edwards** joined Carl Ally Inc., Advertising as broadcast traffic coordinator and account executive.

John E. Hussey joined the research department of D'Arcy Advertising Co. as research analyst.

James P. Dwyer joined the Philadelphia office of Albert Frank-Guenther Law, Inc., as account supervisor.

Russell Walters joined Bronner & Hass, Inc., Chicago advertising agency, as assistant art director.

James A. Wilson appointed broadcast creative director of Powell, Schoenbrod and Hall Advertising, Chicago, Ill.

Anderson F. Hewitt joined Geyer, Morey, Ballard, Inc. as senior vice president.

Robert A. Fishman joined the staff of Berne-Vogel & Associates, Washington, D. C. advertising agency. He will assume the post of broadcast media.



Joseph Sollish



Anders Krall

Joseph Sollish named an associate creative director and a vice president at Young & Rubicam.

Anders Krall appointed vice president and director of market research of Cunningham & Walsh, Inc., New York.

Barry Blau elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc., New York.

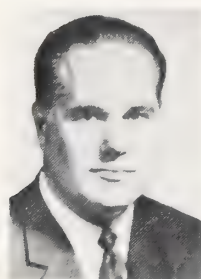
Edwin P. Berlin named copy chief for Dunwoodie Associates, Inc., Garden City, N. Y.

Paul Lehner, William C. Taylor, Donald H. Rice, Theodore E. Schulte and **C. Malcom Sullivan** appointed members of a new management committee in the Chicago office of the J. Walter Thompson Co. Lehner is chairman of the committee.

Paul Gerdner named sports director of the Young & Rubicam tv-radio program department's publicity services.

Stan Kohlenberg named vice president in charge of special promotional projects on the Warner-Chilcott Laboratories account for Sudler & Hennessey, Inc., New York.

Ralph Linder appointed vice president and Latin American Coordinator of Lennen & Newell, Inc.



Edward Williams



Fred Haviland



Anderson Hewitt



Robert Fishman



Stan Kohlenberg



Ralph Linder



Steven Semons



Henry Reeves



Edward McClure



Joseph O'Sullivan

Steven L. Semons appointed media director at de Garmo Inc. Prior to a BBDO hitch as media group head, Semons was with the Cunningham & Walsh media department and earlier, Young & Rubicam.

Henry A. Reeves elected a vice president of Fuller & Smith & Ross, Boston, Mass.

Isabelle Stannard joined Friend, Reiss as media director.

John Laslo joined Bronner & Haas, Inc., Chicago as a copywriter.

Peter F. McNally appointed creative director at the advertising and public relations firm of McClellan & Associates, Inc.

Elizabeth L. Jones named a creative director of Adams, Martin and Nelson Advertising, Inc., Minneapolis, Minn.

James F. Bender appointed director of public relations in the Pittsburgh office of Fuller & Smith & Ross, Inc.

Ron T. Smith elected president of The Martin R. Klitten Co., Inc., Los Angeles.

Peter Keveson joined Kastor Hilton as vice president and creative director.

Edward M. McClure named account executive at Fuller & Smith & Ross for its client, Worthington Corp. **Joseph W. O'Sullivan** appointed manager of administration of Fuller & Smith & Ross' New York office.

Thomas Della Corte and **Robert Jeremiah** have been promoted to senior buyers in the media department of Cunningham & Walsh Inc., New York.

Alice Givens joined the firm of Earle Palmer Brown and Associates, Inc., as copy chief.

Gerald Weinman named associate director of Pritchard, Wood, Inc.

Carl L. Friberg joined Clinton E. Frank, Inc. as a print buyer in the media department.

Jan Schneider joined Gardner Advertising Co.'s St. Louis media department as a buyer.

TIME/Buying and Selling

James C. Kissman and **James F. Mackin** appointed account executives to the radio division of Peters, Griffin, Woodward, Inc.

Keith Larkin who has been with the firm for seven years, continues as an associate in the office.



Elizabeth Jones



James Bender



Ron Smith



Peter Keveson

K C O H

YOUR BEST Negro buy NOW rated 3rd in Metro Houston

(Pulse Metro Area, April-May-June, 1964)
(6 AM-6 PM M-F)

KCOH

delivers the nation's 10th largest Negro metro market, with purchasing power of over \$300,000,000.00 annually, and more!

KCOH

knows that advertising results are necessary . . . and gets them!

KCOH

has had the lowest C.P.M. throughout 1964 of all Houston radio stations!

KCOH

has earned the Negro community's loyalty, assuring advertising acceptance.

Robert C. Meeker, Pres.

Represented by: Savalli-Gates, Inc.



Exclusive New Service For Radio Stations and Advertisers

Good feature programming can be economical. It can build audiences. It attracts advertisers. It sells listeners.

Enterprise Broadcast Features now brings to radio timely, entertaining, informative features that appeal directly to the wide range of audience interests. We call this concept . . .

Target Programs

It's dynamic and different.

Enterprise Broadcast Features draws on the experience of the world's largest newspaper feature service . . . Newspaper Enterprise Association. Working with this wealth of outstanding talent, veteran broadcast producers have created dramatic, new features especially to serve stations and advertisers.

"By-Line", "Sportscene", "This Is Living", "Let's Exercise", "Gardener's Notebook", "Jacoby On Bridge", "Agribusiness", "Storytoon Express", are available now.

Cost? Surprisingly low.

Call, wire, write today.

ENTERPRISE BROADCAST FEATURES

7 East 43rd Street, New York 17, New York
Telephone: 212 TN 7-6800

Gary Ferlisi appointed manager of the Portland, Ore. office of Jacobson-Simpson & Associates.

George C. Allen appointed a radio account executive in the Los Angeles office of Edward Petry & Co., Inc.

TV MEDIA

Joseph Schacter appointed business manager of WNJU-TV Newark, N.J.

Bruce B. Cox appointed program manager of WLOS-TV Asheville, N.C.

Thomas J. Knott named assistant program manager of the Group W Boston station of WBZ-TV.

Charles Amato joined WOR-TV New York, as an account executive.

John Wicklein joins WABC-TV as news director effective Nov. 16, 1964.



Richard Trembath



Gerald Gilles



Floyd Beaston



Roger Kiley

Richard Y. Trembath and **Gerald R. Gilles** appointed public affairs director and account executive for KYW-TV Cleveland, Ohio.

Robert L. Gilbertson, Jr. appointed vice president and general manager of WTEN-TV Albany-Schenectady-Troy, N.Y.

Bosh Pritchard named vice president in charge of sales for Tel Ra productions of Philadelphia.

William J. (Bill) Sheehy appointed account executive for WLKY-TV Louisville, Ky.

Douglas Trenner appointed an account executive in WOR-TV sales.

RADIO MEDIA

John W. Nelson and **James E. Long** joined WJR Detroit, Mich. as account executives on local and regional business.

Sid Cohen and **Michael Fransen** join KPAT-AM-FM San Francisco, sales department. **Alice Potter** joins KPAT-AM-FM as copy chief and director of public relations.

Robert M. Oxarart appointed manager of KFRE-FM Fresno, Calif.

Donald Tawzer appointed sales manager at KOIL Omaha, Neb.

Lawrence A. Wilkinson and **Cleo Wright Warriner** named chief engineer and director of advertising and sales promotion for WCBM Baltimore, Md.

Loren F. Hollembaek appointed sales promotion manager and **James F. X. Mullen** named merchandising manager for CBS Radio.

Floyd (Bud) Beaston named vice president and general manager of WGMS Washington, D. C. effective Nov. 9.

Roger W. Kiley selected as sales manager for KISN Portland, Ore.

Jack Baker has been added to the local sales staff of WIP Philadelphia, Pa.

SYNDICATION & SERVICES

Arnold D. Burk resigned as executive assistant to United Artists president **Arthur B. Krim**.

Bill Lee has sold all interests in his management firm to assume the post of creative director for Dick Clark productions.

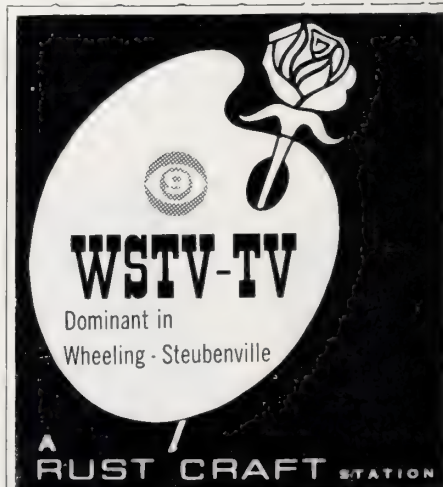
Jack Hauser and **William Brooks, Jr.** added to Triangle executive sales staff.

Paul Whiteman named special program consultant to Triangle Stations, it was announced by **Roger W. Clipp**, vice president, radio-tv division, Triangle Publications, Inc.

JUST FOR
THE
OL*
OF IT!

what's up?

JUST FOR
THE
OL*
OF IT!



Costs of production cut

By Arthur Bellaire

Creative director
BBDO, San Francisco

■ Regardless of what a given commercial costs to produce, is it really worth it? And if not, what's the best thing to do? Cut corners while it's in production in order to bring it in as cheaply as possible? I don't think so. I think that's too late. I think it's cheaper to have a better idea in the first place.

After all, ideas are probably the cheapest commodity there is. Oh, we have to pay through the nose now and then to inspire somebody to have one, but nobody has a corner on them. Not even the advertising business has a corner on ideas.

When I say that it takes ideas to cut production costs, I am not at this moment referring to those basic ideas which all advertising needs—those ideas which select the strongest selling appeals to form the basis for copy. I am referring to another kind—communicative ideas—on which lie the burden of the successful execution of basic appeals. In other words, in television it ain't just what you say that counts—it's how you say it.

Start with a sound basic copy story, expressed in a strong basic theme: that's *what* to say. Then select a technique that's going to express this basic idea in the most compelling and interesting way possible: that's *how* to say it. True, that goes not only for tv copy but for all media. But in television that's where too many copywriters start asking the advertisers for production money rather than asking their brains for good ideas. Some techniques do need money to make them come off, but more often than not an idea is good because it is simple and uncluttered.

It just takes thinking. "The brain is a wonderful organ," said Robert Frost. "It starts working the moment you get up in the morning and it doesn't stop until you get to the office."

If television is a medium of close-ups—and it is—then playing it close to the eyelashes is more often right than it is wrong—and reasonable in cost more often than expensive. Shooting in close-up is a good place to begin because it concentrates the interest and comes out big. This is where empathy begins.

Playing it in close-up can cause many wonderful things to happen in addition to a lower production budget. The close-up is intimate. It involves. And these days we have to involve or we are lost.

Simply saving money in the production of commercials is hardly an end in itself. But having a good idea is—because a good idea really involves the customer. And a good idea is generally a simple idea. And a simple idea generally costs less to produce than a complex idea.

One impression I don't want to leave is the thought that when a good idea occurs it automatically saves money. It's just that the copywriter or producer who looks for ideas and watches the dollars will be more likely to get his money's worth when a larger investment is required. The odds are always in his favor.

Animation, as you know, comes in many prices. Most commercials can thrive without it, but in those cases where we decide we need animation, more often than not some limited form at a limited price will do the job nicely.

If you must animate, have a reason. And if you need good quality, have a reason to pay that extra price. Take Mr. Magoo, for example—that nearsighted, bumbling, myopic little salesman who is now in his fifth year selling General Electric light bulbs. This is not cheap animation by any means, but judging by Magoo's record-selling light bulbs, we're really getting our money's worth.



ARTHUR BELLAIRE

a vice president and member of the board of directors of Batten, Barton, Durstine & Osborn, recently moved to the agency's San Francisco office as creative director. Previous to his West Coast appointment Bellaire was creative director in charge of tv and radio production in New York. He joined BBDO in 1943 as a print copywriter, transferred to the radio copy group in 1945, began creating tv commercials in 1948, took charge of radio/tv production in New York in 1962. Prior to joining BBDO, Bellaire was a news writer with NBC and a radio news writer with the United Press. He is a member of numerous advertising committees, chairs the newly-formed 4A committee on tv commercial production. Author of the book "Tv Advertising—A Handbook of Modern Practice," Bellaire has also written many articles on tv commercials.

When you total it all up, it's actually not one idea a good tv commercial must have, it's two: first the basic theme idea, expressing what the advertiser wants to say; and second, the communicative idea. Isn't it a shame that the number of commercials cluttering up tv today seem to have no ideas at all—or seem to have one without the other.

It's the horribly frightening reliance on extra production values to make up for lack of basic selling ideas that's causing a waste of many advertisers' dollars on television today. Overconcern for aesthetics. Under-concern for selling.

Fortunately, some advertisers still insist on basic ideas and communicative ideas in one and the same commercial. It takes a bit more thinking, but it pays off. ♦

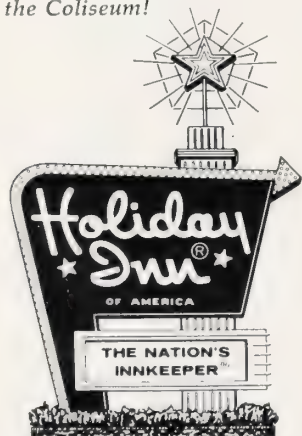
**COMING
TO
NEW YORK?**



**Stay at the only Inn
in town run the
old-fashioned way!**

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



Holiday Inn OF N. Y. C.
57th ST. WEST of 9th AVE.
Phone (212) LT 1-8100

CALENDAR

NOVEMBER

Broadcasters Club of Washington reception for members of the Federal Trade Commission, Broadcasters Club, Washington, D. C. (9).

Assn. of National Advertisers fall meeting, The Homestead, Hot Springs, Va., (9-11).

ABC Radio regional affiliates meeting, Detroit, Mich. (10).

American Assn. of Advertising Agencies eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

Point-of-Purchase Advertising Institute, 18th annual conference and exhibit, New York Hilton, New York (10-12).

Radio-Television News Directors Assn. annual conference, Rice Hotel, Houston, Tex. (11-14).

Peters, Griffin, Woodward, Inc. annual promotional seminar for PGW represented stations, Pick Congress Hotel, Chicago, Ill. (11-16).

OK-CATV Assn. of Oklahoma and Kansas annual meeting, Sheraton Oklahoma, Oklahoma City, Okla. (13).

ABC Radio regional affiliates meetings, Albany, N.Y. (13).

American Women in Radio & Television board of trustees meeting of the educational foundation, Washington, D.C. (13-14).

Edward Petry & Co. annual promotion seminar, Pick Congress Hotel, Chicago, Ill. (16).

BDA annual seminar, Pick Congress Hotel, Chicago, Ill. (16-18).

NAB CONFERENCE SCHEDULE
National Assn. of Broadcasters fall regional conferences:

Statler Hotel, Detroit (Nov. 9-10).

Hotel Ten-Eyck, Albany, N.Y. (Nov. 12-13).

**WE SQUEEZED
THE AIR OUT
AND LEFT
NOTHING
BUT AIR IN**



All broadcast . . . all buying . . . all important. That's SPONSOR, designed as — and still — a buyer's book. Not pedantic, mind you. Not gossipy. We present the top of broadcast news, quickly; the meaning of the news, deeply; the trend of the news, perceptively; the future of the news, daringly. Do we ever annoy? Offend? Disrupt? Yes. We also enrich the buying mix in the back of the buyer's mind — with the stuff that helps make the difference between "ordering" and "buying." That's why the buyer reads SPONSOR, the broadcast idea weekly with the fat trimmed away.

25 West 45th Street, New York City, 10036,
Telephone: 212 581-4200.

SPONSOR

If you lived in San Francisco...



...you'd be sold on KRON-TV



**Once...lucky dog. Twice...lucky dog?
Seven times...can't be luck. Must be class!**

With such tough judges, what else could it be?

We asked the media buyers in seven major cities which local radio stations they choose for the bulk of their buying.*

In each case, the great majority chose the CBS Owned radio station as one of the top three.

Why? Because they are the best judges of media in their own communities.

They listen to their local stations. They talk

to people around town. They've learned that a talk-and-information format provides a best-of-show setting for their commercials. Especially when it's talk and information that people respect and respond to.

So seven times out of seven the experts show how much they prize their CBS Owned radio station. And they put their money where their choice is.

THE CBS OWNED RADIO STATIONS

WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco
Represented by CBS Radio Spot Sales

* Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

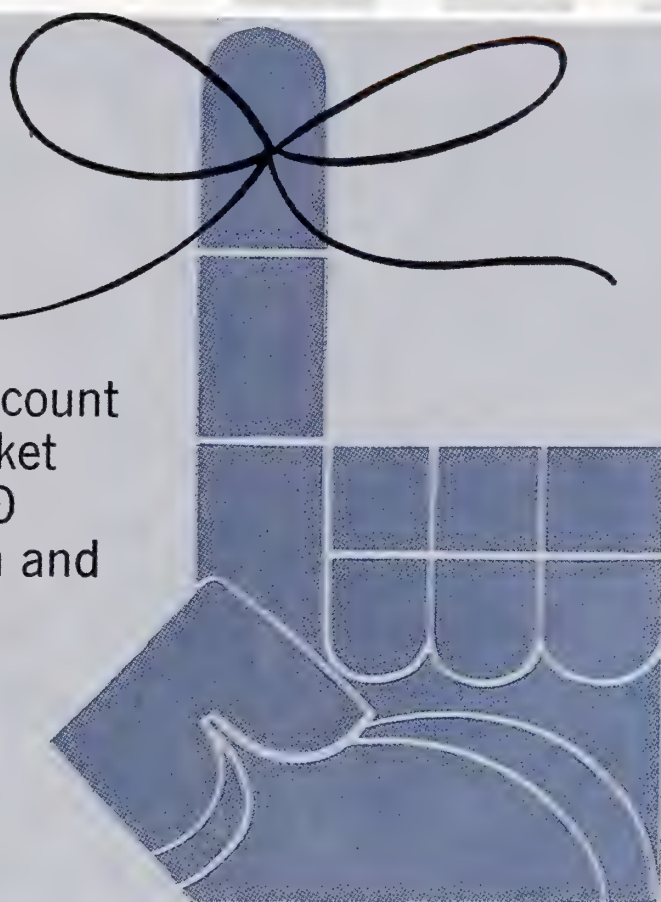
NOVEMBER 16, 1964 PRICE 40c

- Beer industry sees 'happy days' ahead 33
- Air media opportunities grow in Puerto Rico 42
- The TvB: after its first decade. 49

HOW DO YOU COUNT?

COUNT ON US

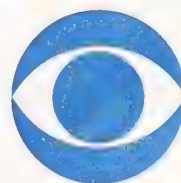
and no matter how you count
—in the Twin Cities market
you count best on WCCO
Television for circulation and
audience acceptance.
(Ask your nearest PGW
Colonel for details).



MINNEAPOLIS-ST. PAUL

REPRESENTED BY
PETERS, GRIFFIN, WOODWARD, INC.

WCCO



PUT A TIGER IN YOUR SELLING



YOUR PRRRRODUCT!

Meet some of our tigers

FRANKLIN McCARTHY
"SUGAR DADDY"



"MAGNIFICENT"
MONTAGUE

E. RODNEY JONES
"THE MAD LAD"



ED COOK
"NASSAU DADDY"

PERVIS SPANN
"THE BLUES MAN"



HERB KENT
"THE KOOL GENT"

BILL "DOC" LEE



LET'S FACE IT



IS STILL
ChicagoLand's

*** No. 1,**

**Negro-Oriented,
24 hr. a day
Radio Station**

*NEGRO PULSE MAY '64 MONDAY THRU FRIDAY 6 AM - 12 Nn 12 Nn - 6 PM 44 48

BERNARD HOWARD & CO., INC.
Nat'l Representative

With thanks - or apologies (?) to - Humble Oil & Refining Company.

Blair Executive Calls for Broadcaster Group to Study Computer Problems

Chicago—Calling for formation of a broadcast industry group to study the many-faceted problems of computerization, Melvin A. Goldberg, vice president for planning and research, John Blair & Co., said: "Our problem is not to fight the computer, but to guide it."

In a speech prepared for delivery today (Nov. 16) before the Broadcast Promotion Assn., Goldberg asserted: "The computer is only one step in the communications process between the broadcaster and the advertiser. It's time we broadcasters took the trouble to learn its language, to have some voice as to the kinds of information that should be included."

Goldberg urged the formation of a broadcast industry group "to study the problems of computerization, to review the information presently being fed into the computers of the major advertising agencies and advertisers, to consider the quality and completeness of the information going in, to recommend areas for further study, and to prepare standards or criteria for research beyond those created by the Broadcast Rating Council."

Goldberg added that the broadcast group would not work in seclusion, "but would work cooperatively with the 4 A and the ANA, as well as NAB or any other interested parties."

"Whether we like it or not," Goldberg observed, "we as media and as stations are being selected, right now, by computers—although I am not sure whether we are being 'haphazardly begotten' or scientifically ignored."

FCC Hears Pros, Cons On Stereophonic Tv

Washington — The Federal Communications Commission is thinking of authorizing stereophonic sound for television. The commission wants to hear from all parties in interest, within the next 60 days, on these aspects: Will stereo sound add to the "realism," or otherwise improve present tv programming? What program material and techniques are available for use in stereo tv?

From the engineering standpoint, the FCC wants answers on stereo systems that will be compatible with monophonic tv sets not equipped for the double-track sound effects. What would be the costs and complexities involved in equipping transmitting and receiving equipment for stereo?

Philco and GE both asked the FCC to authorize stereo tv, a few years back, but were turned down. Both have proposed systems compatible for ordinary tv sets. FCC turned down requests for AM stereo in 1961, but authorized it for FM stations. Now the commission wants to see more than the Philco and GE system plans, since other methods may be available for home tv.

Possibilities for stereo sound effects not only in regular tv programming and musical programs, but in tv commercials, could open new and exciting vistas for producers.

New AFL Sponsor; Macy Parade Sold Out

New York—A double Thanksgiving bounty is in evidence at NBC-TV with announcement that sales of 1965 American Football League games have reached the half-way point and the annual Macy's Thanksgiving Parade is completely sold out.

If last year is any indication, sponsors of the Macy's parade—Mars Inc., Vick Chemical Co. and Procter & Gamble Co.—can expect in the neighborhood of 37 million viewers in 15 million different households. Also, according to the Nielsen report, the 90-minute colorcast last year reached more homes per minute than the average evening program.

Latest sponsor of NBC's 1965 AFL coverage is Chrysler Corp. which purchased a one-sixth share to join Institute of Life Insurance and Firestone Tire & Rubber Co.

Sponsors in 1965 can look forward to increased viewer interest in the AFL games, judging by current attendance figures.

Quaal Cites Rejection of Pay Tv as 'Victory'

Detroit — Mounting an all-out assault on pay tv, Ward Quaal, executive vice president and general manager of WGN, Inc., Chicago, last week asserted that the "only difference will be that if pay television gets a firm footing, the people of America who have enjoyed the finest television in all the world for a decade and a half will have to pay for that which they now see free of charge."

Referring to the 2-to-1 defeat recently suffered by pay tv forces at the hands of the California electorate, Quaal said, "In any election for any office, one man wins and one loses, but Californians and Americans everywhere all won a great victory with the outlawing of the former pay tv measure, which had permitted subscription television in the state."

In his talk before the NAB's Detroit conference, Quaal argued that "as a television industry, our greatest weapon against the development of pay tv in any market is constant improvement in our programming."

"Obviously, the people in California like what they are seeing on

commercial television," the station executive added, "and the television industry is performing admirably in California whether in markets of seven stations or in lesser communities with one or two stations."

Continuing his unequivocal attack on the view-for-pay force, Quaal declared that pay tv entrepreneurs are in this business to make money, not for "charitable purposes," and Americans must be awakened to the threat of the loss of service that is now enjoyed.

Highest Income for MCA

Universal City, Calif. — MCA, Inc., reports its highest net income for any first nine-month period in the history of the firm.

Unaudited consolidated net income for the nine months ending September 30 totaled \$10,301,000 as compared with \$9,535,000 for the corresponding period in 1963.

1964 income was equal to \$2.09 per share of common stock. The 1963 figure was \$1.90.

CONTINUED ON NEXT PAGE

Clay-Liston Fight To Be Aired On 605 Stations in United States

New York—With the last-minute signing of Bristol-Myers (for Score), it will be SRO for tonight's broadcast of the Clay-Liston fight from the Boston Garden. In addition to the acquisition of the new sponsor, the Mutual Broadcasting System has also announced that 605 U.S. radio stations, 74 Canadian outlets and 88 Canadian satellites will be carrying the blow-by-blow description.

The station lineup represents 177 more U.S. stations than the previous record-breaking number which aired the first Clay-Liston encounter.

Included in the lineup (exclusive of MBS affiliates and the Intermountain Network) are such major station groups as Storer, Cox, RKO General, Meredith, Capital Cities and Group W.

Commenting on the large number of stations clearing for the fight, Robert F. Hurleigh, MBS president,

said, "In the public interest, we made every effort to give this sports event the widest possible coverage. It was offered to every market in the country where we had no conflicts of interest with our affiliates. By fight time we should have better than 625 stations on the list."

The four sponsors (Schick, Pepsi Cola, STP and Bristol-Myers) will reach an estimated 75 million Americans.

Pepsi Cola Faces Whimsical Dilemma

New York — Pepsi Cola, one of the four sponsors of the Clay-Liston fight on MBS, asks the question: "In case of a knockout, what kind of a Pepsi commercial will follow?"

Will it be one of the company's new "come alive" series?

WHN New York, Mutual flagship station carrying the fight, suggests that one of the contenders might find the product of a local sponsor of value at the end of the battle.

New Try Is in Sight for Package Labeling Law

Washington — Sen. Philip Hart's truth-in-packaging bill moved a step nearer its 89th Congress debut when the Senate antitrust and monopoly subcommittee report approved it last week. The bill is one of a group of consumer-protective proposals that may make the 89th the most consumer-minded Congress in history.

The Hart bill to require precise disclosure of package content on the label, and the Douglas bill to require spell-out of exact interest charges in installment buying, were urged by the President in his February consumer-interest message. They have been pushed more recently and persistently by his consumer-adviser, Mrs. Esther Peterson, in a series of talks and regional consumer conferences. Third goal is consumer and oldster medical protection with tighter control of prescriptive and non-prescriptive drugs, and medicare legislation.

In the packaging bill report, Republican subcommittee members Sens. Dirksen and Hruska are in furious dissent with the Democratic majority. They term "outrageous" the bill's strictures on sizes, weights, degree of "fill," numbers of "servings," descriptive use of words like "giant" to describe a measure, and manufacturers' "cents off" labeling. Dissenters say the bill is not only harmfully restrictive, but it indicates the American consumer as "gullible and irresponsible," and American business as "corrupt."

The President's February message, like the current subcommittee report, scolded those packages and labels that mislead a consumer "with respect to

size, weight, degrees of fill," or by "misleading adjectives, fractional variations in weight which are designed to confuse, and illustrations with no relationship to contents of package."

The President's message and the crusading senators in the same breath credit the packaging of thousands of items with boosting consumer sales and the economy, via these imaginatively designed "silent salesmen." But the report finds business moving too slowly toward voluntary reform of the deceptive aspects, when the silent salesmen begin to act "pitchmen."

Examples of "good" if unimaginative packaging are the "simple, direct, visible and accurate" type used for staples like sugar and flour.

CBS Reports Record Nine-Month Profits

New York—The profits picture continues rosy at CBS with announcement of record nine-month sales and earnings, plus a boost in the dividend rate.

According to William S. Paley, chairman, and Frank Stanton, president, net income for the first nine months of 1964 (40 weeks) totaled \$33,393,508 on sales of \$449,830,622. This compares with \$28,377,689 and \$395,145,909 in the first nine months of 1963 (39 weeks). This translates into \$1.73 per share of stock as compared with \$1.50 per share (adjusted for stock dividend and 2-for-1 stock split) earned in the first nine months of 1963.

Third quarter net income was also up—\$10,235,072 in 1964 (14 weeks) as opposed to \$9,007,672 the previous year (13 weeks).

At a meeting of the CBS board of directors last week, a boost in the cash dividend to 30 cents was voted for the firm's common stock, payable Dec. 4, 1964, to shareholders of record at the close of business of Nov. 20, 1964. The board also declared a stock dividend of 2 percent payable on the same date.


Board To Study CATV Applications

New York — Despite the fact that the city's tv stations are able to transmit from the world's tallest building, television reception in many sections of New York leaves something to be desired, and five companies think they have the solution—CATV.

New York's Board of Estimate is expected to begin hearings this week on the first of the applicants — Sterling Information Services. Other applicants for the franchise — RKO General, WOR-TV, The TelePrompTer Corp. and Tele-globe Pay-Tv — will be heard at later dates.

If you work for a manufacturer who doesn't use the specialized business press

Isn't it time you gave

the president of your company  ?




If you're the advertising manager, the president expects you to pinpoint objectives and achieve them. But, without the business press he prevents you from using the most efficient tool at hand for reaching specialized markets.

If you're the sales manager, the president expects you to produce sales, sales, SALES. But, if he doesn't back you up with funds for a consistent advertising program in appropriate trade, merchandising, industrial, or professional publications, you won't reach all of your prospects.

The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pinpoints, identifies. It is **not** all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It **reaches**—efficiently.

If you're the v.p. for marketing, the president expects you to maintain communication with customers and prospects. But he deprives you of the means to inform and educate those distributor salesmen who are beyond your direct control.

If you're the president, give yourself . You know that you make many buying decisions; the presidents on your prospect list do the same—and they're as hard for salesmen to reach as you are. They're also as easy to reach via appropriate specialized publications.



1913 Eye Street, N.W., Washington, D.C. 20006. Representing the 280 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulation, Inc., or the Canadian Circulations Audit Board Inc.

Sponsor

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**Only Sheraton gives you
the Hawaii of your dreams**



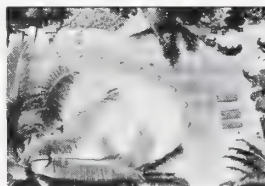
**Stay at one Sheraton Hotel;
play at all four!**



Live it up at a luau at the Royal Hawaiian. Watch the surfers from the Moana. Shop at the Princess Kaiulani. Stop off for cocktails at the SurfRider—play at all four!



Learn to do the hula! See legendary Diamond Head. Play golf, tennis, shuffleboard. Swim, ride a catamaran in the blue Pacific.



Swim, relax and make new friends at the beautiful Orchid Pool. Your dreams come true at Sheraton in Hawaii!

Sheraton is the real Waikiki — with four great hotels right at the beach, including the queen of all resort hotels, the Royal Hawaiian. When you stay at one Sheraton at Waikiki, you have fun (and credit privileges) at all four! Dance, dine, swim, see the island's top nightclub acts. A wonderful bargain! And now, with special Aloha rates, you save a full 25% on your room.

For Insured Sheraton Reservations, call your favorite Travel Agent or any Sheraton Hotel.

SHERATON HOTELS IN HAWAII

Royal Hawaiian / Princess Kaiulani / Moana / Surf Rider

Sheraton shares are listed on the New York Stock Exchange

Diners' Club card honored for all hotel services.



IT WAS A LANDSLIDE FOR NBC, TOO.

**Far more viewers watched
NBC than
any other network.**

NBC Television's triumphant coverage of the election returns was in no sense the achievement of a single night.

Or even of a single season.

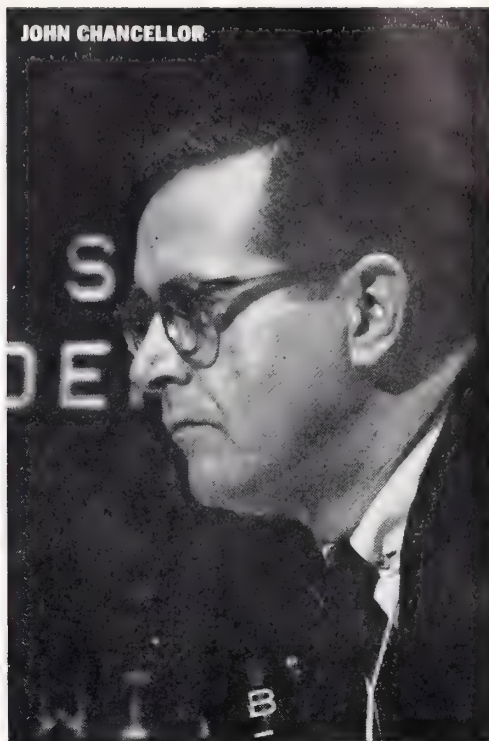
Such accomplishments are a virtually inevitable product of years of preparation.

This latest demonstration of first-rank reporting and analysis was the collective effort of hundreds of talented, tireless NBC newsmen from coast-to-coast. These human efforts, aided by the electronic wizardry of the latest RCA computers, gave the nation's viewers the clearest understanding of the election night developments.

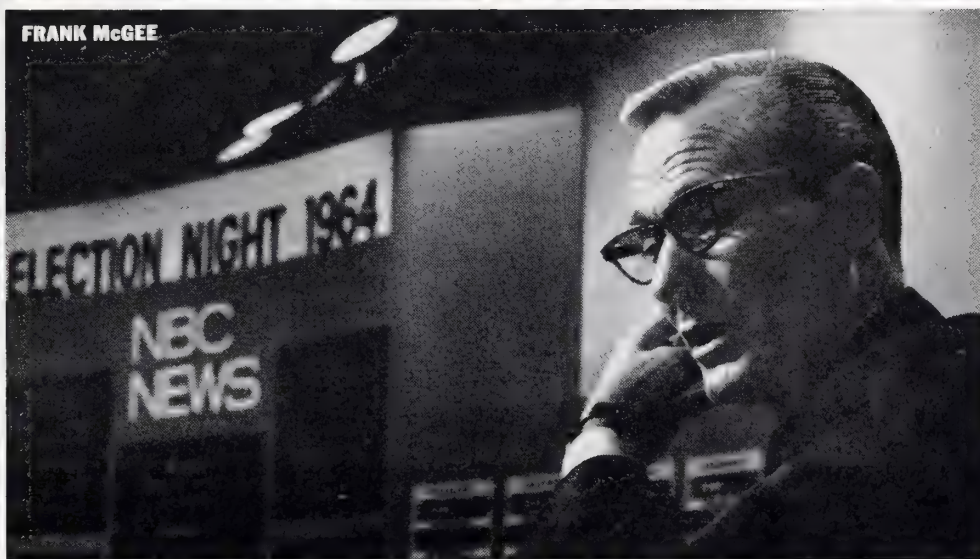
NBC News applies a criterion of excellence to *all* of its output all year long. And



EDWIN NEWMAN



JOHN CHANCELLOR



FRANK MCGEE

this output covers an extremely broad gamut of subject matter.

For NBC News, there is no vast gap between past and present. Almost nothing, after all, is outside the flow of history.

Obviously, the sudden deposing of a foreign political chief, or the eruption of an atomic bomb by an erstwhile non-nuclear nation are events *calling* for television news reports and specials. But—perhaps not so obviously—there is also a need for specials that enlighten us about the past. With this in mind, NBC News has produced highly acclaimed documentaries on such subjects as ancient Greece and the history of the Nile, and will soon present a fascinating explora-

tion of the Louvre.

The versatility of NBC News is matched by the diversity of the network's entertainment programming—a line-up rich in first-quality drama, humor, comedy-adventure, music and fantasy.

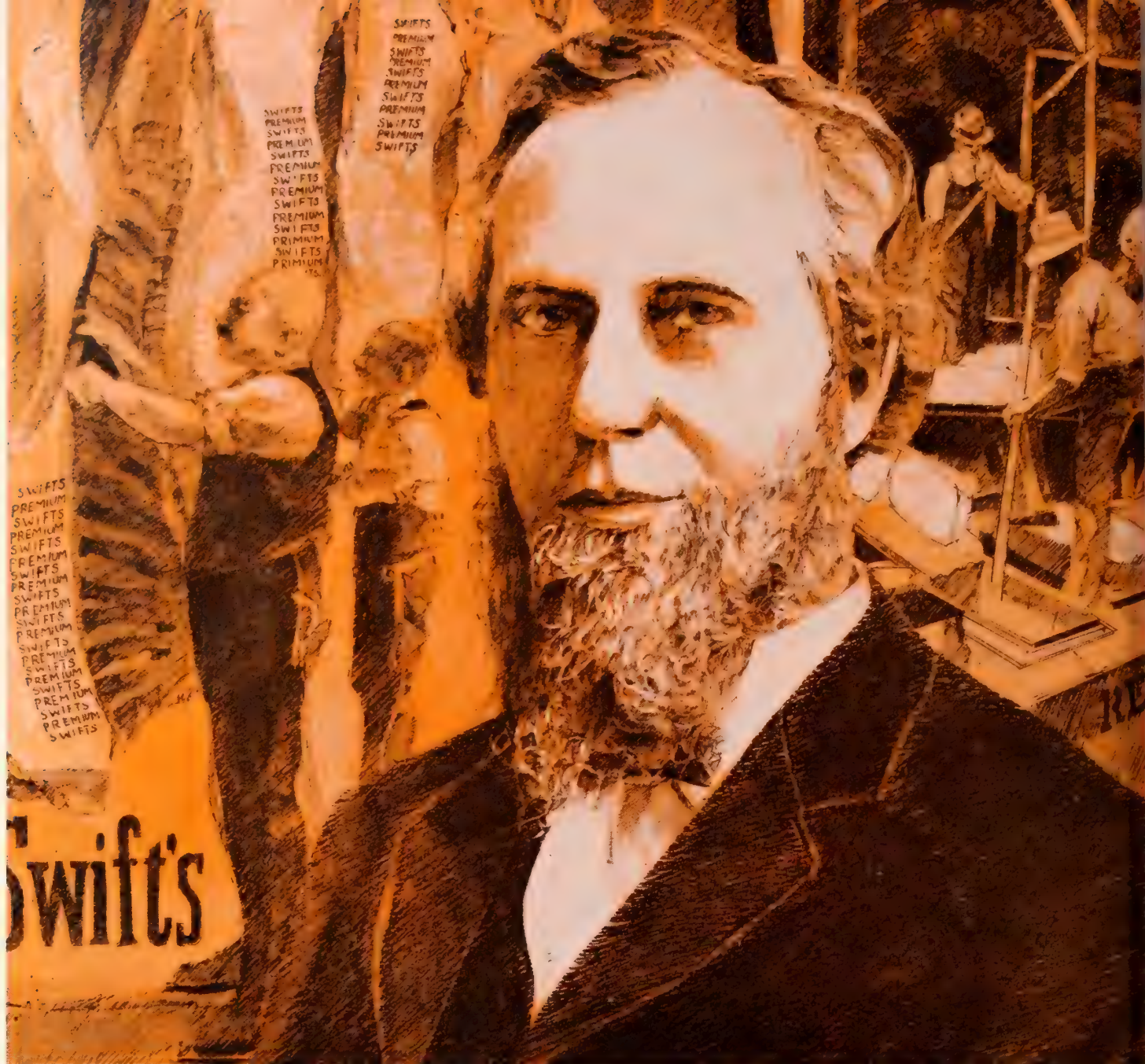
But Election Night, of course, belonged to NBC News—to Chet Huntley, David Brinkley and all their able colleagues who performed so difficult a job in so masterful a fashion.

NBC viewers know the election coverage they saw and heard was no one-night stand. Couldn't be.

For NBC doesn't believe in a one-night standard.



Look to NBC for the best combination of news, entertainment and sports.



What makes a great salesman?

"This little pig went to market." And the man who had more to do with getting him there ready-to-eat than anyone else began a 2½-billion-dollar meat-packing business with a modest 25 dollars. At age 14, Gustavus Swift worked in his brother's butcher shop. At 16, he bought and butchered his first heifer. At 20, he opened his first retail store. And, at 22, he was firmly launched in the wholesale meat-packing business!

Swift's revolutionary ideas of merchandising changed meat markets from dark, dirty stores with meat hidden in the back to clean, light, airy places openly displaying their products. He used salesmanship to successfully alter the image of pork sausage (then thought of as "scraps"). Swift gave the product the appetizing name "Brookfield," packaged it handsomely, and advertised it extensively.

Like Gustavus Swift, who believed in change and had the courage to "lead the way," the Storer stations accept the challenge of leadership. Every Storer station is different—individually programmed to fit the community it represents—but *all* are dedicated to public service and great salesmanship. In Detroit, Storer's great salesmen are WJBK and WJBK-TV, two important stations in an important market.



LOS ANGELES KGBS	PHILADELPHIA WIBG	CLEVELAND WJW	NEW YORK WJN	TOLEDO WSPD	DETROIT WJBK
MIAMI WGBS	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	DETROIT WJBK-TV



Publisher's Report

Now Katz gears for computer selling

It's never proper to say "I told you so."

Yet the doubts and debates galore that my many columns of the past two years on the coming computer age have excited among friends who operate stations around the country could heretofore not be answered except by logic and speculation.

In a nutshell, I have been contending that the coming of the computer age will be a boon to national spot advertising. I have stated that it will be good for client, agency, station and national representative alike. I have reasoned that it will alleviate the stranglehold that ratings have had on station buys because ratings will only be one of three important types of information that will be directed to timebuyers in the computer age. The other two types are demographic data and numerous human equation values pertaining to the station.

Now the logic and speculation are being supported by concrete action.

H-R Representatives, with its move to 277 Park Ave. in New York, is pioneering a full-scale computer operation. SPONSOR has reported on this heretofore. After many months of training and programming its 1400 Series IBM Computer is installed and working. It will feed instantaneous availabilities, demographic data and rating breakdowns; fulfill bookkeeping functions; serve as a base for innumerable types of information and conclusions that a creative salesman can build on.

Today The Katz Agency announces its giant-size program for the computer age after 18 months of study. Its IBM System/360 computer installation won't be ready until 1966. But midway in 1965 it will launch an essential element of the Katz plan. It will divide its New York tv sales force into four teams (two for eastern stations, two for western stations) in order to reduce the number of stations that each salesman must evaluate and serve during the computer age.

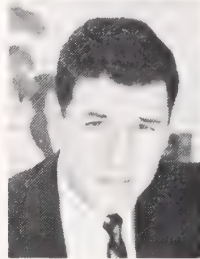
Katz contends that it needs to add 50 percent more manpower in New York and Chicago, where 80 percent of the buying is done, to make this plan effective. Why? Because, in the words of a Katz spokesman, "Our salesman must do more than rush over to the agency with a sheaf of papers that come out of the computer. He must first evaluate the information, talk to our tv research and sales control people about it if necessary, and then be able to relate it to the needs of the client."

"But that's not all," adds the Katz spokesman. "Besides talking about the ratings and demographic data he must be able to talk intelligently about a host of non-quantitative factors, the many things about a station that it isn't easy to put your finger on. These might include the caliber of the news operation, the public service image, does the station editorialize, staff knowhow, audience responsiveness, color facilities, station reach and what have you. These are the things you fellows at SPONSOR have been calling the human equation factors."

Katz is building its program around an 18 month study by the Diebold Group, management consultants, and IBM. It is willing to wait for the IBM System/360 because it provides much greater flexibility, economy and efficiency of maintenance than the older unit.

Other representatives are studying the problem. Other plans can be expected to be reported soon.

Norm Glenn



Dear Mama,

You told me there'd be days like this and you were right. We received our first client cancellation as a result of an editorial. Believe it or not Mama, in America 1964, the man wanted to deny us the right to air editorial opinion. He said, it was not the fact that he disagreed with us but that radio stations have no right to editorialize. I think he told an untruth.

You will be glad to know, nothing at WPTR has changed. We still feel a twofold obligation to inform and stimulate our audience, thus we ran a "WPTR Special Report" describing the amendments and propositions at issue on November 3. People said we were the only ones who explained them well. Our election coverage was great too. Thought you'd be interested in the following quote from the area's largest paper: "It became obvious I couldn't talk to the fast disappearing Congressman anywhere. I left. A representative of WPTR was still there, but then they're the Good Guys."

Those are recent examples of how we strive to inform while our editorials serve to stimulate discussion and perhaps to influence opinion. That too shall continue.

If you should happen to run into any time buyers, I wish you would tell them about the time, money and effort we expend to make WPTR the kind of radio station that people not only listen to, but react to, care about and believe in. It means a lot to their clients and the success of their advertising.

Yes, Mama, we're still as entertaining as all get-out. So we not only deliver the most responsive audience but the largest audience in the Metro area. Our 50,000 watts and programming as described above also make WPTR the top coverage station (did you see the Pulse 14 County Area Survey).

Write soon and send orders if you get any.

With love,

Perry S. Samuels

Vice President and General Manager
—WPTR

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

**fifteen
forty** **PTR**

50,000 Watts

1540 KC

ALBANY — TROY — SCHENECTADY



NOT THE BUTLER . . .

The sponsor is the villain. The actor is the victim.

In the estimate of the leadership of a major talent guild, television advertising's clients are to blame for the unemployment of actors and the permission of too much network control over every page of television programing.

"To put it succinctly," reelected president Dana Andrews told the Screen Actors Guild, "an entertainment medium without a box office has captured the fancy of the public and has substantially replaced the motion picture theater, the legitimate theater and radio—and we, the actors, are the victims of this capture."

But what Mr. Andrews seemed to deplore was that there are actors who work in commercials and there are just plain actors, because more money is made by actors in commercials than is made by actors in movies or television-entertainment film. In 1964, he disclosed, clients will pay \$30 million to actors working in commercials, while actors working in television will collect \$26 million. Actors working in theatrical motion picture films will earn \$20 million. When you add (as Mr. Andrews didn't) the tabs for commercials and entertainment, you find that \$56 million will go to actors from the television industry—almost three times what they will earn from movies. Or: Television entertainment movies will yield only \$46 million. Do movies share the blame?

Commercial tv supported solely by advertising budgets of "one percent per viewer per program," the guild leader said, "simply will not support the acting profession."

His solution (perhaps in hope of siphoning off some of the commercials' \$30 million): pay tv, plus government action on "network control of programing."

Sam Eller

LETTERS

Twice Patted

In an item on growing advertiser interest in all-night radio in your Sponsor Scope feature, Nov. 9 issue, you say "advertiser interest could have been inspired by the success American Airlines has had with its Midnight to Dawn music program in nine markets.

You should take some credit for stirring the renewed interest. In your Aug. 3 issue your excellent article on all-night radio was a major factor in the heightened advertiser reaction.

The Petry Co. presentation "When the Sun Goes Down" [also the title of the SPONSOR article] has played an important part, too. We are still getting letters about the presentation from advertisers who read the article.

WILLIAM H. STEESE

*Vice President, Sales Promotion,
Radio
Edward Petry & Co.
New York*

Hoot-and-a-Half

Thought you might be interested in one of the entries* we received from our "Don't Give a Hoot about WFBM's 40th Anniversary" ad [SPONSOR, Aug. 24].

I knew you went out a long way . . . but . . . really!

CASEY STRANGE

*Promotion Director
WFBM-TV
Indianapolis*

ED NOTE: Following is from above-mentioned letter to WFBM.

* Yes, we know you are the best broadcast buy in the mid-Indiana market, but we still don't give a hoot about your 40th anniversary because we are so darned far away.

It may surprise you to know that SPONSOR, in which we read about your celebrations, gets such a long distance from your territory.

Although we could not get it there by Sept. 15, we are still send-

ing in our entry. Reason we are late is because SPONSOR comes to us by sea mail, and we usually get a whole month's editions all at once . . .

BRIAN RUSS

*Tv Executive
J. Hott Limited Advertising
Wellington, New Zealand*

Choice TOLd

All of us here at WTOL-TV have read with great interest and pride your Nov. 9 article titled "Tv: The (Young) People's Choice."

STEVE FAYER

*Promotion Director
WTOL-TV
Toledo*

High Point

I read with interest your article in the Nov. 2 issue entitled "Milk Additives Get Rich Results from Tv."

I want to congratulate you on the thoroughness of your material. This is especially apparent in light of all the new products that are cropping up in the milk additive market.

Your article hit the prominent high points in this field and made for interesting, as well as informative, reading.

ALAN D. PESKY

*Account Executive
Papert, Koenig, Lois, Inc.
New York*

WE'VE MOVED . . .

. . . but we'd still like
to hear from you.

Address all letters to

Editor, SPONSOR

25 West 45th Street

New York, N.Y. 10036

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 13, 1964

Large-scale consumer protection by government is here to stay. Wiser heads among advertisers, broadcasters and manufacturers are doing their homework in advance of the opening of the 89th Congress. The Congress and the White House will, ultimately, judge the consumer protection moves of regulatory agencies and the recommendations of advisors, for necessity, value, and effect on industry.

The old style knock-down, drag-out fighting between exponents of free enterprise and government poke-and-prodders is proving less effective in many cases than the heart to heart talks and mutual compromise. Also, old style individual crusades by legislators, Hill committee or agency will have new coordination at White House level.

The election of President Johnson has given a four-year term to his consumer protection plans. This means four-year terms for his adviser-coordinator, Mrs. Esther Peterson; his Committee on Consumers representing regulatory agencies; and his Consumer Advisory Council, made up of outside experts.

Recent advertising news has shown contrast in new and old approaches in dealing with Mrs. Peterson. In the old tradition, brickbats were hurled by a "Printer's Ink" editorial accusing her of setting consumers against advertisers. AFA president Mark S. Cooper picked up the diatribe in a memo to membership calling for united effort to have Mrs. Peterson fired.

Mel Hattwick, chairman of the AFA and advertising director of the Continental Oil Co. of Texas, obviously had misgivings about the approach. However, AFA has officially closed ranks behind its president--but had disavowed the scathing trade editorial.

Traditionally, government agency chairmen have returned to industry debate even after personal attack. Football alumnus FTC chairman Paul Rand Dixon took a double dose on AFA and Chamber of Commerce "confrontation" panels here last year. He bulled right back with talks insisting on business self-improvement or "we'll have to do it for you." This has also been the approach of FCC chairman E. William Henry.

But Mrs. Peterson is a woman. She has promised to uphold the President's credo of protecting and informing the consumer--and doing it with voluntary cooperation of business rather than with strictures. Echoing the President, Mrs. Peterson promises to meet business halfway--and expects it to come the other half.

But she has not promised to talk at meetings of a group that has given her a tongue-lashing at a personal level. So Mrs. Peterson turned down her AFA speaking date of Nov. 7, and graciously accepted the forum of the AAAA in New York on Nov. 11.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

In her AAAA talk, the new approach prevailed. She praised the advertisers for their role in promoting the economy, and the public interest, and in underwriting the country's broadcast system. She took the trouble to defend and clarify her position on deceptive practices that cheat competitors while misleading the public.

She denied charges of impractical demands for "full disclosure" in all advertising, including 30-second commercials, and said she had used the term only in connection with installment interest charges. Emphasis now is on "informing" not over-protecting the consumer: "a delicate balance of information and persuasion," in advertising.

Mrs. Peterson has stuck very closely to the very letter of President Johnson's February consumer interest message. It declared right of the consumer to be informed, to choose rationally among competing products, and to be heard at topmost level of government.

The message called for regional conferences where all involved could meet on the subject of "adequate consumer information." Labor press has since been quick to point out that the meetings have featured new-style, intelligent consumer spokesmen who present complaints with less emotion and more facts and figures.

AFL-CIO news columnist Sidney Margolius says October Great Lakes Conferences were attended by observers from NAM, national and local Chambers of Commerce, Procter and Gamble (not named but identified as the "biggest" advertiser of soaps and toiletries), advertising agencies, food and chain stores, et al.

The Johnson message said he will ask for specific legislation to assure truth in lending, truth in packaging (not "monotonous conformity" but comparable as to size, weight and degree of fill). Senate crusaders Douglas, Hart, Neuberger, Fulbright and others will be on hand to help.

The President also wants laws to give Food and Drug Administration more authority over non-prescription drugs, foods, safety tests for cosmetics, increased warning labels. He wants Federal Trade Commission to have temporary cease-and-desist orders against deceptive advertising pending court action, if public injury is a clear possibility.

In parallel, Mrs. Peterson's talks on consumer deception, and the regional conferences, have hit hardest at "deceptive" credit charges to Americans currently borrowing at the rate of \$7 billion a year. Next in line have been drugs--both prescription and over-the-counter, and packaging.

In prospect for mid-1965: report from the President's Special Commission on Food Marketing which will dig into all aspects including advertising and packaging costs. On the advertiser-broadcaster worry agenda: FTC cancer-warning requirement for both labeling and advertising due by July 1965, if it gets through House Commerce Committee wicket.

Mildred Hall

**The great thing about radio
is you can turn it on...**

...and hear things like:

**KABC's incisive Pamela Mason
getting huffy over men's foibles.**

**KQV's denunciation of
Pittsburgh's amusement tax burden.**

**WXYZ's commuter hero Fred Wolf
keeping tabs on the traffic scene.**

**WABC's stinging attack
on school boycotts in New York.**

**WLS's ticker-tape tallies
on "Business Final."**

**KGO's boulevardier Owen Spann
covering San Francisco's chic spots.**

**Radio...one of the good things
about America.**

**ABC Owned Stations...six of the best things
about Radio.**

Top 50 Advertising Agencies by Broadcast Billings

SPONSOR's 1964 annual survey shows radio-tv billings jump sharply from 51 to 65 percent of agency totals

New York — A new high of \$3.9 billion—that's the amount of total billings for the top 50 radio-tv agencies in the country this year. Since they are, among them, responsible for something under a quarter of all domestic advertising, the national all-agency all-media bill may reach as high as the \$15 billion mark this year.

Notable is the fact that these leaders are realizing an estimated 65 percent of their gross billings (as they estimate them, including time, talent and production) from the two media they specialize in—radio and television.

This year's figures not only indicate a possible \$200 million rise in total spending by leading agencies, but an impressive 14 percent increase in broadcast billings. In 1963, the half-hundred agencies included in SPONSOR's annual survey earmarked just over half — 51 percent — of their total billings for radio and tv. That means this year's portion was boosted by almost 15 percent.

Several agencies, formerly heavy in all media, showed a definite shift toward broadcast this year.

Standouts are Maxon, which increased broadcast activity from 60 to 83 percent; Guild, Bascom & Bonfigli, which increased its radio-tv proportion from 56 to 74 percent; William Esty, which raised its broadcast allocation from 80 to 93 percent.

In dollar terms, 10 of the top 25 agencies upped broadcast spending by more than \$10 million. BBDO led in dollar-volume increases, raising its broadcast billings \$18.5 million. Ogilvy poured an additional \$17.1 into radio-tv. Other agencies registering large increases in broadcast dollars: Doyle Dane Bernbach, J. Walter Thompson, Ted Bates, Leo Burnett, William Esty, Grey, Maxon, Campbell-Mithun.

J. Walter Thompson, the world's largest advertising agency, again ranked first in total radio-tv billings, while Young & Rubicam, Ted Bates and BBDO continued to hold the next three spots.

McCann-Erickson, number five last year, dropped to eighth place in the 1964 lineup after an estimated \$6 million loss in billings. Other members of the Interpublic Group—EWR&R, Fletcher Richards—

experienced heavier losses. Reason for the over-all dip is generally believed to be the acquisition of new agencies by Interpublic, resulting in what a number of clients considered account conflicts (Schenley, Brown-Forman and National Distillers; 3M and Bell & Howell; Staley Manufacturing and Corn Products). EWR&R lost an estimated \$10 million in billings, dropping from 27th to 39th place. Fletcher Richards lost \$18 million, knocking it from its 45th spot in last year's survey and out of the 1964 top 50. In 1963 the agency billed \$10.5 million of \$24 million in broadcast, yet entered the Interpublic complex early this year with only \$8 million in total agency billings.

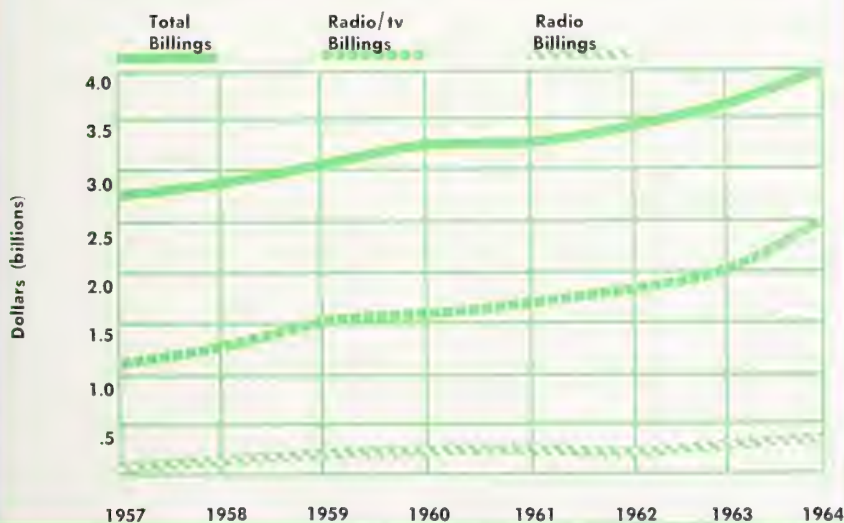
McCann-Marschalk was the only Interpublic agency listed in last year's top 50 to post a gain, rising \$10 million in total billings of which \$5 million was in broadcasting. Another bright spot for Interpublic: Jack Tinker. With the acquisition of the \$11 million Alka-Seltzer account, largely broadcast, Tinker should show up in next year's top 50 broadcast agencies.

Most impressive gainers in rank this year were Ogilvy, up to 17th place from the 23rd spot, and Doyle Dane Bernbach now tied for 22nd after ranking 31st last year. Also climbing are Geyer, Morey, Ballard (37 to 32), Gumbinner-North (43 to 35), and Guild, Bascom & Bonfigli (47 to 40).

Ogilvy substantially increased both its total billings and air media expenditures in 1964. The agency's roster took on such big broadcast advertisers as Imperial Margarine, with total estimated billings of \$3.5 million, and Edward Dalton Div. of Mead Johnson (Metrecal), with estimated billings of \$4.5 million. Other increases in broadcast expenditures came from existing clients. Only important loss for OBM was Helena Rubenstein (\$1.5 million in billings).

Doyle Dane had a great year. Total agency billings increased \$29 million; air billings, \$14 million. The agency picked up part of the

TELEVISION, RADIO, OTHER MEDIA HAVE A HEALTHY 1964



How top 50 tv-radio agencies fared in '64*

Agencies (and their billings)	Total air		Total agency		Percent air of total		Spent on tv '64		Spent on radio '64		Rank
	1964	1963	1964	1963	1964	1963	Network	Spot	Network	Spot	
1 J. Walter Thompson	158.9	146.0	280.0	270.0	54	54	94.5	43.4	3.8	17.2	1
2 Young & Rubicam	128.8	127.1	223.8	224.1	53.7	48	91.5	28.2	3.3	5.7	2
3 Ted Bates	126.5	113.8	158.24	142.9	80	80	58.3	61.9	.32	6.0	3
4 Batten, Barton, Durstine & Osborn	123.0	104.5	256.2	240.0	48	44	58.0	45.0	2.0	18.0	4
5 Leo Burnett	111.4	100.4	153.0	134.4	72.7	74.7	71.6	36.6	.5	2.6	5
6 Benton & Bowles	97.8	92.0	127.1	118.5	77	76	58.9	36.4	.3	.002	6
7 Dancer-Fitzgerald-Sample	92.0	82.5	120.0	117.8	77	70	47.0	41.0	.3	3.7	7
8 McCann-Erickson	91.5	97.0	194.0	200.0	47	49	50.0	25.0	3.0	13.5	8
9 William Esty	90.0	78.0	108.0	98.0	93	80	59.0	11.5	3.0	16.5	9
10 Foote, Cone & Belding	88.7	85.4	150.0	150.0	59	57	56.5	22.2	8.76	1.2	10
11 Compton	81.3	81.4	108.5	110.0	74	74	46.7	29.8	2.9	1.9	11
12 N. W. Ayer	74.4	70.0	186.0	178.0	40	39	24.0	29.0	3.4	.18	12
13 Sullivan, Stauffer, Colwell & Bayles	68.7	64.4	88.2	88.5	78	73	39.6	21.9	none	7.2	13
14 Lennen & Newell	62.9	67.3	121.0	124.0	52	54	42.3	13.3	2.5	4.8	14
15 Grey	55.2	45.0	92.0	75.0	60	60	25.0	27.0	1.0	2.0	15
16 D'Arcy	42.0	41.0	90.0	90.0	47	46	15.0	18.0	2.0	7.0	16
17 Ogilvy, Benson & Mather	41.8	24.7	70.3	54.0	60	46	15.5	23.1	.7	2.5	17
18 Maxon	40.0	30.0	48.0	42.2	83	60	36.0	2.0	none	2.0	18
19 Kenyon & Eckhardt	38.5	42.5	83.6	85.0	46	50	14.6	17.2	.8	5.9	19
20 Needham, Louis & Brorby	36.2	35.0	56.6	54.0	64	65	17.3	6.9	4.7	7.3	20
21 Norman, Craig & Kummel	35.0	36.4	54.0	52.0	65	70	21.5	11.5	none	2.0	21
22 Campbell-Ewald	32.0	32.0	90.0	90.0	36	36	20.0	5.0	4.5	2.5	22
Cunningham & Walsh	32.0	26.8	53.0	50.5	60	53	13.0	12.0	6.0	1.0	
Doyle Dane Bernbach	32.0	18.2	103.0	74.0	31	29	9.5	17.8	.04	4.7	
25 Campbell-Mithun	31.0	19.0	60.0	51.0	52	48	15.3	8.2	.4	7.1	25
26 Gardner	26.8	21.9	64	49.6	42	44	4.4	15.3	1.1	6.0	26
27 McCann-Marschalk	25.0	20.0	50.0	40.0	50	50	(combined 18.0)		(combined 7.0)		27
28 Wade	21.5	22.5	28.6	30.0	74	75	14.2	7.3	none	.5	28
29 Post-Keyes-Gardner	20.8	19.5	34.5	32.5	60.3	60	9.5	8.5	.9	1.9	29
30 Doherty, Clifford, Steers & Shenfield	19.6	19.0	28.0	27.6	70	71	4.7	12.2	.09	1.8	30
31 Tatham-Laird	19.2	18.4	30.0	28.5	64	65	10.0	8.2	(combined 1.0)		31
32 Geyer, Morey, Ballard	18.9	13.1	55.1	49.0	34	27	8.1	6.8	1.6	2.6	32
33 Papert, Koenig, Lois	18.1	16.2	27.0	23.0	67	70	12.4	4.9	none	.8	33
34 Ketchum, MacLeod & Grove	17.6	14.1	55.6	44.5	32	32	(combined 16.4)		(combined 1.2)		34
35 Gumbinner-North	17.4	11.0	30.0	23.5	58	47	8.3	7.5	none	1.5	35
36 Fuller & Smith & Ross	16.0	17.0	58.0	58.0	28	29	11.5	—	none	—	36
MacManus, John & Adams	16.0	14.8	72.7	60.0	22	23	11.0	1.0	1.0	3.0	
38 Arthur Meyerhoff	14.5	12.9	14.8	13.4	99	96	none	11.3	1.4	1.8	38
39 Erwin Wasey, Ruthrauff & Ryan	14.0	19.0	47.0	57.0	30	35	10.0	2.0	.8	1.2	39
40 Grant	13.0	13.0	47.0	47.0	28	28	2.0	8.0	.4	2.6	40
Guild, Bascom & Bonfigli	13.0	10.0	17.5	18.0	74	56	4.3	6.8	none	1.9	
Parkson	13.0	15.8	16.0	18.5	81	88	12.0	1.0	(combined .2)		
43 W. B. Doner	12.5	13.6	17.8	17.0	70	80	3.5	4.0	.5	4.5	43
44 Kastor, Hilton, Chesley, Clifford & Atherton	12.0	12.0	20.0	21.0	60	57	none	10.0	1.0	1.0	44
45 Carson/Roberts	11.6	7.7	18.0	12.0	64	64	6.7	4.4	.1	.4	45
46 D. P. Brother	11.2	11.2	34.0	34.0	33	33	7.7	none	1.0	2.5	46
Honig-Cooper & Harrington	11.2	8.9	16.3	16.7	69	53	none	9.2	.3	1.65	
48 Warwick & Legler	11.0	9.2	25.2	23.0	44	40	4.7	1.2	4.4	.6	48
49 Richard K. Manoff	10.5	10.2	12.0	12.0	88	85	4.4	6.0	none	.1	49
Street & Finney	10.5	10.1	14.0	14.0	75	72.5	(combined 10.0)		(combined .5)		

* Projected advertising agency billings, calendar 1964, incorporating some revisions for 1963, in millions of dollars.

. . . agency pace-setters

\$9.5 million H. J. Heinz account and U. S. Tire, a \$6 million account. The acquisition of Quaker Oats (\$3 million), Drewrys (\$2 million) and two watch lines of Bulova (worth \$2 million) stacked the agency's ledgers even higher. Not only did DDB draw new and big accounts, but it again proved a creative leader. DDB was a runaway winner at this year's American Tv Commercials Festival, capturing 18 top awards for its clients.

Other agencies that did well this year are Grey, McManus, John & Adams, Campbell-Mithun, Gardner, Carson/Roberts, Ketchum, MacLeod & Grove.

In terms of account switches, headache remedies and airlines had the greatest effect on agency billings. Bufferin (\$9 million) left Y&R for Grey; Alka-Seltzer (\$11 million) changed from Wade to Jack Tinker; National Air (\$4.5 million) from PKL to K&E; Eastern Air (\$8 million) from Benton & Bowles to Y&R. Other sizeable changes included H. J. Heinz (\$9.5 million) from Maxon to DDB, SSC&B, and KM&G; Nestle (\$10.5 million) from McCann-Erickson to Burnett, W&L, Van Sant; U. S. Tire (\$6 million) from Fletcher Richards to DDB.

Pace-setting activity, as demonstrated by the top 10 agencies, spotlighted the following events.

J. Walter Thompson lost Tender Leaf tea (\$2.5 million in billings) to Bates and lost Continental Airlines (\$2.5 million) to McCann-Erickson. But increased spending by growth clients like Kraft, Pan American, Scott Paper, Eastman-Kodak, Purolator and Quaker Oats overcame the account losses and enabled the agency to run \$10 million ahead of its billings for the past year.

Young & Rubicam, in terms of accounts gained and lost, held a Mexican standoff. Y&R lost Bufferin (\$9 million) to Grey, but gained Eastern Air Lines (\$8 million) and \$1 million from Frito-Lay. Air billings showed better

than a five percent hike over 1963's figure.

Ted Bates' major additions were Wilkinson Sword and Tender Leaf tea. The agency had no major losses, recording most of its billings-increase (nearly \$13 million in air expenditures) from internal growth via existing Bates accounts.

BBDO retained its 1963 position as the fourth largest agency in total air billings, despite the addition of nearly \$20 million in broadcast business during 1964. Increase was largely generated from within. Added to the BBDO roster of tv users this year was Lever Bros.' Lifebuoy soap and Storz Brewing. Agency resigned three accounts: A. C. Gilbert, Kinney System and Investors Diversified Service.

Leo Burnett reports that total air activity in 1963 increased by nearly 15 percent. Major change was the addition of the lion's share of the estimated \$10 million Nestle account, picked up from McCann-Erickson.

Benton & Bowles' nearly \$6 million increase in air billings is attributed to spending by Eastern Air Lines, a client that the agency secured last December, but lost earlier this year to Young & Rubicam. Eastern, an \$8 million account, is heavily broadcast-oriented. Other strong B&B spenders in broadcast continued to be General Foods, P&G, S. C. Johnson, Texaco and Philip Morris. Latter broke out with its heaviest network tv schedule in history earlier this year.

Dancer - Fitzgerald - Sample rose from ninth to seventh place in SPONSOR's roundup of top broadcast agencies, with estimated air billings of \$92 million, up from last year's \$82.5 million. Increase, DFS reported, resulted mainly from greater spending by broadcast accounts, plus such client additions as DeLuxe Reading Toys and Cudahy Packing.

McCann-Erickson suffered heavy account losses during 1964 with the departure of Nestle and NuSoft

fabric softener. Nestle, with estimated billings of \$10 million, is largely tv oriented. NuSoft's billings are approximately \$2 million. On the plus side, McCann picked up Continental Airlines (\$2.5 million) and a host of smaller advertisers, such as J. P. Stevens, Italian Tourist Office, United Vintners, Hilton Hotels, etc.

William Esty's total billings rose over 10 percent, with air outlays up \$12 million to a total of \$90 million. Broadcast outlays totaled 93 percent of Esty's entire agency billings, the highest such percentage figure among the top 25 agencies. Ebb and flow of accounts at Esty was relatively static, however. Gains came from the entry of Colgate's Fab and increased expenditures by such growth accounts as Ballantine and Union Carbide.

Foote, Cone & Belding added NuSoft, Booth Fisheries and the Hammond Organ Div., among other clients during the year. These sponsors helped to offset the loss of Imperial margarine (\$3.5 million) and gave FC&B a net gain of approximately \$3 million in broadcast billings.

Katz Announces Design For Media Selection

New York—The Katz Agency, Inc., has announced a new television sales design featuring two interrelated steps that will, according to president Eugene Katz, "bring our television sales operation into line with the advanced and demanding climate of modern media selection."

Instantaneous availability information for salesmen, not only in New York but in several other Katz offices as well, will be provided via an IBM System/360 computer installation.

In addition, Katz will create a four-team sales operation, with 50 percent more manpower, and organized in such a way that each salesman will have approximately half his current responsibility.

Elaborating on the moves, Katz says, "Our main focus behind these decisions has been on sales . . . on how to broaden the flow of audience data and availability information to the buyer and speed it up at the same time."

B&B's Rich Urges Television Advertisers to 'Sound Off'

Hot Springs, Va.—Charging that “the networks are taking many of you up a one-way street and removing all the exit signs,” Lee M. Rich, senior vice president in charge of tv-radio programing and media, Benton & Bowles, urged members of the Association of National Advertisers to put their mouths where their money is.

Speaking at ANA's 55th annual meeting, Rich declared that “at all times, the agency should be willing to ‘sound off.’”

Television involves a multi-million dollar investment, Rich said, “so let's be vocal about it. Let's let 'em know where we stand on every single matter that has the least bearing on the effectiveness of that investment. Let's let 'em know they are dealing with mature marketing men who intend to make the most of the dollars that we are contributing to *their* profit picture.”

Rich continued: “It is your job and theirs to help create and main-



Rich . . . “let's be vocal”

tain the best possible image of your company—an image which one terrible television show can practically demolish.”

Rich emphasized that advertisers “should be paying strict attention to contract negotiations which

are going to result in your being tied up either with a tv property that does justice to your company and its products—or one that undermines all the good work and good will you have been achieving by means of high quality products.”

The B&B executive also stressed that advertisers and their agencies should participate actively in negotiations for time periods. “A great program in the wrong time slot might just as well be a mediocre program. And the agency has—or should have—all the data at its fingertips as to the best possible times for specific messages and products.”

Pressing his offensive, Rich argued, “The agency should, by all means, enter into specific discussions of program content. Better than anyone else the agency is in a position to know the market your product is seeking, in terms of the geographic, demographic and income structure of that market. And therefore, the agency should be able to determine the type of programs, and even individual scripts, that will best reach that market—or at least will not antagonize that market.”

Calling for an end to apathy, Rich charged, “To some degree you've *all* been lax in taking a positive firm stance with the various media you employ to sell your products.”

Sullivan Upped to President of Metropolitan Broadcasting Radio

New York—A rash of new appointments at Metromedia has been noted. John Van Buren Sullivan,



Harvey Glascock



John Sullivan

vice president and general manager of WNEW Radio, has been upped to president of Metropolitan Broadcasting Radio, in addition to the naming of three vice presidents for the firm's radio operation.

Filling the Sullivan shoes at WNEW, the company's flagship station, will be Harvey L. Glascock, currently vice president and general manager of WIP Philadelphia.

David Croninger, currently vice president and general manager of Metropolitan's KMBC Kansas City, will fill the slot vacated by Glascock.

A newcomer to the Metromedia fold, Dino Ianni, currently general manager of KQEO Radio, Albuquerque, N.M., will take over KMBC.

In addition to WNEW, WIP and KMBC, Metropolitan's properties include stations WHK Cleveland, WCBM Baltimore and KLAC Los Angeles.

Desilu Fall Film Sales Best in Firm's History

Los Angeles — Pointing out that “although syndication film sales traditionally slacken off at this time of year,” Desilu reports the best 1965 fall season to date.

Richard Dinsmore, vice president and general manager of Desilu Sales, said that high points were hit in both the domestic and foreign fields. He attributed the sales surge to the increased activity of network affiliates in buying programs and feature films to support their network shows, and, conversely, to independent stations which have bought programs to strengthen their competitive positions in their respective local markets.

Esther Peterson Defends Views Before 4A

Presidential assistant calls for increased self-regulation; critical in areas of taste and claims

New York — Esther Peterson, President Johnson's controversial special assistant for Consumer Affairs, last week had both bouquets and brickbats for the advertising industry.

Speaking before the eastern annual conference of the American Assn. of Advertisers, Mrs. Peterson pointed out that she has praised advertising in the past "for the high degree of self-regulation it has imposed upon itself over the years." What industry, she said, has anything comparable to the 4 A's Interchange — where the commercials and advertisements of some of the nation's largest advertisers come under the continuous scrutiny of their peers?

Although citing advertising's contribution to the society, Mrs. Peterson declared: "It is not my intention to leave you with the impression that everything I have said about advertising has been praiseworthy. It has not."

Mrs. Peterson continued: "I have objected to some aspects of current advertising, and I have stated my objections in no uncertain terms. Generally this criticism has been in two areas — the area of claims and of taste."

Pointing out that in the area of claims, her critics have accused her of advocating full disclosure, the Presidential assistant said: "Frankly, I don't know what they are talking about. I have never mentioned the words 'full disclosure' in relation to advertising in general. I have stated that there should be

full disclosure in relation to finance charges on loans. I have stated that there should be as much information on packages as is necessary for the consumer to make a wise decision — and I have supported, in principle, legislation directed toward these problems."

Arguing that advertising should avoid the ambiguous, and present its messages in an honest, clear and comprehensive manner, Mrs. Peterson declared: "Nobody expects an advertiser to tell all there is to know about a product in a 15-second television commercial. But, consumers do have a right to expect that each commercial will add to their stock of knowledge, and that within an advertiser's over-all program — in newspapers, magazines, package inserts, labels and radio and television commercials — they can find the information they need to shop comparatively and to make rational choices in the marketplace."

Sounding a call for stepped-up self-regulation, Mrs. Peterson told her 4 A audience: "Don't hold back just because there may be legal problems that have to be worked

out. The federal anti-trust agencies have established clearance procedures through which your proposals can be submitted in advance — and you ought to take full advantage of them."

Turning to the "great 'gray area' of taste," Mrs. Peterson cited what she called a consumer "revolt against humbug."

"When advertising arouses the resentment and contempt of people — as some advertising does — eventually indifference sets in," she explained. "Your own 4 A study shows that this danger exists."

It may be that we are raising a generation of Americans who are developing defenses against advertising and may become immune to it, Mrs. Peterson observed, stressing that "for any group with enormous powers of communication, there is a mandate not only to show people how to live better — which advertising does quite successfully — but also to present a realistic and constructive view of American life. The two are not incompatible, but they can be divorced and sometimes are divorced by the foolish images of American life that often appear on television screens and in the pages of newspapers and magazines."

McCabe of Scott Paper Elected ANA Board Chairman

Hot Springs, Ark.—The Assn. of National Advertisers last week elected their new slate of officers.



Thomas McCabe



John Hunter

Thomas B. McCabe, vice president for marketing and a member of the board of directors of Scott Paper Co., takes over as chairman of ANA's board. John B. Hunter, Jr., director of marketing services,

B. F. Goodrich Co. is the new vice-chairman, and Peter W. Allport, ANA's president for the past four years was reelected.

Elected to serve on ANA's board at the 55th annual meeting of the association were: John R. Bowers, director of advertising and sales promotion for the Ford Motor Co.; Leslie C. Bruce, Jr., vice president for advertising and marketing research, Purex Corp., Ltd.; J. Edward Dean, director of advertising, E. I. du Pont de Nemours & Co., Inc.; A. H. de Grassi, director of advertising, Kaiser Aluminum and Chemical Corp.; Daniel Ladd, vice president-advertising, P. Lorillard Co.; Edward S. McKay, manager-marketing consulting service, General Electric Co.

New Sales Records For NBC Radio

New York — NBC Radio reports a 22 percent increase in new and renewal business for the three month period ending Oct. 21, representing a record \$6,519,000 in sales.

The figures, according to Robert G. Baal, director of sales, NBC Radio Network, mark the continuance "of a sales trend that began in April."

TvB's Cash Tells Chicago BAC 'Keep Eye on Media Spending'

Chicago — Underscoring the value of hindsight in making media decisions, TvB president Norman E. Cash last week declared: "If I had a small advertising agency, and couldn't afford those expensive research projects the largest agencies only hint about, I'd keep a close eye on the dollar expenditures of those big agencies' clients and, for free, I'd know the results of all their weighty research."

In his talk before the Chicago Broadcast Advertising Club, Cash pointed out that among the top 100 national advertisers only two don't use television. He added that the top 100 spent an average of 66.4 percent of their total major advertising media dollars in tv, that 13 spent over 90 percent, and 32 spent over 80 percent in television."

Cash: Democrats Made Effective Use of Tv

Chicago — In remarks preceding his formal address before the Chicago Broadcast Advertising Club, Norman E. Cash, president of TvB, said that one of his observations of the recent political campaign was that "the Democrats used television's unique dimension of emotional involvement more advantageously than the Republicans."

Cash added that "the Democrats' messages were repeated frequently in a short, hard-hitting manner and seemed to be an efficient way of using television."

Cash also called for the suspension of Sec. 315 in future elections to permit debates between the major candidates and a shorter campaigning period, which, he said, "will not only save the major candidates from exhaustion but will prevent a serious interruption of the economic flow of business."

"What has our wonderful hindsight taught us so far?" Cash asked his audience. "Well, first, we know that with all their research tools, with all their studies and tests and their experience with all media, these advertisers decided that television was worth more than all the other media combined."

Cash bolstered his point with a comparison of the sales and profits of *Fortune* magazine's top 500 corporations during the period from 1959 to 1963 against the sales and profits of the top 100 national advertisers. He reported that the five-year sales increase in the *Fortune* list was 24 percent, while the average sales gain was 31 percent for national advertisers that spent as much as 80 percent of their budgets in television.

That same 24 percent gain among *Fortune's* top 500, Cash said, compares with a 41 percent increase for national advertisers having 90 percent or better of their budgets in television. "That's a profit increase 70.8 percent greater than the average corporation," Cash reported.

Among the charts Cash showed his Chicago audience was one giving the ratio of stock value increases to percent of budget in television.

During the five-year period between 1959 and 1964, the increases in stock value for the top 100 national advertisers ranged from a low of 1 percent for advertisers with less than 20 percent of their budgets in tv to a high of 71 percent for advertisers with 80 to 100 percent of their budgets in television.

"The total pattern is clean, clear and equal to anyone's 20-20 hindsight," Cash observed. "If we look at television's role in the market value or good will value of companies, we may gain through hindsight a better understanding of why those sales went up and why profits increased still faster."

WCAU RADIO FOR FULL THROTTLE



SALES POWER



Mike Stanley,
the station's Capitol
Correspondent at Large.

WCAU RADIO

THE CBS OWNED STATION IN PHILADELPHIA
REPRESENTED BY CBS RADIO SPOT SALES

NORTHWEST AIRLINES, INC.

1420 WALNUT STREET • ROOM 918 • PHILADELPHIA 2, PENNSYLVANIA
TELEPHONE SALES - PENNYPACKER 5-4500 • 24 HOUR RESERVATIONS - WALNUT 2-2900 • SKY FREIGHT - WALNUT 2-4353

October 5, 1964

Mr. Gene Litt
General Sales Manager
Radio Station WCAU
City Line Avenue & Monument Road
Philadelphia, Pennsylvania 19131

Dear Gene:

It seems to me that any selling or advertising media would have to go far to beat radio - especially when the radio station is WCAU and the salesman on the air is Mike Stanley.

I saw the departure of Mike Stanley's Orient Tour last Saturday and believe me, there is no better testimonial to the drawing power of radio and Mike's personality. When your listeners actually fork out the money required for a trip through-out the Far East because they want to go with Mike Stanley and when he does, that's selling!

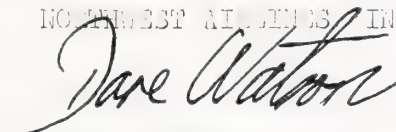
Needless to say, we at Northwest are pleased with the tour promotion. You and others on the staff at WCAU did a fine job.

Mike Stanley worked hard to make this tour a success and he got excellent arrangements and cooperation from Main Line Travel. All in all I feel the combination of WCAU Radio, Mike Stanley, and Main Line Travel deserve special laurels from Northwest Airlines for making this business possible.

Thanks, Gene, for making this tour possible in the first place. We at Northwest look forward to working with WCAU in 1965.

Sincerely,

NORTHWEST AIRLINES, INC.



David H. Watson
District Sales Manager

Cone: Burden for Honest Ads Belongs with Media

FC&B chairman urges broadcast, print, outdoor not to judge advertising, but to monitor competitive claims

Hot Springs, Va. — Pointing out that advertising is something *people* do, "and some want to do it dishonestly, disdainfully and altogether disgracefully," Fairfax M. Cone, chairman of the executive committee, Foote, Cone & Belding, Inc., last week urged all media not to "judge" advertising but "to monitor it to the end that each new competitive claim written into any advertising campaign should be accompanied by adequate proof."

In his address before the 55th annual meeting of the Assn. of National Advertisers, Cone declared: "To anyone who thinks this may be

too difficult or too arbitrary, let me remind you that the three television networks, together with many independent stations, do question advertising (usually in matters of taste) and frequently refuse to project it without alteration."

Adding that many important newspapers and magazines also turn down ads, Cone said, "The plain truth is that there is no magazine, no newspaper, no television station, no radio station and no outdoor plant operator who cannot refuse any piece of advertising that is offered him — either because he doesn't believe it, or because he

doesn't like its promise or moral tone."

Emphasizing that the only place to put the responsibility for honest, tasteful advertising is with the media, Cone said he wished the various ad organizations "could restrain their own members from undue enthusiasm and overstatement — and questionable taste — simply to protect the cause of integrity in advertising and business selfishly; but I have despaired that this would have any total consequence."

Cone continued: "Most ANA and 4A members and most of the dues paying members of the other advertising trade groups are responsible people. Those who aren't could probably be thrown out, and the publicity attending the heave-ho of a giant (even a relatively small giant) could be a one- or two-day sensation. But people forget. And if the offender were to persist there would be little lessening of his harm."

Summing up in his remarks before the ANA convention, Cone asserted, "If we complacently allow advertising to be debased by anyone for any purpose, the cost will eventually be the freedom of our medium — as in most parts of Europe today — to be competitive at all. Self-righteousness, however right, won't save us."

ABC-Paramount Joins Forces With Madison Square Garden

New York—If CBS can do it, so can ABC. On the heels of the much-disputed CBS purchase of the New York Yankees and the concomitant threats of anti-trust action, American Broadcasting-Paramount Theatres, Inc., and the Madison Square Garden Corp. have jointly formed a new company "which will

create, produce and present entertainment attractions for presentation to audiences in major cities throughout the country."

Although it was emphasized that the new MSG-ABC Productions, Inc., does not plan to engage in either live presentation or television and radio coverage of the many sports activities regularly showcased at Madison Square Garden, it was pointed out that many attractions will be premiered at the old Garden until the new structure atop New York's Pennsylvania Station is completed in the fall of 1967.

It was further stressed that the Madison Square Garden Corp., which owns the New York Rangers of the National Hockey League, the New York Knickerbockers of the National Basketball Assn., and the New York Rovers of the Eastern Amateur Hockey League, will "operate these franchises as it has in the past," with television and radio rights offered on a competitive basis.

Storer Declares Dividend

Miami Beach, Fla. — For the 44th consecutive time Storer Broadcasting Co. has declared a quarterly dividend.

The board of directors of the firm, which owns and operates seven radio stations and five tv outlets in nine major markets, last week announced its regular quarterly dividend of 50 cents per share on its common stock, payable Dec. 9, 1964 to stockholders of record Nov. 20, 1964.

The board action marks the 189th dividend payment made on Storer stock since it was first issued in 1930.

CBS Spots Sales Reports Banner Nine-Month Figures

New York — With increases ranging from 8 to 22 percent, CBS Spot Sales reports that the majority of stations in its stable have set national sales records for the first nine months of 1964.

Maurie Webster, vice president and general manager, points out that of the six stations which have set new high marks in national business, four have had their best nine-month period in 10 years, one of them the best in six years and another the best period in five years.

Dollar estimates on the upsurge in sales were not made available.

Broadcasters Must Make Own Judgments In Controversial Areas, Says Dille

Detroit—Stressing the “priceless advantage” broadcasters have over newspapers in public acceptance of positions they might take on controversial issues, John F. Dille, Jr., vice chairman of the television board of the NAB, last week said that the only effective means broadcasters have to shake off the shackles of federal regulation is their demonstration of an ability and willingness to stimulate public opinion and an exchange of ideas.

Dille, who is a newspaperman as well as a broadcast executive, declared at the NAB's fall conference in Detroit, “Any newspaper in your area is almost sure to be already labeled as a partisan by its readers. They have preconceived judgments as to their opinions.”

You start fresh, Dille told the broadcasters. “Your believability quotient is impressively high. It will stay high in direct proportion to the sense of responsibility and fair play you exhibit in your content supervision. In terms of dramatic effectiveness, in terms of persuasive power, no other media can match broadcasting... (and) the time has come when we broadcasters, acting maturely and responsibly as we have pledged ourselves to do, must form our own value judgments on what is fair—and not depend on government to tell us.”

Dille also suggested that there should be in top broadcasting man-

agement an executive responsible for what might be called ‘non-revenue-oriented thinking,’ pointing out that any newspaper of “reasonable size and consequence” has an editor or managing editor in the top council whose “sole responsibility and mission is dedicated to the quality and quantity of non-advertising material to be presented to the readers in each day's edition.”

In contrast, Dille said, far too many broadcasters do not recognize this complete independence between programming and revenue and put such “non-revenue-oriented” thinking on a part-time basis.

Bronson Leaves NAB Code Post

Washington, D.C.—A veteran of 12 years with the National Assn. of Broadcasters, Edward H. Bronson has tendered his resignation as Television Code manager to pursue private business interests.

With Bronson's resignation effective Nov. 15, Howard Bell, NAB Code Authority director, said a successor will be named at a later date.

Bronson came to NAB in June of 1952 as director of Tv Code affairs.

He had previously been station director at WBNS Columbus, Ohio.

Television Viewing Hits Record Peak

New York — Television viewing in 1963 reached a new high of five hours and 13 minutes, with daily usage for 1964 estimated at five hours and 25 minutes, according to figures which were released last week by the Television Bureau of Advertising.

The projected total viewing time for 1964 is 279.3 million hours per day, as compared 259.9 million hours in 1963.

Commenting on the figures (see chart below for 10-year breakdown), Norman E. Cash, TvB president, said that the “medium is growing both in terms of more



Cash . . . “new highs this year”

TIME SPENT VIEWING Per Tv Home Per Day (1954-1964)

	Time Spent Viewing (per Tv home per day)	Total Hours of Tv Usage Per Day (millions of hrs.)
1964 Estimate	5 hr. 25 min.	279.3
1963*	5 hr. 13 min.	259.9
1962	5 hr. 6 min.	248.5
1961	5 hr. 7 min.	240.1
1960	5 hr. 6 min.	230.5
1959	5 hr. 2 min.	223.8
1958	5 hr. 5 min.	218.4
1957	5 hr. 9 min.	207.9
1956	5 hr. 1 min.	182.9
1955	4 hr. 51 min.	156.8
1954	4 hr. 46 min.	134.3

Source: A. C. Nielsen Co.
Annual Averages

*Nov. 22-28 deleted because of abnormally high tv usage caused by the President's assassination.

homes . . . now at the 52.6 million mark which means a bigger base for viewing . . . and in time spent viewing. This is a combination that is reflected in continuing record high levels of advertiser investments. Network, spot and local television billings are all reaching new highs this year.”

Cash added: “The bigger base of television homes and the present level of daily viewing means that a network program, for example, that might receive as low as a 2 rating will still reach approximately 1.0 million homes. This is still a greater number of homes than is reached by all but one of the country's daily newspapers.”

Admen Examine Anatomy of Tv Commercials

F&S&R exec sees common denominator in spots;
Y&R v.p. tells AAAA membership what to avoid

New York—Two agency executives had some pithy words of advice on tv commercials last week at the eastern annual conference of the American Assn. of Advertising Agencies.

Edward H. Mahoney, vice president and manager, television and radio, Fuller & Smith & Ross, cited 12 memorable commercials and their common denominators.

Stephen O. Frankfurt, senior vice president, Young & Rubicam, in his comments, gave AAAA members a checklist of what to avoid in tv spots.

Speaking at the "Commercials '65: The Look, the Sound, the Sell" session of the conference, Mahoney said that after a survey of agency personnel, he studied the 12 currently most remembered commercials and found that the "com-

mon denominator is that each commercial has its creative root in one of the four Action Drives."

Referring to them as "the four drives that make a human get up and do something," Mahoney listed them as *hunger, sex, security, and anger*.

On *hunger*, he said that when the viewer watching tv "sees a commercial which touches him on the hunger or thirst drive, he may well get up out of his chair, walk to the kitchen and act."

Security, he said, had its corollary — status. "The security drive produces action in two ways," he added. "First, a noise in the night brings you out of a sound sleep into wide awake alertness, then out of bed to investigate what's threatening your nest. The other face of the security Janus, status,

is the 'Keeping up with the Joneses' syndrome."

Continuing, he said nothing produces quicker action than *anger*, citing the ten second ID — "How would you like a Hawaiian punch?" as a cleverly designed example of touching the viewer via the anger drive.

As for *sex*, Mahoney noted, "the drive is obvious. When one enters a room filled with people and you observe a girl that attracts you, the automatic move is one of action."

Mahoney then showed the 12 commercials to his 4A audience, asking them to determine which Action Drive was the creative root in each.

Frankfurt, in the role of tv-commercial critic, pointed out that when a print ad comes out, it has a different dimension for each reader. One person may scan it, another may take it to the bathroom and study it, and still another may clip it and go back to it over and over again. "But a television commercial has the same dimension for everybody," he said. "Thirty seconds. A minute. *And then your message has had it.*"

Frankfurt declared a "message has had it" under the following conditions:

- ... when it tries to tell too much.
- ... when you forget that a commercial is an interruption of either entertainment or information that the viewer is watching.
- ... if you paint yourself as a truth sayor, and use phoney language and unbelievable sounds with which to present your truth.
- ... if your sound fights the picture.
- ... if its sound is created — not for use in the living room, but for use in the Hollywood Bowl.
- ... when you forget that words for television are not designed to be read, but to be heard.

Finally, Frankfurt said, "Your message has had it if you think that only the dreariest part of life is worth being sliced."

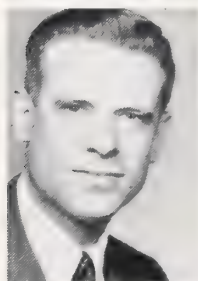
TvB's 10th Annual Meeting Begins Today

New York—Pegged to the theme, "The Years Ahead," the 10th annual membership meeting of the Television Advertising Bureau gets underway today (Nov. 16) in New York.

With the sessions running through Nov. 19, speakers will include: James Douglas Kirk, executive vice president, Sales Analysis Institute of Illinois, Inc. (topic: Effective Selling in Tomorrow's Economy); Dr. Arthur Kantrowitz, vice president and director, Avco Corp. (topic:

Greater Communications Between Communicators and Scientists); Stephen O. Frankfurt, senior vice president and executive director of art, Young & Rubicam, Inc. (special presentation for agency timebuyers); Rev. Thomas M. Garrett, S.J., associate professor and director of the Institute on Business and Social Ethics, University of Scranton (topic: Television Through a Scholar's Eyes).

A special feature story on TvB can be found on page 49.



James Kirk



Arthur Kantrowitz



Stephen Frankfurt



Rev. Garrett

Leslie B. Worthington,
President of U. S. Steel, says . . .



"Industrial advertising is a vital ingredient in our marketing program."

"In a company like United States Steel, which is developing an average of two new and/or improved products each month, it is vitally important that we use every marketing tool available. Industrial advertising, in my opinion, is one of the most effective. Exciting new prod-

ucts, an aggressive sales force, a knowledgeable technical service organization and a sound industrial advertising program make an almost unbeatable combination for informing and selling customers and prospects wherever they may be located."

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Nets reactivate ratings storm

Furor over tv nighttime rating claims and counterclaims has broken out again among the networks. The mimeograph machines are being kept in a whirl, knocking out competitive ratings and shares and disputing the other network's contentions about: (1) who's in first place, (2) the leads by night of the week, (3) the majority of shows in the top 10, 20, 30, 40 or what have you. Everything comes documented, even though the sources may be different or a little bit hotter off the rating services' griddles. One mimeograph cites one Nielsen vs. another Nielsen, another points to an ARB report that confirms what Nielsen and/or Trendex have been saying. And the arithmetical sparks have been flying the past week and can be expected to go on flying until, perhaps, the advent (Dec. 7) of the November II Nielsen, which in most advertiser and agency quarters has been recognized as the new season's scriptures. But even that may not end it. There'll be the late ARB November report as a possible controverting agent. One thing that the avalanche figures can't controvert: (a) ABC-TV this season has come up with a whoosh, (b) it's a closer three-way horse race, (3) it's going to be harder than ever for any one network to holler predominance. In any event, the network medium as a whole will benefit from the welter of columnar space reaped by the publicity whirlwind.

\$3.3 million in NBC-TV night buys

NBC-TV nighttime sales followed elections week with the writing of about \$3.3 million worth of new business, all of it scattered minutes. The advertisers and the number of minutes in the package: Colgate, 14; Bristol-Myers, 23; Sherwin-Williams, 18; Lehn & Fink, 15; Mennen, 26. All orders except Bristol-Myers' take effect the first of the year. B-M's batch will run through the rest of this month and December.

Reps worried over spot tv market

Reps are referring to the flow of national spot business this fall as about the "trickiest" they've experienced in recent years. The burst of new schedules they had expected to come after the

elections has not materialized. In any event, there hasn't been a rush for availabilities since Nov. 4, and the key reps feel confused and disturbed. The bookings up into the middle of October were firm, but then the whole picture changed. It was assumed that the slowdown in the call for avails had been influenced by the anticipation that commercial spots would be preempted for political. Hurt most by the halting spot situation of the moment are the prime 20s. Reps are now beginning to wonder whether advertisers as a whole are making spot a victim of the November tendency to defer immediate advertising commitments and thereby bolster their year-end fiscal reports. Several reps have voiced to Sponsor Scope a suspicion that the flap over piggybacks may have had something to do with the tail-off of the spot market. However, there's a bright side. The pick-up in daytime spot has made this sector one of the healthiest in years. Among those buying last week were Lestoil, Haley's M.O. and General Foods for cereals, pet foods and Whip 'n' Chill. They're all minute schedules. Whip 'n' Chill's a longie—12 weeks.

GM restores spot radio cut

General Motors has reinstated the spot radio schedules it cancelled when the UAW strike broke. Concerns General Motors Institutional, Chevrolet, Pontiac and Oldsmobile. The starting dates for the resumption have been staggered to make it more convenient for the stations to slot the spots.

'Doctors' for Colgate through '64

NBC-TV daytime finally got a big one off its mind: Colgate has renewed for its half of *The Doctors* for another year. It's a \$3.5 million investment. *The Doctors'* last share ran 32 against 42 for CBS-TV's *House Party*. The current week shapes up as the big moment of truth for the daytime sides of all three networks. To wit, it's the week when advertisers make known their intentions for the first 1965 quarter. P.S.: NBC-TV has taken an option on Screen Gem's entry into the soap opera field, namely *Morning Star*. Another Hollywood studio moving into the serial field is 20th Century-Fox. That leaves MGM,

United Artists, Warner Bros. and MCA to be heard from. Another note in the daytime sweepstakes: CBS-TV is reported a little concerned about the rating welfare of the *To Tell the Truth* strip and riffing through its inventory for a possible replacement.

Third Reynolds brand going steady?

The multi-hundred stations in R. J. Reynolds' spot radio empire needn't be surprised if another brand is added to share the budget of the two regular brands — Camel and Winston — in the company's daily family of commercials. The likely newcomer: Salem. The money which has been used in flights for Salem is expected to go to the latest member of the Reynolds' circle, Tempo. The three-way split of the continuing schedules would take effect the first of the year.

Standard Brands on radio prowls

Standard Brands appears to be personality scouting in local radio markets. The objective: personalities who have their own programs and who would be available to do a live commercial on Fleischmann's margarine. The advertiser has e.t. commercials on both Blue Bonnet and Fleischmann brands, but it apparently figures that a live pitch, wherever possible, might tend to distinguish one brand from the other. Fleischmann is the one low in cholesterol. In the field checking programs are Tom Phillips and Virginia Schroeder of Standard Brands' media department and Bill Groome of Bates. Probable first market meeting the requirements of the search: Philadelphia.

N.Y. banks' newest hunting ground

New business hunters in New York agencies have suddenly become aware of a "sleeper" quarry in their midst: a batch of New York banks whose advertising budgets have been going places the past few years. Examples: Chase Manhattan, First National City, Manufacturers Hanover Trust, New York Trust Co. What gives them a special gloss for the agency rich in air media background is the fact that each of the banks keeps pouring more and more billings into tv. As a group, these

banks are in the \$3, \$4 or \$5 million class. Area economic development, mergers and other factors give their accounts an exceptionally attractive potential growth. They have a built-in agency profitability, plus an escape from the rating rat-race. Their mode for selling services or creating an image is, for the most part, the spot announcement. The keynote is class and dignity and the agency, broadly speaking, is relieved of the unremitting pressure of having to move goods off the shelf.

Bates next to go public?

A report that's getting more and more mileage over Madison Avenue lunch sessions: top echelon at Ted Bates purportedly laying the groundwork for going public. According to this roundelay, going public would solve following problem for the agency: providing a solid estate for Ted Bates in his complete retirement from the company he founded. Ted Bates is listed on the agency's roster as honorary chairman. Incidentally, chairman Rosser Reeves a few years ago told Sponsor Scope that no other agency, and that included Esty, could show as big a profit per dollar billings as Bates.

Timex's countdown stunt on radio

Timex last week used a new twist in spot radio for building an audience for a network tv program. The show was a Danny Thomas special on NBC-TV, which Timex regarded as a major item in its pre-Christmas promotion. The spot radio campaign was staged for the two days prior to the special's broadcast. There were 15 IDs a day, each on the hour, with the copy pitched in countdown form: "You have (X number) hours more before you can see the *Danny Thomas Show* on channel. . . ."

Close ratings ease buyers' job

ARB's early local market reports for the September-October period convey the general impression that stations in the larger markets are in a three-way race. For timebuyers the situation couldn't be sweeter. They don't have to rationalize

CONTINUED ON NEXT PAGE

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to account men or clients why they're not using the number one-rated station. Another factor worth noting: every one of the three networks' o&o's and affiliates are pushing hard for the spot dollar. When ratings level out, competitive pressure intensifies among the reps also. ARB's big sweep report, which covers about 200 markets, measures November and usually comes out in January. The November report is used for spring buying, while the March report is resorted to for fall buying. The March report is described as the "demographic book," with the data focusing on the 18-39 age group. The marketer looks upon this group as important in that it ranges over the "years of acquisition." The importance is heightened by the fact that advertisers, lacking profiles on a market, have no way of knowing how important the older groups are. Hence they tend to place special emphasis on the 18-39 age bracket.

The World Series' tv look

If you compare the Nielsen measurements for the 1964 and 1959 World Series, the downward trend in baseball tv audiences becomes quite evident. The average homes for the 1964 series was slightly above 20 million, whereas the average homes reached by the 1959 series was 24 million. Lending sharp flavor to the contrast is the gain in the interim of 5 million tv homes. In exact arithmetic: from 44.5 million homes to 52.6 million homes. Another catchy bit of comparison, the cost of series, as a package, in 1959 was \$1,600,000, while the same commodity in 1964 came to \$3,800,000. The figures, to say the least, cast provocative light on the economics of tv sports—especially for the slide-rule clan.

Bristol-Myers third in tv dollars

The top 25 advertisers in tv accounted for 56 percent of the medium's (both network and spot) billings for the first half of 1964. For several years previous the share for the top 25 has wavered between 52 and 53 percent. The deduction you might make from this is that the rate of increased contributions from the leaders has been greater than ever. Following are the 1964 expenditures for the top 25, with their rank in parentheses.

It should be noted that billings for the automotive big three look surprisingly small because the bulk of their budgets are spent during the fourth quarter. Another note: Bristol-Myers, for the first time, is up there behind P&G and General Foods and ahead of Lever, Colgate and American Home Products. It's a striking measure of Bristol-Myers recent growth.

ADVERTISER	NETWORK TV	SPOT TV	TOTAL
P & G (1)	\$38,898,300	\$36,120,400	\$75,018,700
General Foods (2)	19,587,300	19,413,300	38,826,600
Bristol-Myers (3)	20,592,600	12,071,800	32,664,400
American Home Products (4)	21,384,800	9,346,500	30,731,300
Colgate (5)	14,162,200	16,311,000	30,473,600
Lever Brothers (6)	17,592,600	11,596,400	28,989,000
R. J. Reynolds (7)	14,572,300	5,888,000	20,460,300
General Mills (8)	8,223,000	11,279,800	19,502,800
Alberto-Culver (9)	10,889,800	6,831,500	18,282,200
Gillette (10)	15,191,400	4,447,800	17,669,200
American Tobacco (11)	12,726,600	4,907,800	17,634,400
General Motors (factory) (12)	16,933,400		16,933,400
P. Lorillard (13)	10,369,100	3,366,000	13,735,100
Kellogg (14)	8,005,000	5,587,800	13,592,800
Brown & Williamson (15)	10,283,200	2,538,400	12,821,600
Liggett & Myers (16)	9,496,400	3,065,300	12,501,700
Philip Morris (17)	11,450,700	1,633,200	12,083,900
Sterling Drug (18)	8,529,500	2,447,400	10,976,900
Campbell Soup (19)	6,153,700	6,153,700	10,719,800
Chrysler (20)	9,825,000		9,825,000
Miles Lab (21)	8,330,300	1,356,400	9,686,700
National Dairy (22)	6,410,800	1,925,500	8,332,300
Block Drug (23)	7,649,500		7,649,500
Ford (factory) (24)	7,649,100		7,649,100
J. B. Williams (25)	6,341,100		6,341,100

Catch and go for Bristol-Myers

The agency task forces that have been out in the field trying to make block spot tv deals for Bristol-Myers have been successful in some markets and not so successful in others. The agency that seems to have scored best is DCS&S. It brought in WABC-TV, ABC-TV's New York flagship, and a Chicago duo, WBBM-TV (a CBS-TV o&o) and WGN-TV. The Bristol-Myers deal is a sort of franchise, providing for an annual total dollar guarantee, which is carved up into quarters. The WABC-TV agreement calls for an expenditure of \$1 million, with a discount of 20 percent off the top. Ted Shaker, vice president in charge of ABC-TV o&o's, told Sponsor Scope the Bristol-Myers deal appealed to him particularly because it brought a guaranteed revenue for the third quarter. Also that it allowed a station to estimate pretty well what its billings will be from quarter to quarter and to fatten out income valleys that spread between the first and fourth quarter peaks of the year.

Latest gilded rep roost

One of the newer East Side swank office buildings that could become a popular nestling place for reps is 227 Park Ave. H-R, PGW and Metro-media have already moved in and the Ed Petry firm is giving the premises a serious look. Never have there been so many location changes for agencies and broadcast sales operations as in the past year. (An aid to bringing you abreast of the changes is on the press. It's SPONSOR's 12th edition of the 5-City Tv/Radio Directory.)

Cigaretts: 7 of top 15 spenders

Cigaretts and the cosmetic-toiletries category accounted between them for the 15 top brands in network tv during the first six months of 1964. Anacin outspent Winston, the one-time leader, by an appreciable margin. Crest edged out Colgate Dental Cream by a 5 to 3 margin. Bristol-Myer's Bufferin and Excedrin between them contributed \$7.5 million, but the R. J. Reynolds contenders, Winston and Salem jointly delivered \$10.7 million. The top 25 brands by network expenditure for the January-June span, as processed via the TvB:

BRAND	RANK	NET TIME & PROGRAMS
Anacin	1	\$6,665,000
Winston cigarets	2	5,806,800
Alka Seltzer	3	5,779,600
L&M filter tip	4	5,182,800
Crest toothpaste	5	5,182,800
Kent cigarets	6	5,007,900
Salem cigarets	7	4,925,500
Tareyton cigarets	8	4,382,500
Bufferin	9	4,253,300
Gillette	10	4,217,800
Pall Mall cigarets	11	4,101,600
Contac	12	3,635,100
Colgate dental cream	13	3,595,400
Excedrin tablets	14	3,358,700
Lark cigarets	15	3,258,700

Post owns all cartoon rights

This is a postscript to the item in Nov. 2 Sponsor Scope about the tv film cartoon ambitions of General Foods' Post Div. Post's initial cartoon series, Linus the Lion-hearted, is the first property of its kind owned outright by a sponsor. Post is not only the copyright owner on Linus but it controls all the foreign and merchandising rights. Ed Graham Productions, Inc., which pro-

duces Linus, serves in an employee-for-hire relationship. The deal that General Mills has for its string of cartoon series is of an entirely different nature. General Mills' contract with the series' creative head, Jay Ward, and the producer, Peter Piech Productions, is restricted to the U.S. rights. In other words, General Mills does not control the sales and merchandising rights of its broadcast cartoons in foreign countries.

Summer vs. winter daytime tv

Daytime tv, it would seem, has been making better audience headway in the summer than in the winter months. Compared to 1963, the average number of viewing homes in the summer of 1964 went up 13 percent. The average winter viewing for the two years was just about the same. Following is a Nielsen comparison of summer vs. winter viewing for the past three years:

PERIOD	YEAR	AVG. RATING	AVG. HOMES
July-August	1964	23.3	11,950,000
July-August	1963	20.9	10,410,000
July-August	1962	19.1	9,600,000
Jan.-Feb.	1964	25.4	13,030,000
Jan.-Feb.	1963	26.2	13,050,000
Jan.-Feb.	1962	25.0	12,250,000

A trip down Memory Lane

You wouldn't have had to be around the business a long time to recall when (1) Jack Cunningham, of Cunningham & Walsh, was making speeches about tv's Index of Boredom, (2) Warwick & Legler got an injunction restraining Schick from exploiting an idea W&L claimed it conceived before the account moved elsewhere, (3) Madison Avenue was treated to such nifties as "Alice in Punditland," "Imagery Transfer," Subliminal Perception and Semantic Differential, (4) some of the radio stations took motivational research to their bosom and spouted such terms as "attentiveness," "identification and believability" and "gauges of distinction," (5) the 4A retained Clarence Eldridge to redefine the meaning of "advertising agency," in light of such expanded agency functions as marketing, planning, sales council and public relations, (6) General Foods and Bristol-Myers introduced the concept of alternating IDs and C&W's Newman McEvoy chided tv stations for yielding to it.

CHARLOTTE IS A PEACH



Metro Charlotte is just the hard core of a market 75 miles in diameter that is succulent selling when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT's 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. Your BLAIR man has the WBT story. It's a peach!

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company



Beer industry sees 'happy days' ahead

Sales and advertising expenditures climb as breweries experience breakthrough after 15 years of lagging business

■ The beer industry is brewing again; the nation's third most popular beverage (behind milk and coffee) has reached a new high in popularity.

While consumers tripled record whisky and wine sales between 1947 and 1962, beer sales had remained largely stagnant, climbing less than 5 percent despite a 26 percent increase in population. But of late Americans have been quaffing beer at a greater rate. In 1963, beer drinkers downed 93.8 million barrels of brew, up 2.6 million, registering the second biggest year-to-year gain in one and one-half decades. The U.S. Brewers Assn. is predicting an even bigger increase this year— 97 million barrels.

As every adman knows, expenditures in advertising also have risen sharply. Over the period of 1958 to 1963 advertising allocations by breweries rose 34 percent, 13 percent from 1962 to 1963 alone. Last year brewers spent \$236,661,925 in advertising, according to a survey by *Modern Brewery Age*.

Over the 1961-63 period there were significant shifts in media use, however. The same survey of advertising by breweries in four size categories (sales of 100,000 barrels or less; 100,000 to 500,000; 500,000 to 1 million; and 1 million and over) revealed the following:

- Newspapers received less money from all four groups.
- Tv, which was off sharply for smaller brewers, was up half again with the second group, down nearly



2 percent with the third group and increased by a sharp 17 percent with the largest and most important group. In the highest volume category television represented 38 percent of all advertising expenditures.

- Radio advertising decreased in the first three groups, but with the larger breweries it registered a heavy 330 percent increase over the last two years. (From .056 percent of the per barrel advertising expenditures in 1961, radio enjoyed 17.8 percent of per barrel expenditures in 1963.)

- The average per-barrel allocation for advertising among all four groups was \$1.88 in 1963, varying with the size of the producer from \$1.26 for the smallest to \$2.43 for the largest.

- Taking the average of \$1.88 per barrel, ad money was distributed in the following proportions: television, 30.1 percent; outdoor, 18.5 percent; point-of-purchase, 20.1 percent; radio 15 percent; miscellaneous, 9.5 percent; newspapers, 4 percent; national magazines, 1 percent; regional magazines, 2 percent.

- Television, which quickly loomed as the favorite medium of brewers, has shown a significant rise in use. Between 1958 and 1963 spot tv spendings rose 52.3 percent and network tv 48.2 percent.

- Dollars in spot tv far outnumber the dollars in network tv. Figures for 1961 show brewers spent \$45,977,000 in spot and \$5,788,000 in network. In 1963, brewers spent up to \$61,380,000 in spot and \$7,062,000 in network.

An Edward Petry and Co. study, released earlier this year, showed that the five largest-selling beer companies — Anheuser-Busch, Schlitz, Pabst, Carling and Falstaff — nearly tripled their spot tv investment between 1957 and 1963 with an increase of more than \$17 million. In 1963 the "big five" spending in spot tv was double that of the second medium used to sell beer — outdoor advertising. (See

SPONSOR, July 27, for more on Petry study.)

Radio advertising by brewers continues to grow. The Radio Bureau of Advertising lists brewers in 8 of the top 50 rankings in spot radio expenditures for 1963. Top user of radio was Anheuser-Busch with \$6,110,000 followed by Carling with \$4,875,000 and Ballantine with \$2,992,500. These three breweries ranked 6, 8 and 12 respectively. Altogether, they accounted for about \$40 million in radio advertising.

Beer itself has not changed very much over the years, but packaging and advertising have. New innovations such as pull-tab lids, plastic handles and wide-mouth glass mugs

have renewed interest in the ancient brew. Special tips to customers on serving beer with peanuts, cheese, bread or pizza also help increase consumption. And too, population growth now includes WW-II babies. In the next five years, one of the largest beer-drinking groups of all — 20 to 24 years — will increase by more than 20 percent, while the rest of the population will grow from 6 to 9 percent.

Nowadays, beer drinkers buy more beer in supermarkets and food stores than in all other retail outlets combined. Beer sales have more than doubled in the average supermarket over the last ten years. A decade ago supermarkets were re-

TOP 20 TV USERS — 1963, BREWERS INCLUDING DISTRIBUTORS GROSS TIME BILLINGS

	Network	Spot	Total
1. Jos. Schlitz Brewing Co.	\$2,184,000	\$7,957,830	\$10,141,830
2. Anheuser-Busch, Inc.	-----	7,283,060	7,283,060
3. Falstaff Brewing Corp.	3,192,600	2,873,160	6,065,760
4. Pabst Brewing Co.	173,900	5,514,630	5,688,530
5. Canadian Breweries, Ltd.	89,600	4,958,020	5,047,620
6. Theo. Hamm Brewing Co.	229,500	3,220,040	3,449,540
7. P. Ballantine & Sons	887,800	2,244,650	3,132,450
8. Stroh Brewery Co.	-----	1,951,800	1,951,800
9. Pearl Brewing Co.	17,600	1,882,930	1,900,530
10. F. & M. Schaefer Brewing Co.	-----	1,815,080	1,815,080
11. C. Schmidt & Sons, Inc.	159,000	1,416,780	1,575,780
12. Lucky Lager Brewing Co.	15,300	1,526,840	1,542,140
13. Piel Brothers	-----	1,261,330	1,261,330
14. Geo. Wiedemann Brewing Co.	2,200	1,190,950	1,193,150
15. Miller Brewing Co.	-----	1,142,720	1,142,720
16. Jackson Brewing Co.	-----	1,136,660	1,136,660
17. Drewry's Ltd., U.S.A., Inc.	12,500	1,062,110	1,074,610
18. Liebmann Breweries, Inc.	-----	1,039,850	1,039,850
19. Genesee Brewing Co.	-----	983,840	983,840
20. Duquesne Brewing Co.	-----	808,060	808,060

Sources: TvB/LNA-BAR for network
TvB-Rorabaugh for spot

BEER AND ALE TV EXPENDITURES, 1958-1963

	Spot	Network	Total
1958	\$40,299,000	\$5,874,000	\$46,173,000
1959	42,945,000	6,021,000	48,966,000
1960	43,807,000	7,208,000	51,015,000
1961	45,977,000	5,788,000	51,765,000
1962	50,006,000	8,134,000	58,140,000
1963	61,380,000	7,062,000	68,442,000
Percent Change 1958-1963	+52.3%	+20.2%	+48.2%

Note: Figures are gross time billings only. They include both company and distributor money.

Sources: LNA-BAR, N. C. Rorabaugh, TvB.

luctant to handle beer because of fear of offending some customers, particularly women shoppers. Although some states still restrict the sale of beer in supermarkets, 45 percent of the nation's food stores now sell beer and The Supermarket Institute reports 60 percent of its members sell beer. According to *Food Field Reporter*, beer now ranks as the fourth largest contributor to food-store dollar volume, behind bread, provisions and fresh vegetables.

The number of breweries supplying this heavy volume, curiously, decreases each year. Brewers in operation at the end of 1963 totalled 194, compared to 225 in 1962, 440 in 1949, and 725 in 1934. Reason: attrition of rising labor, material and distribution costs in a ruthlessly competitive and essentially static market.

The inexorable market thrust of the major brewers, as in previous years, continued unabated last year. In 1963, the 25 frontrunners accounted for 83 out of 100 barrels sold, compared to 80 out of 100 in 1962. While total industry sales were up only 2 percent, the 25 leaders posted a 6.2 percent increase.

Here is a rundown of the sales, marketing and advertising developments for the top ten breweries:

Anheuser - Busch (Budweiser, Busch Bavarian, Michelob) topped the 9 million-barrel mark for the second consecutive year to lead the pack of breweries in 1963. Sales increased a modest 3 percent over 1962 (9.3 million barrels vs. 9.0 million barrels), while share-of-market improved slightly (10 percent in 1963 vs. 9.9 percent in 1962).

In 1961 the company introduced Michelob, a premium beer, in a new decanter-type bottle. By the end of 1964 the beer will be sold in every state.

Every year since 1957 the company has promoted its leading brand, Budweiser, with a special campaign called "Pick a Pair." This year's "Pick a Pair" campaign (May 1 through July 4) again received heavy support. Outdoor, magazines, newspapers and spot radio all took a share of the brewery's \$15 million ad budget, but television claimed the largest share with \$5,-100,000. (See SPONSOR, Apr. 20 and Apr. 27, 1964.)



This year the Glass Container Institute spent \$1 million in television for New York promotion of no-neck throw-away beer bottles.

PROFILE OF TODAY'S U.S. BEER MARKET

- In 1963 Americans downed a record 93 million barrels of beer, two percent more than the 91.2 million barrels consumed in 1962.
- The U.S. Brewers Assn is predicting a bigger increase this year. The association estimates sales will reach 97 million barrels, a 3.2 million barrel increase.
- Recent rise lifts industry out of business lag from 1947 to 1962, during which time sales climbed less than five percent, despite a 26 percent rise in population.
- Shorter weeks, increased vacations and leisure time have increased beer-drinking opportunities.
- Population trends also are favorable. Beer's prime market (21 to 40 age group) will grow much faster than the rest of the population.
- The number of brewers has continued to decline. At the end of 1963 there were 194 breweries in operation, compared to 225 in 1962, 440 in 1949, and 725 in 1934.
- In December 1963 the U.S. Treasury approved the use of beer concentrates. This process — which removes the water from beer, reducing its volume by 75 percent — may have a strong impact on beer marketing in the future.
- Still accounting for less than one percent of the U.S. market, imports have expanded steadily. In 1950, 2.9 million gallons were imported. In 1963, 15.6 million gallons were imported.
- The big brewers are getting bigger. In 1963 the 25 front runners accounted for 83 out of 100 barrels sold, compared to 80 out of 100 in 1962.
- The top ten beer brewers in 1963 were Anheuser - Busch, Schlitz, Pabst-Blatz, Carling, Falstaff, Ballantine, Schaefer, Hamm's, Coors and Miller.
- Brewers spent over \$236 million in advertising in 1963.
- The slight differences in actual products has led brewers to advertise packaging differences — new opening devices, shapes and sizes.
- A number of breweries have been using broadcast media, especially radio, to air commercials oriented to the Negro and Spanish markets. Advertisers who have done so include Ballantine, Schaefer, Liebmann (Rheingold), Falstaff in such markets as New York, Philadelphia, Baltimore, Miami, San Antonio. (For further information on beer advertising to minority groups see SPONSOR, Aug. 17 and Oct. 19, 1964.)



Television has been the most important medium to Anheuser-Busch for many years. The brewery was one of the first advertisers to alter its distribution to conform to the pattern of a television signal rather than geographic boundaries. In 1959 Walter Reisinger, advertising manager, stated that "wholesalers are now assigned to tv coverage areas rather than by states as had been the former Anheuser-Busch pattern."

In 1963 Anheuser-Busch nationally spent \$2,184,000 in network tv and \$7,957,830 in spot tv. For the first half of 1964 Anheuser-Busch Inc. spent \$565,700 in network and \$3,455,800 in spot. The company's distribution arm spent nothing in network tv, nearly \$300,000 in spot.

Jos. Schlitz (Schlitz, Burgermeister, Old Milwaukee) trailed Anheuser-Busch by over 2.1 million barrels in 1962, but narrowed the sales gap in 1963 to 1.5 million barrels.

Sales in 1963 increased a healthy 13.7 percent (6.9 million barrels to 7.8 million barrels) and share-of-market improved from 7.5 percent to 8.4 percent.

In the spring of 1963, Schlitz led the introduction of the pull-tab beer can and was the first company to achieve national distribution. The new can was heavily advertised on tv. In 1963, Old Milwaukee brand distribution was expanded to Iowa, Indiana, Mississippi, Arkansas and Wisconsin (with further expansion this year). Schlitz is currently introducing Schlitz Malt Liquor in selected test markets.

In 1963 Schlitz spent \$2,184,000 in network tv and \$7,975,830 in spot tv. For the first half of 1964 Joseph Schlitz Brewing Co. spent \$1,280,600 in network tv and \$3,601,300 in spot tv. The Schlitz distribution arm spent nothing in network and \$234,200 in spot.

Pabst (Pabst Blue Ribbon, Blatz, West Coast's East Side). Third-place Pabst posted the second largest barrelage increase in 1963 vs. 1962 (825,000); fast-stepping Schlitz was first with 945,000. Pabst 1963 sales increased 14.1 percent over 1962 (6.7 million barrels vs. 5.8 million barrels) while share-of-market grew to 7.2 percent over 6.4 percent in 1962.

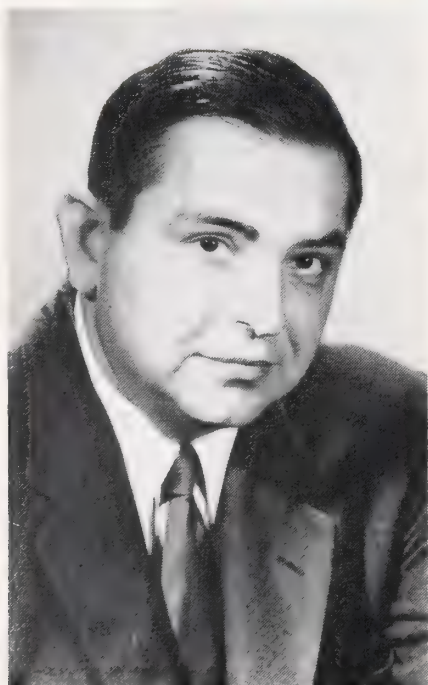
Two years ago Pabst started selling its premium beer at "popular prices" in the New York metropolitan area, California and four Midwestern states. The success of the move has led Pabst to lower its prices in the New England market. A major part of Pabst's good 1963 showing was credited to gains made in the Southwest where it extended its popular price policy.

In 1963 Pabst allocated \$173,900 to network tv and \$5,514,630 to spot tv. For the first half of 1964 the Pabst Brewing Co. spent \$76,200 in network and \$2,540,700 in spot. The Pabst distillers spent nothing in network and \$40,500 in spot.

Canadian Breweries Ltd. (Carling Red Cap Ale, Carling Black Label, O'Keefe, Stag, Heidelberg). Carling, which nosed out Falstaff for fourth position in 1962, widened its lead by 130,000 barrels in 1963. It also upped its market share from 5.9 percent to 6.1 percent; sales increased 5.4 percent over the two years (5.7 million barrels vs. 5.4 million barrels).

The company claims to be the fastest-growing in the industry, posting sales gains every year for the past 13 years. Since 1949 it has bought three breweries, built three and has another under construction.

Understanding beer consumers



Dr. Kent: selling to the "grey consumer."

■ Three findings, each of them contrary to usual opinions regarding the mass market's attitude toward beer and its use of the beverage, have been determined from a new exploratory study conducted by Needham, Louis and Brorby.

The study, entitled "Missed Opportunities," explores the grey area between the black and white stereotypes of people and situations employed in most beer advertising.

Dr. Leonard Kent, NL&B vice president and director of research, outlines the three findings as follows:

- *Beer consumption has little to do with a person's social status.*

"It is very important to realize that the meaning and importance of beer is about the same for all social classes," Dr. Kent points out. So, too, are the motivations and satisfactions which are considered

to be involved in beer drinking.

This invites the \$64 question: If social classes see beer as fulfilling a similar role, why do consumption rates vary among different social classes?

The answer, based on the NL&B study, is that beer consumption varies with the beer-drinking occasion. Each social class has its own pattern of life, and some patterns include more beer drinking than others, Dr. Kent explains.

Higher social classes are less likely to experience beer-drinking opportunities. They are less likely to experience such relaxed situations because of family, business and civic commitments. When they do socialize, they are less likely to do so informally.

Although the NL&B findings point out that beer consumption varies with opportunity, much of



Rheingold is as good to television as it is to your thirst. Last year Liebmann spent over \$1 million in tv to advertise the beer, far more than in any other medium.

NL&B study suggests brewers miss opportunities in advertising by thinking of the beer drinker as a stereotype

the current beer marketing strategy is based on the assumption that beer consumption varies with social status. The misleading stereotype of the "common man" in beer advertising suggests a missed opportunity to expand beer consumption through a broader portrayal of the beer drinker and beer-drinking situations, Dr. Kent says.

● Beer is not seen as a catalyst of adult sociability.

Beer isn't the party drink among adults, as it is often pictured, Dr. Kent states. In an adult social situation beer is not regarded as an energizer; beer is not a beverage to demonstrate or downgrade social status; beer is not a socially dangerous beverage; beer is not a complicated beverage (it is easy and convenient to serve); beer is not a beverage associated with hostile, threatening or feigned behavior

or situations; beer is not a quick-jolt beverage.

These negative expressions show how beer may often conflict with the mood and manner of social situations, according to Dr. Kent.

Once more, beer advertising ideas that apply to group situations do not apply to solitary situations. People genuinely desire to drink beer alone. It is more of a private and intimate experience than many people believe, emphasized the NL&B research director.

Dr. Kent suggests that the beer industry reflect solitary beer-drinking occasions in the appeal of its product — that it design the appeal of beer more in line with the ideal beer-drinking occasions.

● People take beer for granted.

A consumer's attitudes toward beer seem to be rigidly defined. He regards it much the way he does

In 1963 Canadian Breweries spent \$89,600 in network tv and \$4,958,020 in spot tv. The company spent \$5900 in network tv and \$2,352,000 in spot tv the first six months of 1964. During the same half-year period the distribution segment spent nothing in network and \$238,400 in spot.

Falstaff Brewing (Falstaff), in fifth position, increased its sales 3.9 percent in 1963 (5.5 million barrels over 5.3 million barrels), while its share-of-market went from 5.8 percent to 5.9 percent.

Last year Falstaff began testing draft beer for use in the home refrigerator in 2½ gallon aluminum kegs.

Although fifth in sales, Falstaff ranks as the third largest tv advertiser among breweries. In 1963 the firm spent \$3,192,600 in network tv and \$2,873,160 in spot television. First-half figures for this year show the company designated \$1,178,900 to network tv and \$1,706,600 to spot. Falstaff's distribution subsidiary spent \$117,600 in spot; nothing in network.

P. Ballantine & Sons (Ballantine) turned in a lacklustre sales performance in 1963, as in other recent years. Sales were off 1.3 percent (down from 4.54 million barrels to 4.48 million barrels), while its share-

milk, NL&B research shows. Dr. Kent gives four apparent reasons for this.

1) A strong association of beer with nature, which is also taken for granted.

2) The sameness in beer year after year.

3) The lack of excitement, mystery and romance in the beer-drinking experience.

4) A consumer disinterest in the brewing industry.

How much can you do to beer? How much can you change it? What can you say after customers say they take beer for granted? If they saw beer as romantic, unusual or exotic, Johnny Mercer might have written "The Days of Beer and Roses." Is there not the risk in the brewing industry of getting so close, one can't see the beer for the foam, questions Dr. Kent. ♦



of-market contracted from 5 percent to 4.8 percent.

In 1963 Ballantine's tv budget was split \$887,800 for network and \$2,244,650 for spot. First-half figures for this year show the company spent \$116,500 in network, \$1,280,900 in spot tv. Ballantine also uses a great deal of spot radio.

F. & M. Schaefer (Schaefer Standard) has replaced Hamm's in seventh position. Sales in 1963 of 3.9 million barrels represented a 6.7 percent hike over 3.6 million barrels the previous year. Share-of-market improved to 4.2 percent over 4 percent in 1962.

In 1963 Schaefer utilized spot tv only, spending \$1,815,080 in that medium, and for the first half of this year again stayed with spot. The Schaefer company put \$786,-

100 in the medium; the distillers \$18,700.

Theo. Hamm (Hamm's, Gunther), in eighth place, increased its sales 2.7 percent in 1963 (3.8 million barrels vs. 3.7 million barrels), although its share-of-market remained at 4.1 percent. Hamm's was the first brewer to introduce the all-aluminum can, whose use will be expanded throughout Hamm's marketing area. Waldech, a new premium brand, has been introduced in the North Central area.

In 1963 Hamm's spent \$229,500 in network tv and \$4,958,020 in spot tv. For the first half of this year the brewery spent \$155,900 in network and \$1,252,600 in spot. Distributors spent \$7300 in spot and nothing in network.

Adolph Coors (Coors) moved strongly ahead in 1963, up from eleventh to ninth place in sales. With distribution now in 11 western states, the company racked up 3 million barrels in sales last year, an increase of 9.5 percent. Share-of-market increased, 3.1 to 3.3 percent.

(No tv investment figures supplied by TvB)

Miller Brewing (Miller's High Life, Gettleman \$1,000 beer, Milwaukee's Best) retained its tenth place slot in 1963. While its share-of-market remained the same as in 1962 (3.1 percent), total sales increased 4 percent (2.9 million barrels from 2.8 million barrels).

In 1963 Miller spent \$1,142,720 in spot tv and nothing in network. First-half figures for 1964 show the company spent \$1,301,600 in network and \$406,200 in spot. The distillers spent \$87,200 in spot; nothing in network.

Miller, also a heavy radio user, recently signed a 52-week contract with Mutual Broadcasting.

That's the picture as far as the nation's top ten breweries are concerned.

The broadcast orientation, primarily toward tv, of these major brewers is, to quite an extent, followed by smaller regional and local breweries throughout the country. In general, the outlook for 1965 is for even greater allocations for broadcast advertising in the brewing industry — particularly if sales continue to rise. ♦

Beer packaging innovations pushed



The pull-tab lid on beer cans provided fuel for many tv commercials in 1963. Frequent complaints of cut fingers and lips prompted a half-dozen minor changes. Shown here is the American Can Co's improved version of the easy-open top.

For even more convenience, the Continental Can Co. has introduced a new easy-off or pull-tab crown for beer and soft drink bottles. The new crown will enter a market of 44 billion beer and soft drink bottles filled annually and may be subject of forthcoming advertising on television.

■ The difficulty of finding and advertising "unique product differences" in beer has increasingly turned the attention of brewers to packaging as a major subject of tv commercials. 1963 was the year of the pull-tab lid for cans. This year, the pull-tab has been applied to the long-unchanged bottle cap, eliminating the need for a bottle opener.

Formerly, caps for bottled beer and bottled soft drinks differed only in regard to their inside linings, but now there are many variations of pull-tab lids available. (One, now being used by Schlitz and Anheuser-Busch, two of the three larg-

est brewers, is said to be the first with no tab extension beyond the normal extension of the crown.) The pull-tab for bottles is expected to catch on in the soft drink industry in addition to the beer industry, as was the case with pull-tab cans.

Few people need be reminded of the advertising mileage accrued through the introduction of the new lid. The Schlitz commercial theme of pull, pop, pull, pop, pull, pop is perhaps best remembered. Proof positive of tv's success in introducing the new packaging feature is found in two studies of consumer attitudes conducted by the Canco



AVERAGE 1963 AD EXPENDITURES OF BREWERS COMPARED WITH 1961

Brewery Annual Output (barrels)	Tv	Radio	News-papers	Mags	Regional Mags	Outdoor	P-O-P	Misc.	Total
Under 100,000									
1961	16.1¢	19.4¢	18.3¢	----	----	25.1¢	31.3¢	16.0¢	\$1.264
1963	5.5	14.5	11.1	----	.006¢	24.3	19.0	9.9	.853
Percent change	-66%	-26%	-40%	----	----	-.03%	-40%	-39%	-33%
100,000-500,000									
1961	30.6¢	23.3¢	29.0¢	----	----	58.0¢	39.0¢	8.0¢	\$1.879
1963	46.3¢	22.8	7.0	----	.01¢	18.5	36.0	28.0	1.570
Percent change	51%	-2%	-76%	----	----	-69%	-6%	350%	-17%
500,000-1,000,000									
1961	\$1.02	43.3¢	16.6¢	----	----	24.3¢	63.0¢	24.3¢	2.75
1963	.83	33.0	8.5	----	.01¢	62.0	52.5	26.0	2.67
Percent change	-19%	-24%	-51%	----	----	255%	-17%	10%	-3%
1,000,000 and over									
1961	79.0¢	13.0¢	13.0¢	----	----	35.5¢	57.0¢	29.0¢	\$2.265
1963	92.3	43.0	8.6	8.5¢	1.3¢	35.0	44.0	8.0	2.430
Percent change	17%	330%	-33%	----	----	-.01%	-23%	-73%	7%

Source: Modern Brewery Age

on tv

Two surveys indicate that 75 percent of home beer drinkers were introduced to pull-tab lid through television

Division of the American Can Company.

In July 1963, five months after the pull-tab was introduced, almost 75 percent of the nation's 57 million home beer drinkers said they had seen or heard of the new can. By August 93 percent of home beer drinkers were aware of the innovation. In both surveys television was mentioned as the "source of awareness" by 75 percent of those interviewed. Other media contributing to the public's awareness: store displays (14 percent), newspapers (11 percent) and word-of-mouth (10 percent).

The pull-tab for cans was quickly accepted by many brewers. More than 40 brands employing the feature were in the market in July of 1963; 84 percent in August; 97 percent by Labor Day.

The Canco study revealed that people liked the tab on cans for three reasons: 1) more convenient, 2) no opener needed, 3) easier to open. At the same time, there were the following complaints: 1) fear of

cuts, 2) opening difficulties, 3) premium price (usually, a penny per can more) in some markets.

A number of design changes were made this year and last year to improve the release and peel-off of the lift-tab feature. Among the changes are the curving of the aluminum tab to give better gripping and the inclusion of a "smile bead" by the opening to protect the lips from being cut.

Upon introduction, retail pricing of the new cans was mixed. A few of the brands that were out early sold pull-tab cans at premium prices in certain areas.

Production of beer cans in the United States is expected to go well over the 9 billion mark by the end of this year. About half of these cans will have been equipped with pull-tab lids.

Other developments in beer packaging which provide fuel for new commercials:

- Tests are underway on an all-aluminum beer can featuring a seamless body and end. The alumi-

num top is made to puncture at the touch of a can opener (idea pioneered by Hamm and Budweiser.)

- Some firms are eliminating the paper overwrap on six-packs and using a plastic carrier handle, making the cans self-merchandisers. This also speeds cooling.

- Wide-mouth glass mugs are being introduced.

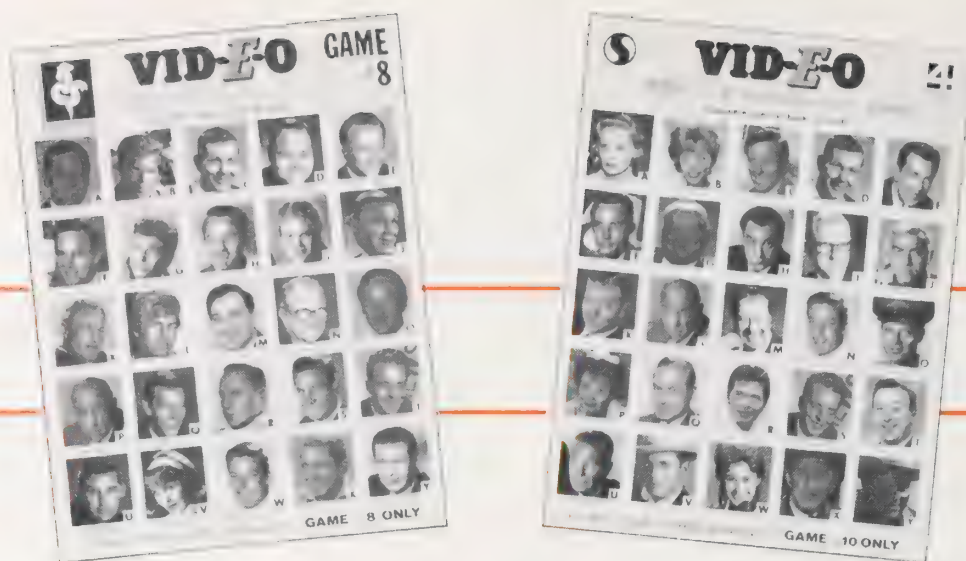
- Six-packs are being supplemented with eight-packs, 10-packs and 24-packs with handles for carrying.

- The 16-ounce can is finding more acceptance.

- Labels and package designs are being improved. Many paper-wrapped packages now carry attractive pictures, usually of sports scenes.

- No-top cartons are more prevalent, speeding traypack stacking and displaying.

- Some firms offer six-packs in plastic bags and plastic fishnets. The fishnets are considered handy when immersing beer in water for cooling. ♦



Bagging customers

■ "Play Vid-E-O, the tv personality game. Win up to \$100 in cash. It's easy! It's fun! Exciting!"

So reads the print ad of a Colonial Store supermarket, thus delivering an extra promotional boost for tv programs and personalities.

Vid-E-O may be called a picture version of Bingo and is, in fact, easy to play. The game centers upon a Bingo-like card that, instead of numbers, bears color pictures of 25 different NBC-TV stars — five rows of five each. Players compare their card with a master card, hoping to match five photos in a row.

The game was first tested this spring in Detroit, a merchandising mecca where supermarkets look like the average city's lineup of airport hangars.

Food Fair stores, the Detroit sponsor of Vid-E-O, signed for the standard minimum run of eight weeks. But results were so strong that they held it over for an additional four.

The chain promoted its tv-oriented game with full-page weekly ads in two Detroit papers. Importantly, it also employed "a heavy spot schedule" on WWJ-TV Detroit and WWJ radio.

The stations, for their part, supported the game with "stepped up promotion for NBC programs" and, during the first four weeks of the game, aired something like 200 tie-

in promotion spots. Reports A. Glenn Kyker, promotion manager for the WWJ stations, "It represents the advertising break of the year for NBC in Detroit."

Implicit in the Detroit test is the core of the Vid-E-O plan: Subscribing supermarkets bear the cost weight but also receive the most immediate benefits through increased store traffic. Because of the strong tv tie-in, it's virtually impossible for them to promote Vid-E-O without mentioning NBC's fall roster. As a result, the supermarket almost automatically inaugurates a good spot campaign with the local NBC affiliate.

Benefiting from increased business, stations in turn give the supermarket good on-air support. And, in fact, a pivot of the game's advertising success is the way the local store is encouraged to use radio and/or tv spots: As part of its own program promotion, the station will put on the air, free, generalized announcements about the game, such as this one:

"This is Lorne Greene of *Bonanza* inviting you to play the new NBC-TV personality game — Vid-E-O. Pernell Roberts, Michael Landon and myself are just a few of the many NBC personalities featured in the Vid-E-O game."

The supermarket reaches for an adjacent spot, telling where and

how to play the game locally. Since some station promos are 20 seconds long, the supermarket that buys an adjacent 10-second spot receives, in effect, a 30-second spot for the 10-second price.

And what is NBC's role for the harvest of program-and-personality publicity that its fall lineup receives? The network is happy to clear use of show titles and performer names, as well as supply much of the promotion material. Besides the color photos of some 50 stars, this also includes 13 taped promos (like the Lorne Greene example) and 50 slides of the participating stars for use on tv. In addition, the network has prepared 10-second and 20-second audio copy for use either on radio or video.

Thus, the coordinated efforts of all three — the supermarket, local affiliate and NBC network — focus on the national tv program, undoubtedly much to its sponsors' credit.

As mentioned, the rules of playing Vid-E-O are as easy as advertised:

(1) The housewife-player is permitted to pick up just one game card (free) each time she visits her local supermarket. The more visits per week, the more cards she collects and the greater her chances of winning a prize.

Vid-E-O, a picture version of Bingo
based on tv stars, helps build supermarket traffic
while plugging network shows

with tv game

(2) The player matches the pictures on her card with those reproduced in the supermarket's local newspaper ad each week, checking off her card every photo that's reproduced in the ad. When she has matched five photos in a row — down, across or diagonally — she becomes a winner.

(3) Continuity is achieved by featuring one game each week, with the participating market required to sign for an eight-week minimum. As many as 72 different versions of the playing card are issued for each game, with the local supermarket bearing their cost (about \$10 per thousand).

(4) Because the master card, against which the player checks her own entry, is shown only in the supermarket's advertisement, it encourages readership of store advertising. And, as noted, the game's relationship to network programming encourages tv listening, as well as radio-tv advertising by the local store.

(5) Prizes are listed on the reverse of each entry card, as they apply to that card. For example, winning with the top line horizontally (ABCDE) may pay off with \$100 cash, while the fourth line vertically (DINSX) may yield only \$5. Winners claim and receive their awards by mail. Cost of the prizes is included in the fee that par-

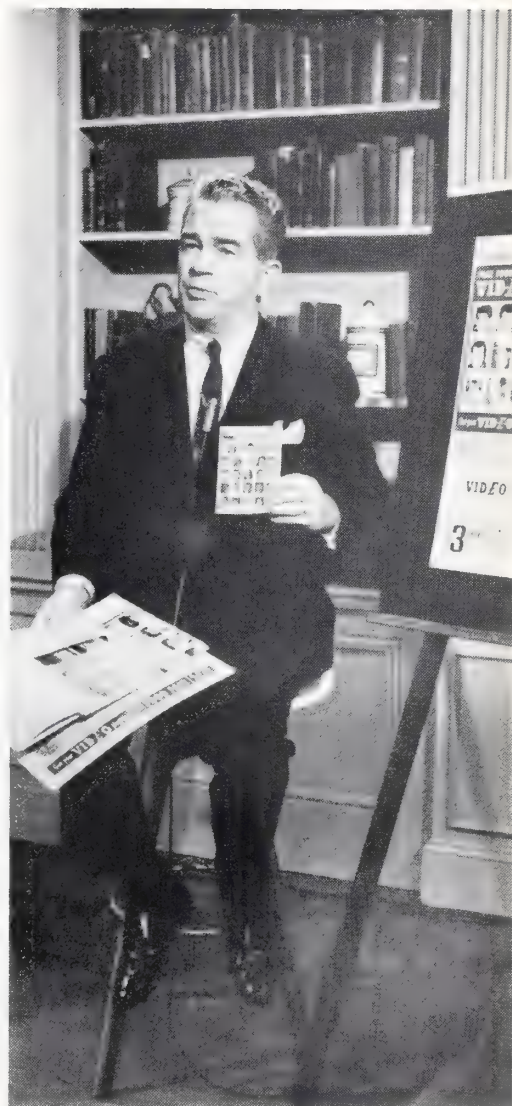
ticipating supermarkets pay for the game.

This "spectacular new approach to building supermarket customer traffic," as its promoter billboards it, is the concept of John Heikes & Associates Inc. Although Vid-E-O is its first tv-related venture, this Los Angeles company is a specialist in creating supermarket and game promotions, has recently completed one for Marathon Oil. Vid-E-O has just been released for subscription and Heikes, himself (see cut), is currently on the road promoting it.

In addition to the Detroit edition of the game (in which NBC did not supply the promotion that it currently does), Vid-E-O has been placed in these tv markets throughout the Southeast: Augusta, Savannah, Charlotte, Columbia, Greensboro, Charleston, Columbus, Albany, Macon, Atlanta, Durham, Washington (N.C.) and Mobile.

Sponsoring it are the Colonial Stores and their subsidiary chain, Alber stores, for a total of some 250 outlets, and the Del Champs organization, 32 stores.

The result, says an NBC spokesman, already has been "oodles of extra promotion" for network sponsors. And the prediction, as game-man Heikes makes his way across the nation, is assuredly for oodles more. ♦



Heikes to NBC affiliates via closed circuit.



Once a bastion of Spanish colonial empire in the New World, Puerto Rico still shows its heritage, as at San Juan harbor approach . . .

Air media opportunities grow



"Tourismo" is big business in Puerto Rico, which is less than four hours by jet from New York City. Annual dollar spending is now \$70 million, most coming from Puerto Ricans returning on vacation.



... but second look shows that Puerto Rico is enjoying modern boom, exemplified by graceful swirls of a major traffic intersection.

Puerto Rico's "Operation Bootstrap" has made the historic island a showcase for economic development, but not all broadcast admen realize the values which exist there for 1964-65

in U.S. island commonwealth

■ If Columbus were to re-visit Puerto Rico today, he would promptly flip his *peluca*.

Indeed, wig-flipping is a common phenomenon among visitors to Puerto Rico today, particularly among executives of large mainland air advertisers — such as Kellogg, Alberto-Culver, Chevrolet, Avon, Liggett & Myers, Corn Products, to name just a few—whose representatives have visited the island to scout possibilities.

Yet Puerto Rico still lags in receiving its share of most U.S. ad budgets, largely because it is a real marketing oddball:

- Puerto Rico is the only sizable U.S. market where English is the minority language. Most Puerto Ricans, even those fluent in English, speak Spanish most of the time, and a somewhat Puerto Ricanized version at that. The island definitely belongs in the category of Spanish-language U.S. markets, but it's not the same Spanish as spoken along the Mexican border or by Cubans resident in Miami or other cities. (See "Air Media: Door-

way to the U.S. Spanish-Speaking Market, SPONSOR, Oct. 19, p. 35.)

- Economic and business life is oriented toward the U.S. mainland, since Puerto Rico is U.S. soil. Yet life at home in Puerto Rico is highly Latinized, and not unlike that of many countries in South or Central America.

- Puerto Rico is not a U.S. state, but it's not exactly a non-state either. Technically, it's an *estado libre asociado* (an associated free state) which operates as a commonwealth. It does not have senators and representatives in Congress (a situation many Puerto Ricans think is just dandy, since it thus avoids U.S. federal taxes) but is governed by federal laws and its own island government. The U.S. dollar is the currency, and there are no tariff or immigration barriers with the United States.

- Radio and tv stations in Puerto Rico—there are some 45 AM and FM stations on the island, and a dozen tv outlets—are licensed by the FCC. However, they are not "U.S. stations" in the strict sense,

and station policies are more similar in many cases to the casual restrictions of allowable commercial time to be found in Latin America than to the code standards of NAB.

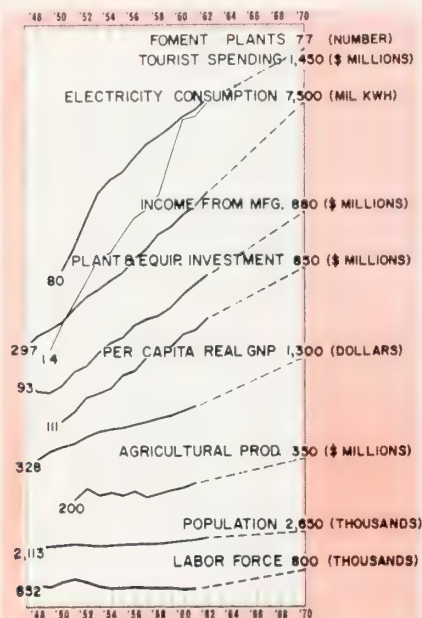
- Puerto Rico has little mineral or natural wealth, and half of the productive acreage on the island is planted with sugar cane. Yet it is no longer a strictly agricultural economy. Lured by the advantages of the island's tax structure and labor market, more than 50 large U.S. corporations have invested \$750 million in plants making everything from ball bearings to tv sets.

- By U.S. mainland standards, Puerto Rico is still in the "economically underprivileged" category as far as per capita personal income goes. Right now, this figure stands between \$750 and \$800 and it won't top \$1000 until about 1968. However, in the Latin American picture (and Puerto Rico is as much Latin American as it is North American) the island is pushing Venezuela hard for top spot in per capita net income. Further-



Despite emigration and economic expansion, Puerto Rican labor market continues to provide ready supply of workers for new crop of plants. Here, line handles tomatoes for Libby, McNeill & Libby.

Puerto Rican economy, now and future, at a glance



The Commonwealth of Puerto Rico has had an annual real growth rate of nearly 10 percent during two of the last three fiscal years, and the boom on the island continues. Almost everything is headed upward—the number of plants promoted under the island's "Fomento" plan, tourist spending, investment by major firms like Union Carbide and Ford, etc. With no trade barriers between the U. S. and Puerto Rico, it is a major Spanish-speaking market for U. S. products, goods. Chart above is from a 1963 study by the Economics Department and Overseas Division of the First National City Bank of New York.

more, the figure is about three times the Latin American average, and gaining at a rate of 10 percent or more annually — and without U.S. income taxes.

These are just a few of the key contradictions, paradoxes, and marketing puzzlements which advertisers must face in Puerto Rico. There are many more. It is enough, however, for an advertiser to realize that Puerto Rico is a market entity whose gross national product in 1965, by the latest estimates of the Puerto Rican Development Board, will be \$2.75 billion, and that air media are unique in their ability to reach the market:

Radio: The home without one or more radios in Puerto Rico is a rarity; virtually every one of the island's 450,000 households, from the plush villas of the wealthy and the resident executive class to the poorest households in *barrios*, is radio-equipped. Stations range in power downward from 25 kw to 100 watts. Spot rates are quite low, and it will be some time before the average price for commercial minutes on the island exceeds \$5 (the island's top-rated radio outlet, WKAQ San Juan charges about three times this figure for prime-time buys.) In the face of these low rates, and a lack of NAB-type policies, multiple-spotting is a common practice.

Television: There are seven commercial VHF and two government-

owned educational VHF channels active in Puerto Rico. Programming is in Spanish. Top-rated outlet currently is WAPA-TV in San Juan (owned by Screen Gems). About a third of all advertising dollars in Puerto Rico are spent in tv. Home saturation of tv continues to grow; latest commonwealth estimates are for 300,000 tv homes (66 percent saturation). The key stations in San Juan, WAPA-TV and tv sister station of WKAQ, each serve a potential audience of about 200,000-220,000 homes because they feed most of their shows to stations outside San Juan, which have only limited local production. Newest trend: a trio of English-language UHF stations scheduled to start this fall in San Juan, Ponce and Mayaguez. They will be affiliated with NBC-TV and carry several NBC shows in what amounts to a reverse switch on Spanish-language broadcasting.

Print media: According to a checkup made by the Gotham-Vladimir agency, an international agency headquartered in New York with a San Juan branch, newspapers are an important advertising medium in Puerto Rico, even though the peak combined circulation of the island's four daily newspapers is less than 200,000. As is true in many Latin American markets, the newspapers are well edited, but are held back by a literacy factor (even though the

CINE RECREO



Among high-rated local tv shows in Puerto Rico is "Cine Recreo," moppet-appeal melange of cartoons and games hosted by Pacheco and seen on Screen Gems-owned WAPA-TV. It has stateside sponsors.



New trend: English-language UHF stations in Puerto Rico. Here, Clement L. Littauer (l) of Antilles Broadcasting is welcomed during New York visit by NBC-TV station relations vice president Thomas E. Knode.

commonwealth government, like that of Mexico, spends about a third of its annual budget on education). Many Puerto Rican households which are, by U.S. standards, illiterate, own radios or tv sets. In the magazine field, the story is similar, although there are several magazines (such as the refugee edition of *Bohemia*) aimed at the Puerto Rican market. Ad rates are competitive to air media.

Other media: Movie screen advertising pre-dates tv in Puerto Rico as a major ad medium. Since there is no color tv to speak of and outdoor billboards are prohibited, it continues to be a popular ad medium with advertisers seeking color impact. Public transportation is widely used on the island, and car cards and posters are active in the ad plans of many advertisers.

That's the media picture in brief.

Radio programing is generally similar to that of Spanish-language independents operating in mainland markets, although some of the smaller stations literally "load" their music segments with commercials (at rates of nearly one spot every other minute). Formats are basically music-and-news, plus the *novelas*, or soap-opera-type dramas, so popular with Latin listeners.

Tv programing more closely resembles the tv of the United States, with some interesting exceptions. What would be interpreted as "clutter" is common practice even

on the top tv stations, which drop two minutes worth of commercials between one-hour shows at the break point. Many U.S. network film shows are current in Puerto Rico (this season's *Munsters*, for instance, is day-and-date on the island and on the mainland).

Interesting sidelight: most export U.S. film shows are dubbed in Mexico City, to be voiced in a brand of Spanish that is generally considered "universal" in Latin American markets. However, few if any Mexican-produced tv shows are aired in Puerto Rico, nor is there any exchange or syndication of Puerto Rican shows to Mexico.

Features are popular on tv in Puerto Rico, as they are in the U.S. proper. WAPA-TV, for example, schedules about 15 feature films a week, using English-language prints with Spanish titles.

About a third of the programing on the key Puerto Rican tv stations is live and locally produced; the rest is film, basically from the United States. Live shows include the usual service and informational shows (news, weather, sports, etc.) but also a number of Puerto Rican musical variety shows featuring island artists. There is less participation buying, more full-program or co-sponsorship buying than on the U.S. mainland.

Puerto Rican tv is growing rapidly to enjoy much the same kind of popularity with major advertis-

ers as it has on the mainland. A San Juan agencyman who handles the Corn Products account in Puerto Rico told SPONSOR:

"We're one of the largest tv advertisers on the island, with more than half of the ad budget for Puerto Rico going to tv. It's been a very effective medium, and has been very instrumental in forcing distribution for brands like Bosco and Skippy and in establishing them with Spanish-speaking consumers."

Puerto Rican air media are not without their problems, despite their booming growth.

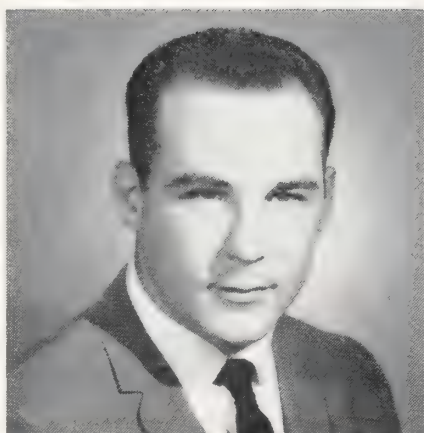
One of the chief headaches was voiced thusly to SPONSOR by a New York broadcast executive whose firm controls an important air outlet in San Juan:

"As far as most produce usage is concerned, Puerto Rico is part of the United States. But unless a client's agency has a branch in Puerto Rico, he has a headache. Too many Madison Avenue agencies consider Puerto Rico part of the 'export market,' and do not handle timebuying through regular U.S. buying channels but through the international department. They don't want to bother with the business, or give it to a rival agency's branch down here. Fortunately, this attitude is changing."

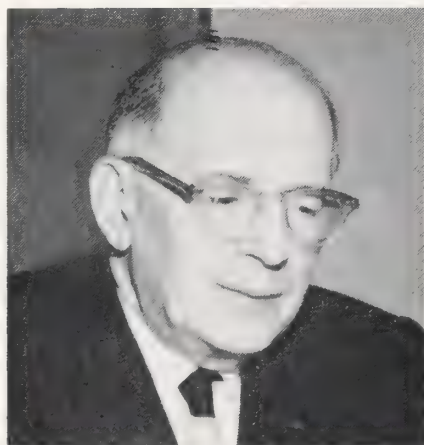
It's a change for the better in the opinion of many marketing experts. ♦

Advertising news program proves a prime vehicle for reaching the general public as well as members of the advertising-marketing fraternity

The broad, broad



Jack Schang, North American Van Lines' ad manager, found the Sunday night program an excellent vehicle to reach "mobile audience."



Max S. Steiner, president of "World's" current dual sponsors, uses show to reach cross section of non-advertising listenership.

■ It may come as a revelation to those in advertising that they have become a generic group to whom product and service messages are beamed via mass media. Despite the often hard-nosed and non-glamorous realities of the advertising world, its nearly legendary allure continues to attract audiences seeking a behind-the-scenes peek at the nuts-and-bolts aspect of the business.

The agency trend to "going public" has spotlighted advertising and added to the public's natural curiosity about the personalities and concepts in a field that now accounts for expenditures in multi billions of dollars.

This curiosity has inspired the authors among the agency chiefs to "tell all." David Ogilvy has achieved best-seller status with his "confessions," and now Milton Biow's "butting in" is the latest in the secret-baring vein.

This insight is producing a more sophisticated audience that should soon be able to recognize and reject the false impressions contained in attacks on "hucksterism."

Air media are also doing their part to present the many facets of advertising. Ad-lore programing attracts a multitude drawn from all walks of life and, at the same time,

such shows are natural fare for members of the advertising-marketing fraternity. Therefore, sponsors of these shows can draw upon two distinct audiences for their sells.

One program with such a varied audience composition is *The World of Advertising*, broadcast on Chicago's WGN. The show offers a combination of late-breaking industry developments, both at the national level and along Michigan Avenue—Chicago's Madison Avenue—plus interviews with a line-up of agency, marketing and industry luminaries. Host is George Lazarus, advertising and marketing columnist for the *Chicago Tribune*.

Since its inception in January, the Sunday evening view from within the ad industry has been used by sponsors to reach different segments of the audience.

Currently under the aegis of Max S. Steiner's dual companies—Clifford Peterson Tool and Triangle Manufacturing—*World* carries messages aimed at the general cross section of non-advertising listeners.

The program's initial sponsor, North American Van Lines, found the Sunday-evening fare the right vehicle for tracking down mobile young adults and potential movers within the advertising-marketing fraternity. The Fort Wayne-based



Richard Danielson, director of advertising for the Standard Oil Div. of American Oil, is greeted by (l) host George Lazarus, on WGN's "The World of Advertising," a weekly 15-min. look in the advertising-marketing business.

'World of Advertising'

trucker also aimed at the highly specialized group within advertising whose jobs involved the moving of displays and exhibits.

Both present and past sponsors have expressed appreciation for sales directly attributable to the program, a tribute to its divergent audience appeal.

Through the Garfield-Linn agency, *The World of Advertising* marks the first time in radio for both of its current advertisers.

Max S. Steiner, president of both companies, believes that the management level of big business reached by the show provides a custom-made marketing base for Peterson Tool Co., a supplier of over 50,000 different kinds of tools used in business and industry. He is also convinced that the broad audience makeup is a natural for Triangle Manufacturing's consumer item, a plastic pot cleaner dubbed Handy Mandy.

"The public is always curious about happenings in advertising and about the business functions," says Steiner. "So we believe that there is a public service, informational aspect to the program. The show also meets our basic marketing patterns."

Steiner emphasizes that he has a vital concern for "the image-building factor."

"The prestige of identification with the station, and host George Lazarus, initially led us into the show," he declares.

North American Van Lines, through E. H. Russell, McCloskey & Co., found that *World* was ideally suited for reaching a "mobile audience." Defining this group as "people on the move," North American noted that the Michigan Avenue contingent constituted a particularly notable assemblage within its frame of reference.

According to the Chicago Chamber of Commerce, there are nearly 11,000 people engaged in advertising in Cook County alone. WGN's coverage area extends far beyond this, and the chamber's figure does not include the additional thousands in marketing, research, and other allied fields. The station believes that the current figure is probably higher than 11,000, since this number is based on statistics for the first quarter of 1962 (the latest available).

Although household moves comprise the bulk of North American Van Lines' business, the transporting of displays and exhibits has become an increasingly important portion of its activities. Because people in advertising, marketing and related fields often shoulder the re-

sponsibility for such moves, North American found that its sponsorship of *World* hit this secondary market.

The moving firm was versatile in devising various merchandising devices as part of its sell. Premiums (in the form of Charles Goren bridge handbooks) were offered on each show, and personalized recordings of the programs were presented to each guest who appeared. Additionally, host Lazarus provided his sponsor with sales leads in the form of information about pending personal moves within the ad-marketing field.

The Goren premiums actually were qualified offers: eligibility hinged on the recipient's being a legitimate moving prospect or providing a lead to someone who was a potential mover.

Marketing strategy involved in the Goren giveaways resulted from NA's sponsorship of *Championship Bridge* in more than 100 tv markets during the past five years. Bridge players, intensive research had disclosed, matched the age and income group of adults on the move—the very same category that includes members from the ranks of advertising.

"Excellent" is the term North American uses to describe the re-

sponse which followed its radio premium offer.

"Radio produced twice as many responses per dollar invested than consumer or trade print advertising," declares Jack Schang, the sponsor's ad manager, who was particularly pleased because each respondent represented a bona fide lead.

North American's decision to discontinue its sponsorship in May was based on an important marketing

factor. According to Schang, NA found that it had already locked up its share of the market for the upcoming months of June, July and August, traditionally the busiest season for household moves.

Credit for *The World of Advertising's* continuing appeal to a diverse audience goes to the high caliber of its "talent." Since bowing on WGN, an impressive "who's who" of sponsor and agency not-

ables guested on *World's* microphones. A partial roster includes:

William Wood Prince, Armour's chairman; Leonard H. Lavin, president of Alberto-Culver; Douglas Smith, advertising and merchandising director of S. C. Johnson; Fairfax Cone, chairman, Foote, Cone & Belding; Norman H. Stepelton, National Tea Co. president; Richard Danielson, director of advertising for the Standard Oil Div. of American Oil; Helene Curtis' director of marketing, David H. Kutner; and Dan Seymour, president of J. Walter Thompson.

Each show includes a brief rundown of the guest's company, pinpointing the firm's importance within the over-all marketing structure.

Subject matter covered in these interviews has wide appeal because of the shift between technical and consumer-oriented information. For example, on a recent program, National Tea's Norman H. Stepelton was expansive about the increasing importance of frozen foods in supermarket operations—a topic of obvious interest to every homemaker. On the other hand, Stepelton also discussed specialized and sophisticated marketing problems, such as how vital shelf space is handled when new products are introduced.

Host George Lazarus generally draws upon his daily column as a source for the show. However, "my varied contacts resulting from the radio show have helped to develop a substantial number of news stories," Lazarus says.

World continues to provide its diversified audience with an insider's view of the advertising field.

Although the program is not presently available to North American, the former sponsor indicates strongly that its past success with *World* will be reflected in the company's upcoming media plans, which will again include radio. North American had been absent from the medium for five years, prior to its association with *World*.

Current dual advertisers Petersor Tool and Triangle Manufacturing carry the program on a "till forbid" basis. As a newcomer to radio, Max Steiner is delighted with his sponsorship. He indicates, according to WGN, that he intends to maintain his association with *The World of Advertising* for "a long time to come." ♦



Boston's Star Market Co. is now in its 15th year as sponsor of "Starring the Editors," a weekly analysis of the news offered by members of the fourth estate on WBZ-TV. Panel members (l-r) are C. Edward Holland, "Record-American;" Erwin D. Canham, "Christian Science Monitor;" David J. Farrell, "Herald;" and David Brickman, "Medford Mercury" and "Malden News."

Print editors star on tv

Starring the Editors—four members of the "fourth estate" acting as a panel or editorial board—has begun the 15th year of continued sponsorship by its original sponsor, Boston's Star Market Co.

For the past year, Procter & Gamble, Boston Edison and Massachusetts Electric have shared sponsorship with Star on alternating weeks.

Aired Sundays on Group W's WBZ-TV, the free-wheeling editorialized discussion is one of the medium's longest continually sponsored programs. It has been airborne 52 weeks a year since its inception in 1950.

Evaluating and offering their own interpretations of the news are the

following tv-conscious print editors: Erwin D. Canham of the *Christian Science Monitor*; David J. Farrell, *Boston Herald*; the *Record-American's* C. Edward Holland; and David Brickman, who publishes and editorially directs the *Medford Mercury* and *Malden News*.

The continued popularity of the show has produced a second, entirely new version of *Starring the Editors*. This offspring recently debuted on two UHF outlets in New England — New Britain-Hartford's WHNB-TV and Springfield-Holyoke. Sponsor is Food Marts and other participating food products. Editors starred here are drawn from journals in Connecticut and Western Massachusetts.

TvB: after first decade

Agencies and clients thrive on creative, diplomatic and research services provided by industry's "super rep," in a continuing crusade to expand tv sales

■ Where can a sponsor get advice about creating an image via tv?

Where can an agency see screenings of a variety of commercial ad concepts?

Where can a small budget advertiser have his commercial constructively criticized, with comments recorded on an unused soundtrack on the tv-tape?

The answer: TvB.

A recent SPONSOR look at the "super rep of television" shows that TvB wears several hats — as diplomat, creative advisor and researcher — in its continuing and highly successful crusade to expand and encourage the use of tv as an advertising medium.

Although the organization is beginning its second decade of service to the industry, the closeness with which it works with clients and agencies still comes as a surprise to some.

With its \$1.2 million annual budget, activities cut across all lines, running the gamut from orchestration of a local store's tv jingle to selling video to a major non-user of the medium.

Much of its work is conducted at the all-important "grass roots" level.

For example, during the summer, TvB held a seminar for the annual meeting of the Trans-American Advertising Network (TAAN), a group of 23 relatively small agencies — one to each market — with billings up to \$15 million each.

These agencies were shown how they could accelerate their own growth through the growth of their clients, with television providing the key.

"We were able to show these ad men a local, in-depth view of a tv market," says George Huntington, TvB's executive vice president, who points out that some of TAAN

members have had no video advertisers.

Agency men were advised to "take a look at your local accounts, your banks, department stores and

Paul Willis, president, Grocery Manufacturers of America, tells TvB luncheon meeting that "industry must do a better job of communicating" at a session typical of TvB meetings.



TELEVISION BILLINGS*

Year	Network	Spot**
1963	\$ 832.7	\$ 871.1
1962	798.8	721.2
1961	712.1	617.4
1960	682.4	603.3
1959	627.3	560.7
1958	566.6	473.8
1957	516.2	415.5
1956	488.2	368.2
1955	406.9	NA
1954	320.2	NA

* In millions. Gross time charges only.

** Pre-1960 data adjusted for changes in reporting procedure.

Sources: LNA/BAR — network; N. C. Rorabaugh Co. — spot

TELEVISION'S SHARE OF TOTAL ADVERTISING VOLUME

Year	Total ad volume*	Total tv volume*	Tv's share
1963	\$13,107	\$ 2,032	15.5%
1962	12,381	1,897	15.3
1961	11,845	1,691	14.3
1960	11,932	1,590	13.3
1959	11,255	1,494	13.3
1958	10,302	1,354	13.1
1957	10,311	1,265	12.5
1956	9,905	1,207	12.2
1955	9,194	1,025	11.2
1954	8,164	809	9.9

* In millions

Source: McCann-Erickson

auto dealers," where considerable grass roots strides can effectively be made.

A case in point: the client or agency (tv novice who makes use of the TvB organization's collection of over 3000 commercials (the "losers" in the Hollywood Ad Club contests) as an aid in examining various images that can be created; and in seeing how various selling concepts have been used.

Such commercial screenings are especially helpful to a tv newcomer to whom a storyboard has little meaning — because "it's like a print ad."

Specifically, TvB's job is to show how creativity can be used by a local non-advertiser with a small budget, Huntington explains.

A local retailer can take heart from the simple, yet effective commercial for Macy's department store through the Grey advertising agency — using only slides and a voice-over; a "big" store selling with a "little" commercial.

"We show the retailer how he can *amortize* his commercial — as a non-advertiser, this is a brand new idea to him," states John Sheehan, TvB vice president for national sales.

In a reverse of the pitch



George Huntington (standing), TvB's executive vice president, and Walter Vetter, in charge of TvB creative services take charge of a meeting held recently for members of the Trans American Advertising Network.



Trans American Advertising guests of TvB included Revill Fox, Fox & Chenoweth, Denver; Gordon Thomas, Richardson, Thomas & Bushman, Philadelphia; Franklin Foster, Foster & Green, Baltimore; Charles Meissner, Charles Meissner & Assocs., Milwaukee; Joseph Feldman, Feldman & Kahn, Pittsburgh; Charles Ramsey, Phillips-Ramsey, San Diego; James Gerrard, Robinson-Gerrard, Houston; Arthur Anderson, David W. Evans & Assocs., Salt Lake City; Kim Jepson, Jepson-Murray Advertising, Lansing; Alfred S. Moss, Friend-Reiss Advertising, New York; Harold Reiss, same agency; Gene Robers, Martin & Robers, Ft. Wayne; Richard Clark, Darwin H. Clark Co., Los Angeles; Stanley House, Stanley House & Assocs., Washington, D.C.; Richard Lynch, Richard Lynch Advertising, St. Louis; Robert Phillips, same agency; John Kemper, Fulton, Morrissey, Chicago; Charles Rawson, Charles Rawson & Assocs., Atlanta; Charles Rawson, Jr., same agency; Wally Wendt, Wendt Advertising, Great Falls; Lloyd Nelson, Lloyd Nelson Minneapolis; R. G. Orr, L. C. Cole, San Francisco; A. P. Phillips, Jr., A. P. Phillips, Orlando

o TAAN agencies, bankers recently were told that "the best way to help your bank grow is to help your community grow" by assisting local businesses to understand the importance of tv. As the third largest users of local tv, banks are in a unique position to aid their customers' growth via video.

Occasionally, agencies call upon TvB to don its diplomatic hat and "go educate the client about tv." In this function, the organization is able to provide basic tv information to a sponsor who doesn't know the abc's of the medium — an area of great sensitivity that requires the good offices of an independent third party.

Less often, the shoe is on the other foot — the client asks TvB to "educate" its agency.

Other areas of diplomatic egg-reading include:

- Overcoming regional advertiser reluctance to use tv in cities that border on the next market, because the advertiser's counterpart in that area would benefit.

- Merchandising a sponsor's advertising by including market people in TvB visits and establishing a rapport between a client's marketing people and the advertising agency.

- Reassuring a client who has second thoughts about his heavy tv budget. ("We point out that he's in good company.")

- Appearing at sales meetings and explaining the significance of a tv buy. Recently a household name toiletries manufacturer asked TvB to explain to its fieldmen the how's and why's of advertising on television.

- Producing such films as *Heartbeat*, which an agency can use as a "foot in the door" with a potential tv client. ("If the client doesn't like the idea, we get the blame rather than the agency.")

There is another side to the coin — the "sure ways" *not* to get TvB's cooperation. For example, don't ask it to:

Act as a check against competition; test to see if "tv will sell a product;" measure an advertiser's image, rather than the power of the medium; set standards that do not exist, e.g., "how much more effective is a 60-second commercial as

compared to a 20-second message"; set station policy on make-goods, piggybacks, etc.

Recently, the producer of a new coffee brand was turned down in its request for a test market of the item. "Actually, they wanted us to check if they were using the medium correctly. If it fails, we asked rhetorically, will you change your agency or the medium?"

Particular sales problems often provide the impetus for much of TvB's research.

Does CPM decline if more stations are added to a sponsor's schedule? Result of delving into this question: Selectroniscope — a vast collection of data that details the economy of buying a long list beyond the top 50 markets, and which also shows how an advertiser can build either reach or frequency. Additionally, a sponsor can compare the cost of a full page ad in a leading consumer magazine with a variety of television schedules that can be bought with the same expenditure.

Research through the years has produced an array of unusual facts. Although some are now outdated, they exemplify how potential markets can be pinpointed for specific types of sponsors:

- Heavy smokers stay up late.

- Viewers with freezer facilities spend three times as much time with tv as compared to time spent reading newspapers.

- Heavy tv viewing families drive more than lighter viewing families.

- Young tv homes use 50 percent more liquid bleach than non-tv homes. (A 1956 statistic, at a time when liquid bleach manufacturers were non-tv users.)

Prior to TvB's formation 10 years ago, SPONSOR queried ad men about the pressing problems that a TvB would have to cope with (SPONSOR, June 14, 1954, p. 31). Ad men called for: a periodic census of tv sets; an up-to-date county-by-county coverage study; a quick way to estimate spot tv costs; standardization of tv rate cards; dollar figures on expenditures by spot clients; impact studies on programs vs. announcements; audience data by sex, age, socio-economic status; and effectiveness of spot tv and other media compared.

The success in meeting these decade-old problems is reflected where it counts — the growth in tv dollar advertising figures during this period. ♦

TvB aids local retailers

Hudson-Belk's newly-opened department store in Raleigh, N.C., is the latest local retailer to call upon the talents of TvB's less-than-year-old retail television production service.

H-B had an idea for a tv commercial jingle and asked for assistance in putting its concept on tape.

Result: sponsor took TvB's advice and let the organization modernize and reorchestrate its song, and also select the vocalist.

"We suggested a progressive jazz group, and they bought the idea," says Louis M. Serota, TvB director of retail sales in charge of the service.

"We used top musicians," he adds, "and augmented the commercial with changing visuals to suit the same audio."

It's all part of meeting a need that arose from the pressing problem of answering local retailers' "how to-do-it" questions.

"Our major function," Serota says, "is to get the advertiser started, guide him, show him what can be done for what he wants to spend. We know what can be done on a local basis, but often the retailer does not."

An infrequent user of tv, up to that time, H-B now has a long schedule on WTVD Raleigh-Durham.

THE CHANGING SCENE

Zenith Sales Corp. Realigns Top Executives

Zenith Sales Corp. has announced a major realignment of and additions to its top executive staff.

L. C. Truesdell, president of Zenith Sales Corp. made the announcement. "The company's increase in color tv volume alone is expected to equal the total sales enjoyed by a number of well known companies," he said. "To assure continuing top level concentration on each important segment of our business and to handle this expanding volume in the most effective way, the following promotions and changes are effective immediately."

Key organizational changes are the promotion of Walter C. Fisher to executive vice president and director of sales, Philip J. Wood to vice president in charge of marketing; and the addition of J. D. Dougherty as vice president, sales manager.

Erik Isgrig, vice president and director of advertising, will have overall responsibility for all phases of the company's expanded advertising and promotion in all media. D. D. Thompson will continue as national advertising manager; Joseph J.

Ptacin, sales promotion manager; and Howard Fuog, advertising and promotion production manager.

Continuing in their capacities as market development managers are W. G. Frick, who is in charge of television; J. B. Anger, stereophonic high fidelity and phonographs; and Charles C. O'Brien, radios.



Walter Fisher



Philip Wood

Other new appointments and assignments announced by Truesdell include: John McCallister, as manager of product development; Andrew Sarkady, who recently rejoined Zenith, as manager of commercial planning; and Henry Hector, as manager of production scheduling and distribution, with full responsi-

bility for this operation. Alex Stone has been appointed manager of the distributor analysis department; and R. L. Anderson will continue as manager of sales statistics, with both operations included as part of the new commercial planning section, under Sarkady's direction.

Tom Preston will continue as manager of the sales training department; Ralph Spenny, assistant treasurer and credit manager, will continue to head this department; and William A. Nail to head the public relations department. The service department will continue under the direction of Brian Marohnic, and the parts and accessories department will continue to be headed by John Adams.

An important part of Zenith Sales' expansion, Truesdell said, is the creation of a new executive committee. Truesdell will serve as chairman of this policy and planning group with Messrs. Fisher, Wood, Dougherty, and Isgrig.

Norman Gittleston Dies November 9

Norman (Git) Gittleston, 46, New York salesman for SPONSOR since mid-August, died Nov. 9 in Detroit.



Norman Gittleston

A pioneer in television and a winner of the coveted George Foster Peabody Award, Mr. Gittleston had a wide range of broadcast experience in his lifetime.

After serving four years in the navy during World War II, he made his radio debut as a salesman with WGKV Charleston, W. Va. He became sales manager at WTIP in the same city and in 1949 joined WFMV-TV Greensboro, N. C., as sales promotion manager. Two years later, he became general manager of WJAR-TV Providence, R. I.

In succeeding years, he was executive vice president of WMUR-AM-TV Manchester, N. H.; general manager of KLMS Lincoln, Neb., and president of Broadcast House Enterprises, Manchester. Before coming to SPONSOR, he was regional director of the Radio Advertising Bureau. Active in broadcast circles,

NEW CALL LETTERS APPROVED BY FCC



Principals of Philadelphia's new WPHL-TV present checks to members of city's Television and Radio Advertising Club who picked the call letters, approved last week by FCC. Bill Vogt (center), TRAC president, watches as (left to right) executive vice president Leonard Stevens and President Aaron J. Katz, of WPHL-TV, hand checks to Walter MacDonald, of Atlantic Refining Co., and Henry C. Wehr. Club's Jean Ritter, another winner, was not present. Station will begin broadcasting next summer on channel 17 as Philadelphia's fourth commercial station.

ACCENT SALES SOAR FROM USE OF RADIO



W. C. McNitt, general manager of Accent International says, "Accent's use of radio has gone up in direct proportion to its sales. We started with a small network radio campaign four years ago. Sales results have dictated a greater and greater investment in network radio campaign. Visual is from "The Soaring Sixties," 1965 sales presentation of the CBS Radio Network.

Mr. Gittleston was a member of the organizing committee of the Television Advertising Bureau.

He is survived by his wife, Frances, and three children.

Wyer Introduces New Premium Line of Soups

A chunk chicken and noodle soup mix is being introduced nationally by Wyler & Co., a division of The Borden Co. This premium soup will head a new line which includes an onion and mushroom.

Over 500 radio stations on the ABC and NBC networks will carry commercials for Wyler's soup mixes and the new chunk chicken variety. Sales messages will be heard five mornings each week on ABC's *Breakfast Club*, nine times each week on NBC's *Emphasis* and twice each Saturday on NBC's *Monitor*. Compton Advertising, Chicago, prepared the campaign for Wyler.

Wesley Advertising Changes Management

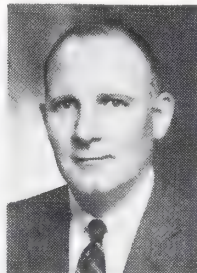
Wesley Advertising, Inc., whose billings have more than doubled in the past three years to over \$13,000,000, today announced a number of key management changes designed to implement its recently inaugurated diversification and expansion program.

Thomas B. Hubbard, who joined Wesley last fall as vice president-operations, and who has more recently been serving as chairman of its executive committee, was elected president.

In Wesley's new management structure, Edward Markel was elected senior vice president and will be responsible for all agency operations reporting directly to Hubbard.



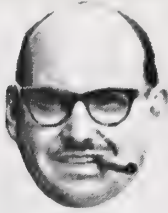
Edward Markel



Thomas Hubbard

Elected vice president and director of media, marketing and research was Thomas P. Maguire, former vice president and media director of Maxon, Inc., who was also associated for many years with the Columbia Broadcasting System.

Robert E. Eastright was elected vice president and director of creative services. Eastright was formerly vice president and creative director of Gardner Advertising prior to which he had been a copy group head at J. Walter Thompson and Young & Rubicam, Inc.



Joe Floyd's
DICTIONARY
OF
MARKET
COVERAGE

**MOST
IMPORTANT
WORD
IN HIS
BOOK***

***syn'chro·lized**

a. pertaining to a hookup of television stations, by which programs and commercials can be beamed from one camera to an entire market, simultaneously.

b. pertaining specifically to KELO-LAND TV, the 3-station hook-up which made *synchrolized* market coverage a reality. KELO-LAND TV enables an advertiser to cover the entire Sioux Falls-98 County Market—all at the same split second of confirmed time, with just one film, one tape or live commercial originating on KELO-TV, Sioux Falls.

**YOU
COVER IT
ALL FROM
KELO-TV
SIOUX
FALLS**

KELO-LAND TV gives you twice as much Metro Area audience ...and more audience in the total 98-county market...than all other stations combined!



CBS • ABC

KELO-TV • KDLO-TV • KPLO-TV
(interconnected)
JOE FLOYD, President
Evans Nord, Executive Vice-Pres. & Gen. Mgr.
Larry Benson, Vice-Pres.
Represented nationally by H-R

ARB Audience Surmaries, 9 a.m. to Midnight, 7 days a week, March '64. A MIDCO/ STATION

Are you our man in the EAST?

Ours is a prestige firm selling to tv and radio stations—especially managers.

We need a man who can talk broadcasting and knows the East. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

Box 203, SPONSOR,
25 West 45th Street
New York, N.Y. 10036

THE CHANGING SCENE

'Living Camera' Series Seen in Europe, Japan

Drew Associates' multi-prizewinning *Living Camera* series of filmed television reports on individuals in crisis, regularly seen over WOR-TV and other stations coast to coast, will also reach millions of viewers outside the United States.

Peter M. Robeck & Co., Inc., sole sales agency for the series, has concluded sales to tv networks and stations in 10 European and Asiatic countries. *Living Camera* has been acquired by BBC in Great Britain, Radio Tv Francaise in France, N.T.S. in the Netherlands, Australian Consolidated Press in Australia, Flemish Tv Network in Belgium, Radio Danmark in Denmark, Nordeutscher Rundfunk Fernsehen and Bayerischer Rundfunk Fernsehen in West Germany, Mainichi Broadcasting in Japan, Sveriges Radio in Sweden and RAI-Radiotelevisione in Italy. Sales are pending in Finland, Ireland, Spain and Latin America.

In this country, Robeck has sold *Living Camera* programs to a wide syndication coast-to-coast.

Syndication Sales Still Climbing

MGM-T has sold its new portfolio of 31 post '48 feature films in New York, Chicago and Los Angeles. The deals were made by Edward A. Montanus, MGM-TV director of syndicated sales, with WCBSTV New York, and WBBM-TV Chicago, and by Charles Alsup, MGM-TV western sales manager, with KNBC-TV Los Angeles.

"NBC Films may not have the fastest gun in the West, but it has made the fastest deal in the East," according to William P. Breen, vice president of sales, NBC Films a division of NBC Enterprises. NBC Films sold *Car 54, Where Are You?* and *Astro Boy* to WNYS-TV Syracuse, N.Y. *Car 54, Where Are You?* will be programed daily by WNYS-TV at 6:30-7:30 p.m. EST, and *Astro Boy* will appear as a "split cliffhanger" in WNYS-TV's daily children's show *Baron and his Buddies* (4-5:30 p.m. EST). Syracuse bought 60 episodes of *Car 54*. NBC Films' 104 half hours of *Astro Boy* were sold to WNYS-TV.

With the addition of thirteen more subscribing stations this week, Murry Woroner, president of Woroner Productions in Miami announced the sales have now topped

JAMES QUIRK CONGRATULATES WIP



John Schuback (second from right), WIP, Philadelphia, newscaster, is congratulated by James T. Quirk, publisher of "TV Guide" magazine after winning the Walter L. Tillman Challenge Trophy at the fourth TV Guide Invitational golf tourney held at the Llanerch Country Club. Also pictured are Mrs. Walter L. Tillman and James R. Kelley, Philadelphia regional manager, "TV Guide." Schuback topped a field of 140 advertiser-agency-station golfers who participated.

one hundred markets for *The First Christmas*. Twenty-five of these are in the top fifty markets.

Seymour Reed, president of Official Films, reports banner sales activity by his firm within the past two weeks with 28 sales chalked up on various properties. In that period his first-run series *Survival!* has added five additional markets with KTVU-TV San Francisco-Oakland, Calif.; KTVT-TV Dallas-Fort Worth, Tex.; WEWS-TV Cleveland, Ohio; KGMB-TV Honolulu, Hawaii and WGAN-TV Portland, Maine. The package of 12 space features, *Space Group One* recorded sales to KTVU-TV San Francisco-Oakland, Calif.; KONO-TV San Antonio, Tex.; WBNS-TV Columbus, Ohio; WBRC-TV Birmingham, Ala. and WNBE-TV New Bern, N.C. *Peter Gunn* was bought by WWAY-TV Wilmington, N.C. and renewed by WZZM-TV Grand Rapids, Mich. and the award winning *Biography 65 Library* was purchased by WTEN-TV Albany, N. Y. From Official's list of newsreel anthologies, *Almanac* scored sales to WZZM-TV Grand Rapids, Mich.; WTVK-TV Knoxville, Tenn. and *Greatest Headlines of the Century* was also purchased by WTVK-TV and WFMY-TV Greensboro, N. C. Wrapping up the Official sales picture late in October were contracts for *The Star and the Story* by KSOO-TV Sioux Falls, S.D., *My Little Margie* for KTVW-TV Tacoma, Wash. and *Yancy Derringer* and *Robin Hood* for WFMY-TV Greensboro, N.C.

Sales of Seven Arts' *Films of the 50's* and other product were concluded in a strong sales pace during the past week. Seven Arts' Volumes 7, 8 and 9, a total of 307 features including such titles as *Magnificent Obsession*, *Woman Obsessed*, *A Hatful of Rain* and *Desk Set* were sold to KIRO-TV Seattle, Wash. Volumes 8 and 9, a total of 257 features, were acquired by KOLO-TV Reno, Nev. Volumes 1 and 2, a total of 74 features, were sold to WKBN-TV Youngstown, Ohio. Seven Arts' *Porky Pig* cartoon, included in their library of *Looney Tunes* cartoons, which also features other Warner Bros. characters, has been acquired by KPHO-TV Phoenix, Ariz.; KAIL-TV Fresno, Calif. and WHYN-TV Springfield, Mass.

Have you seen her on TV lately?



Or her?



Or them?



1. Produced for Philip Morris, Inc. through Leo Burnett Co., Inc.
2. Produced for Gulf Oil Corp. through Young & Rubicam, Inc.
3. Produced for Consolidated Cigar Corp. through Papert, Koenig, Lois, Inc.

PRODUCED BY

Audio

PRODUCTIONS, INC.
630 Ninth Avenue, New York, N. Y. 10036
(212) PLaza 7-0760



Leonard Pillans, General Manager
7-Up Bottling Corporation

Success Clients buy **K·NUZ** Houston's Success Station

KNUZ programs to the audience we want to reach—the teenagers and young adults. Our continuous saturation program is beamed at the younger audience. The result? A steady increase in business—most satisfying.

Leonard Pillans

K·NUZ

HOUSTON'S 24-HOUR MUSIC AND NEWS

National Reps.:
THE KATZ AGENCY, INC.

New York • Chicago
• Detroit • Atlanta •
St. Louis • San Francisco
• Los Angeles • Dallas

In Houston: Call DAVE MORRIS — JA 3-2581

THE CHANGING SCENE

Thomas Taylor Joins Sindlinger Research

Thomas A. Taylor, a specialist in television, radio and broadcast sales for 18 years, joins the Sindlinger & Co., Inc., national research organization as vice president and director of broadcast services. Albert E. Sindlinger, president of the computer-based market and media research firm, said Taylor's appointment is effective immediately.

Sindlinger explained addition of Tom Taylor to the executive staff "is the result of a steady and continuing demand from broadcast and advertising clients for professional servicing as media research becomes more computerized."

Baker Selected Managing Director

Station Representatives Assn. has announced that the Board of Directors selected Hastings W. Baker as managing director of SRA to fill the vacancy of the resignation of Lawrence Webb, who is now vice-president and general manager of Station KRLA in Pasadena, Calif.

Baker for a number of years was secretary and treasurer, and a member of the Board of Directors of Beaunit Corp., as well as treasurer and a member of the Board of Directors of Tyrex, Inc., an association of chemical fiber companies. Most recently Baker held a high executive position with the 20th Century Fox Corp.

Alspaugh Appointed to RAB Board

James M. Alspaugh, executive vice president of H-R Representatives, Inc., has been elected to serve on the Radio Advertising Bureau's board of directors for a term of two years.

A 20-year veteran of radio broadcasting and station representation, Alspaugh was also recently appointed to the Trade Practices Committee of the Station Representatives Assn. and is an active International Radio and Television Society committeeman.

GILLS BEGINS PUSH



The James G. Gill Co., coffee roasters and packagers, has introduced its 1964-65 advertising campaign. The program is designed to dramatically demonstrate the flavor and economy of Gill's coffee with the theme "Flavor so Big you can't miss it, economy so Big you get up to 24 more cups per pound." The advertising program is tv oriented but supplemented with frequent color newspaper insertions.

Script House for Television Movies Is Formed in West

With seven scripts already in the works, Bardena Associates, a new company "for purchasing and developing film properties for motion pictures and television" has been formed on the West Coast.

Pointing out that more than \$100,000 has been invested for film properties to date, the firm is the brain-child of Richard C. Meyer, veteran film editor turned producer, in association with Robert Nagy, San Francisco financier.

Among the authors in the Bardena stable are Eugene Burdick and Jesse Lasky, Jr.

Pointing out that the firm is essentially a clearing house for new properties, Meyer declared, "Already we have drawn great attention from the studios, independent producers and the networks seeking information about the properties we purchased and are developing."

NAB Legal Department Announces Appointments

Vincent T. Wasilewski, executive vice president of the National Assn. of Broadcasters, announced the appointment of Gordon C. Coffman and Kenneth W. Gross to the National Assn. of Broadcaster's legal department.

The two men will work under NAB's General Counsel Douglas A. Anello.

Detroit Retail Business Good Despite Strike

Retail sales in Detroit continue well ahead of last year despite the newspaper strike which is now approaching the end of its fourth month. George Duff, general manager of the Retail Merchants Assn., points out the larger stores have increased their radio and television expenditures as a result of the strike.

Duff adds that the smaller stores which rely on newspaper ads are "probably feeling the effect."

Du Pont Buys Sponsorship In NBC Prime Time Shows

The E. I. Du Pont de Nemours and Co. Inc. has purchased sponsorship in four prime-time programs for 1964-65 it was announced today by Don Durgin, vice president, television network sales, NBC.

The programs are *The Alfred Hitchcock Hour*, *The Jack Paar Program*, *The Virginian* and *Saturday Night at the Movies*.

The Du Pont order was placed through N. W. Ayer & Son.

ANA Committee Studies Premium Promotions

The sales promotion committee of the Assn. of National Advertisers has named William S. Lawson, supervisor of sales promotional services for the Nestle Co., as chairman of a special subcommittee to survey and analyze the use of premium promotions within ANA member companies. Lawson, who has been with Nestle for the past 19 years, brings to this project a wealth of practical experience in the use of premiums.

Creo-Terpin Syrup Returns to Network

Creo-Terpin cough syrup, product of the Denver Chemical Manufacturing Co., Inc., Stamford, Conn., has returned to network radio advertising. Sponsorship in Art Linkletter's *House Party* on the CBS Radio Network will be Creo-Terpin's major advertising medium.

The order was placed through Kastor, Hilton, Chesley, Clifford & Atherton, Inc., New York.



WILCOX PUTS THEM ON ...to find out what's new with Madame Nhu ...whether Dick Gregory thinks he has a right to be uncivil ...why Justice Douglas married his 23-year old secretary. In San Francisco, KCBS Radio listeners quiz the men and women who make the headlines on *KCBS News Conference*. Moderators Fred Wilcox, Fred Goerner, and their daily *News Conference* celebrity field phoned questions with wit and dexterity. This kind of two-way radio is aimed at adults, and it hits its mark by delivering quality response to advertisers. For proof, see our survey in depth.

GOERNER TAKES THEM OFF

... for an all-afternoon excursion into everything that's new, interesting and significant. A man of boundless curiosity, Fred Goerner guides listeners through new worlds. *KCBS Spectrum 74* is one-stop listening for armchair explorers. Goerner (with co-hosts Fred Wilcox, Helen Bentley) leads expeditions into the worlds of science, medicine, travel, history, fiction, fashion. These are the listeners: the higher income, higher spending, higher educated families in Northern California. Ask for details.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales.

Radio 'Secret Weapon' For Winning Politics

Radio was the "secret weapon" for many successful candidates, Edmund C. Bunker, president, Radio Advertising Bureau, said. Addressing the Kiwanis Club of Charleston, S.C. Bunker said that an RAB cross-check of election winners revealed a "high percentage of them using radio, with a frequency that increased sharply as the election neared."

"Radio proved itself again as a medium that gets across ideas sharply and concisely to a large and often non-partisan audience," Bunker said. He predicted that no campaign of any size in the future would be conducted without a heavy commitment to radio advertising.

The RAB president noted "that conversely, many losing candidates relied too heavily on tv, and used

radio without any real faith in its effectiveness."

"These candidates often relied on old-fashioned advertising techniques, and adapted ideas that were better left to selling grocery products."

Bunker said that the RAB facilities—including a tape library of some 7,000 radio commercials—has been available to candidates on a non-partisan basis.

Masonite Corp. Invests In Advertising Promotion

Masonite Corp. will invest approximately \$2½ million in advertising and sales promotion during its new fiscal year, according to James H. Hurley, director of advertising and sales promotion.

Continuing its national television schedule for the fourth year, the company plans 29 spots on the *Tonight* show and nine on *Today*, to reach 20,000,000 homes during fall and winter. For spring, 16 spots are slated for the *Tonight* show.

Schedules in both television and

print media will emphasize the company's line of Royalcote wood-grained paneling and other interior decorator panels, plus prefinished Colorlok and other exterior siding. Specialty farm and industrial products will be the subjects of ads in a long list of trade publications.

Supporting the almost \$1½ million advertising budget will be an appropriation of \$1 million for sales promotion aids and literature for use by salesmen, lumber and building supply dealers and distributors, and industrial accounts.

Thirteen western states are being given extra support. The company will sponsor a series of commercials over the ABC television network for American Football League games.

General Electric Sponsors 'Story of Rudolph' on Tv

The Story of Rudolph, the Red-Nosed Reindeer, a fully animated color-filmed musical Christmas fantasy, will be presented as a special holiday feature by General Electric on NBC-TV Sunday, Dec. 6 (5:30-6:30 p.m. EST). The advertising agency for General Electric is Maxon Inc.

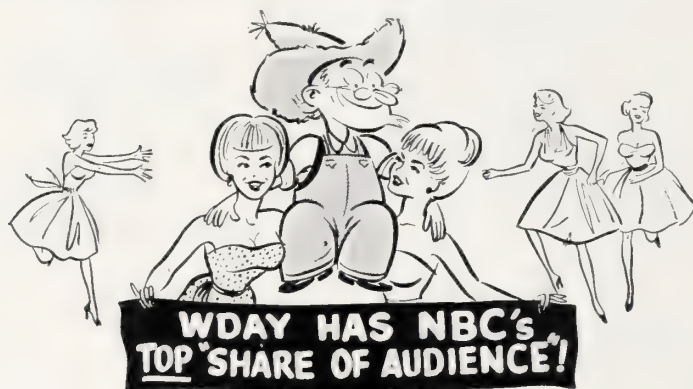
Burl Ives is the off-camera voice of an animated snowman who sings and tells the tale of the little shiny-beaked buck which was barred from Santa's sleigh team until a blizzard threatened to cancel Christmas.

The special program will preempt two NBC-TV half-hour color series—*G-E College Bowl* (5:30-6 p.m. EST) and *Meet the Press* (6-6:30 p.m. EST).

Boston Radio Station Received RTNDA Award

The CBS owned radio station in Boston, WEEI, has been awarded first place for editorializing in the annual Radio-Television News Directors Association's national competition.

The award — one of the most coveted national awards in broadcasting — was given to WEEI for a series of three editorials on the Boston school boycott broadcast by Donald J. Trageser, vice president of CBS Radio and general manager of WEEI, Feb. 7-25. WEEI editorials are researched and written by Peter Stoler.



From 9 a.m. to 12 midnight, Sun. through Sat., WDAY-TV is the nation's top-rated NBC outlet in three or more VHF station markets — actually 50%!

If this seems incredible to you, ask your computer to gallop through the March, 1964 ARB!

And speaking of ARB—their "Channel One" for August, 1964 rates Fargo in the top 100 U.S. markets. In fact, 99th!

No, we ain't got the tallest tower



PETERS, GRIFFIN, WOODWARD, INC., Exclusive National Representatives

around here. All we got is the Red River Valley's most popular personalities, the best engineering, the smartest local promotion, and by far the greatest audience. Plus tremendous "espreedecore," as a visiting agency guy said recently. We believe that's French for "We get a lot of FUN out of our work." Ask PGW!

WDAY-TV

AFFILIATED WITH NBC • CHANNEL 6

FARGO, N. D.

PGW SHIFTS QUARTERS



Peters, Griffin, Woodward, Inc., opened new San Francisco offices in the International Building at St. Mary's Square. The move gives the pioneer station representative 75 percent more space. The modern and functional PGW facilities are located in Suite 1202. On the left is Curt Curtis, general manager of KLS-TV, and on the right is Taylor Rhodes, vice president in charge of radio-tv, Erwin Wasey-Ruthrauff & Ryan, Inc.

Commercial Cost Control And Techniques Studied

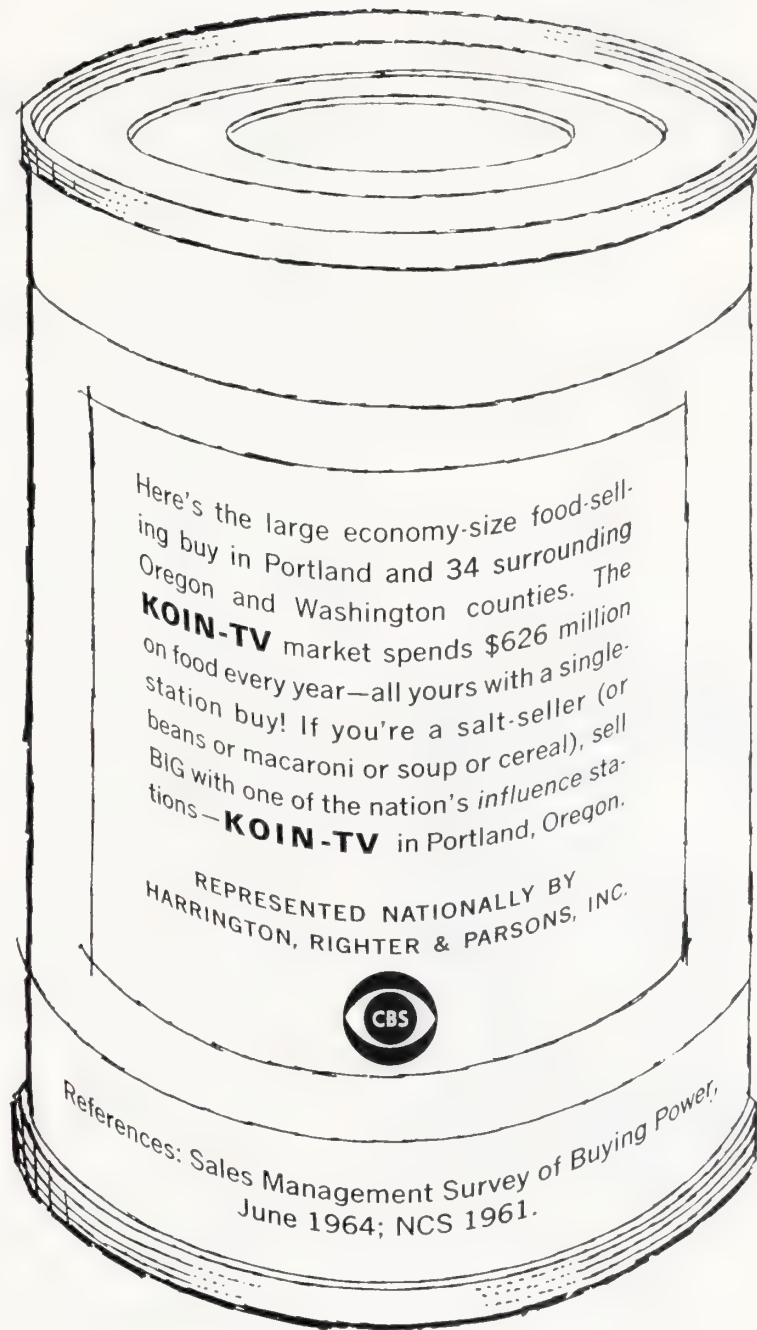
Tv commercial production experts from advertiser, agency and producer organizations will address the Workshop on "What Every Advertising Man Should Know about Tv Commercial Production," sponsored by the Assn. of National Advertisers to be held on Nov. 24, at the MPO Videotronics Studio in New York.

The rising costs of television production, plus the need for advertisers to increase the efficiency of their efforts in order to meet the highly competitive nature of business today, are factors which make this workshop especially timely.

The workshop will feature practical ideas and demonstrations provided by leading advertisers, agencies and producers to illustrate the control of cost elements, how to gain maximum benefits from coordination among agency, advertiser and producer functions and a step-by-step rundown on the methods and techniques used in tv commercial production today.

H-R Headquarters Moves To Fifth Avenue Location

H-R has moved to new headquarters at 277 Park Ave. They are now located on the fifth floor of the Chemical Bank Building, across from the Union Carbide between 47th and 48th Streets.



SPONSOR SPOTLIGHT

ADVERTISERS

William Balderston, Jr., product and sales planning director, electronics, Philco Consumer Products Div., has resigned, effective Nov. 15.

William T. Green named assistant branch manager of Libbey Products, Owens-Illinois, New York branch.

John E. McKay named group merchandising director for the Robert Wood Johnson Co., a division of Johnson & Johnson, New Brunswick, N. J.

AGENCIES

Kenneth E. Watkins joined O. S. Tyson and Co., Inc., as publicity writer.



Roger Crotty and **Tom Brogan** joined Wade Advertising, Inc. of Chicago as a research supervisor in the market-research department and art director, respectively.

Gayle Render, Henrietta Kieser, Ed Benson, Jim Vanderwarker and **Fred Webber** joined the copy department and became account executives with Knox Reeves Advertising, Inc., Minneapolis, Minn.

John F. Connor joined Fuller & Smith & Ross Inc., Chicago, as manager of administration.

Robert H. Ellis named director of marketing of Batten, Barton Durstine & Osborn, Inc.

John E. Doble joined the New York office of Foote, Cone & Belding as account supervisor on General Foods.

James M. Fitzgerald appointed a vice president of Fuller & Smith & Ross Inc.

Bob Powell joined Roche, Rickard, Henri, Hurst, Inc. as vice president and account executive.

Richard Stone and **David Langley** added to the staff of MPO Videotronics, Inc. as designer-photographers.

Ralph Grady appointed manager of Geyer, Morey, Ballard, San Francisco.

Robert Geller joined the New York office of Foote Cone & Belding as a supervisor in the media department, working on the Clairo and Health Insurance Institute accounts.

Edward A. Russo and **Skip Ackerman** appointed account executives of Co-Ordinated Advertising Agency, New York.

Terence J. Wilson named a creative director of Adams, Martin and Nelson Advertising, Inc., Minneapolis, Minn.

Frederic M. Sandven appointed assistant account executive for D'Arcy Advertising, St. Louis on the Banquet Frozen Foods account.

James B. Ortwein appointed to client contact on the Budweiser account.

John Kuekes and **Richard R. Bennett** joined Geyer, Morey, Ballard, Inc. as merchandising director and art director.

William Apy joined Post-Keyes Gardner Inc. as vice president.

Quentin H. McDonald named management supervisor at Benton & Bowles, Inc., New York.

Vincent Burke and **Lawrence Miller** joined Cunningham & Walsh, Inc., New York as copywriters.

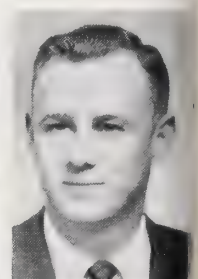
Tom Camarda promoted to research director of the George P. Hollingberry Co.

Jim Fish appointed account supervisor at Guild, Bascom and Bonfigli, Los Angeles office.

Jack Steinberg appointed director of the public relations department, Cunningham & Walsh, Inc.



Jack Steinberg



William Best

AVAILABLE IN HOLLYWOOD TV SUPERVISOR-PRODUCER-DIRECTOR

Heavy experience in commercial and program production. Member Directors Guild of America. West Coast representative for a major New York agency has free time to handle additional assignments. Personal top-level contacts at all 3 networks.

BOX 98, SPONSOR, NEW YORK 19, N.Y.



James Nelson



Peter Triolo

James M. Nelson joined the staff of Leonard M. Sive & Associates, Inc. as chairman of the Plans Board.

Peter Triolo named vice president and director of media and programming at Ketchum, MacLeod & Grove, Inc.

Donald Stone elected vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Frances Elfenbein joins Warren, Muller, Dolobowsky as art director.

Rosanne Polgar appointed to the copywriting staff of Sudler & Hennessy, Inc., New York.

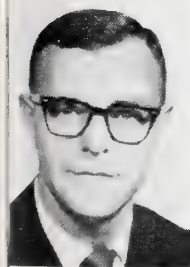
Charles F. Metzger and **Lloyd C. Miller** appointed vice presidents of Dancer-Fitzgerald-Sample, Inc.

William Beste, Harold Chase and **Irving Sloan** named vice presidents of Batten, Barton, Durstine & Osborn, Inc.

TIME/Buying and Selling

John Cook added as sales executive in the New York office of Stone Representatives, Inc.

Ray Mineo joined the George P. Hollingbery Co., New York, as account executive.



Harold Chase

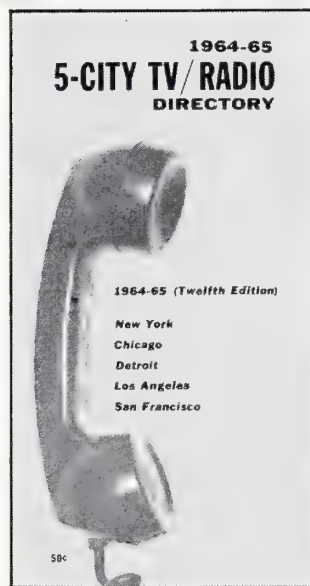


Irving Sloan

November 16, 1964

NEW, 1965 EDITION COMING NOVEMBER 19th

AGENCIES
REPRESENTATIVES
NETWORKS
ASSOCIATIONS
RESEARCH
NEWS SERVICES
TRANSPORTATION
HOTELS
TRADE PUBLICATIONS
FILM/TAPE PROGRAMS
FILM/TAPE COMMERCIALS
PROMOTION/PUBLIC RELATIONS
ADMAN'S EATING DIRECTORY



52 Pages With Just About Every Phone Number You Need In These Five Big Cities In SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each. Just write to . . .

Sponsor

25 West 45th Street,
New York, N.Y. 10036
212 581-4200



**WE'VE
MOVED...**

TO...

**25 WEST 45th STREET
NEW YORK CITY, 10036
212 581-4200**

Sponsor**
EDITORIAL AND
ADVERTISING OFFICES

SPONSOR SPOTLIGHT

Peter L. Klinge joined the research-promotion staff of the Katz Agency, Inc. He was previously associated with McCann-Erickson, Inc. as a buyer, Times-Mirror Co., in the research-promotion department and J. J. Lane Advertising.

John E. Franks appointed to the New York staff of Harrington, Righter & Parsons, Inc., as an account executive.

Jay Walters appointed vice president and Chicago sales manager of Harrington, Righter & Parsons, Inc.

TV MEDIA

Douglas Trenner appointed an account executive in WOR-TV sales, New York.

Robert E. Rice and **Richard Deitsch** appointed general sales manager and local sales manager of WSEE-TV Erie, Pa.

RADIO MEDIA

Donald J. Trageser elected a director of the Mass. Broadcasters Assn. He is vice president of CBS Radio and general manager of WEEI Boston, Mass.

Robert J. Foley, Sr. appointed general manager of WNUW New Albany, Ind.

Ed Browning appointed sales manager for WFMV-FM Richmond, Va.

Jack Baker added to the sales staff of WIP Philadelphia, Pa.



Peter Klinge



Don Higley

Mark Stacey appointed to the news staff of KFMB San Diego.

SYNDICATION & SERVICES

Don L. Higley appointed to the production staff of the Fred A. Niles Communications Centers, Inc., Chicago, New York, Hollywood.

Robert Craver appointed manager of MGM Telestudios' newly-created mobile facilities division. **Michael J. Gould** appointed central division of MGM-TV.

Edward R. Scannell added to the executive sales staff, handling the midwestern states for Triangle Program Sales. His headquarters will be in Chicago.

Dan Enright appointed director of International Production at Screen Gems, Inc., New York.

Berton Dulce appointed research director of the Institute for Motivational Research. He was formerly senior project director in the Survey Research Div. of the Audits & Surveys Co., before coming to the Institute as study director.

Joan M. Lycknell, **Sid R. Hecht**, **Kent Lane** and **Ted Liss** appointed general manager, sales manager and producer-salesmen, respectively for VPI of Illinois, Inc., Evanston, Ill.



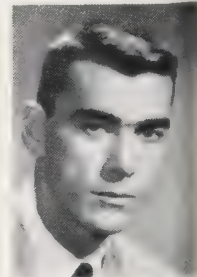
Robert Rice



Richard Deitsch



John Franks



Jay Walters

Trouble in Drivel City

By Bill Backer

Vice president and associate
creative director
McCann-Erickson, New York

■ I feel obliged to publish a disclaimer here at the top. I am not an agency music man by trade, nor a professional supplier of music to this business. I'm paid for writing and directing advertising, or for my neat appearance or out of kindness. B.M.I. sends me an occasional check for some none-too-popular music I've written over the years. But along Madison Avenue my beat is not, and never has been, an agency music department.

I point this out because some people prefer the opinions of an acknowledged expert in a particular field, and I wouldn't want them feeling cheated.

SPONSOR magazine pulled my name from results of the 1964 American Television Commercials Festival: "Best Music With Lyrics, William Backer". That's why they asked me to write about commercial music.

I don't expect my musical opinions, then, to merit much pause from the likes of Dan Seymour, Joseph Kaselow or Mitch Leigh. But the fact of a relative outsider landing in this spot does raise an interesting question. What went wrong with the thousands of other jingles and songlets? Where are the pros? I'll hazard some guesses and keep any specific musical criticisms to myself.

To begin with, the people who order up music in this business are from Ad Alley, not Tin Pan Alley. Many don't understand what music can and can't do. They end up using it as an easy way out — the way a shiftless housecleaner uses a rug — not for the color and the feeling, but to hide dust or dusty ideas.

Got a moldy, tired phrase? Try to conceal the drabness with music. Your cold, logical approach seems to just lie there? Cover up the tell-tale sign with two-four, four-four, any beat at all — what'd'ya talk,

what'd'ya talk — all that went out with the cracker barrel. Nowadays, who needs a point of view? Put a beat right there, and tune all through, and a big brass drum, and a rat-a-tat-tat — shout it to the public, forty voices, rosy future, high hopes, you got trouble.

My friend, before you call for your message in music, you better have a tight, bright, neatly expressed, two-dimensional idea. You can't stop at what you want people to think about your product. You'd better decide how they should feel about it, too. And if, in your opinion, this particular product's appeal is 100 percent logical, let the fiddlers fiddle in somebody else's studio. Because music isn't sensible, it's sensory. And the guy who looks down a bald list of product attributes and calls for an arranger has harmed this business as much as anyone I know.

Did you ever stop to think what would have happened to the golden days of song writing if some of our present-day advertising czars had seized control of the Brill Building?

*Basin Street is the street,
Where modern style and value meet.*

So smooth you'll find your car behaves

On this modern design, hand-crafted by slaves.

"Hey, Manny, have someone put a tune to this by tomorrow morning!"

The same public which dozes while a singing commercial parks an exciting new car in Dullsville, wakes up and plunks ten million hard earned dollars on records that sing out streets — a far duller subject. How come? Because the writers wrote like people feel, as well as how people think. They saw their subject from the "Sunny Side of the Street" or from "Easy Street" or "The Street Where You Live." And they wrote with a flair.



BILL BACKER,

whose opening disclaimer must be taken lightly, is indeed an authority on music for commercials. He is vice president and one of three associate creative directors at McCann-Erickson. As a writer, his commercials have been recognized with several gold medals from Cannes, two first place awards and a dozen or so certificates of merit from the American Tv Commercials Festival, plus various radio and local awards. This year's American Tv Commercials Festival judges awarded Backer the special citation for "Best — Music With Lyrics" for the Coca-Cola theme "Things go better with Coke."

Given that kind of writing, a songlet or jingle can find romance in anything from a railroad to a recipe. "Oreo Cookies" or "Cracker Jack" are easy compared with "Shoo Fly Pie" and "Apple Pan Dowdy" or "Eatin' Goober Peas."

David Ogilvy claims that good salesmen don't sing, I rather think that good salesmen don't sing merely to add a note of memorability. The guaranteed remembrance factor went out of singing years ago.

In order to make a sale, however, good salesmen do sing at the right moment: like when they want a beer drinker to feel mellow and convivial over the gusto in a particular brew, or when a whole generation should feel like twisting in a certain brand of shoes.

Want everyone from 16 to 60 feeling like "Happy Days are Here Again" or "Hallelujah" or "Everything's Coming Up Roses" because of the world's most popular soft drink? Why not "Things Go Better with Coke?"

The only reason I can think of is you end up having to try to write articles like a music expert. ♦

64

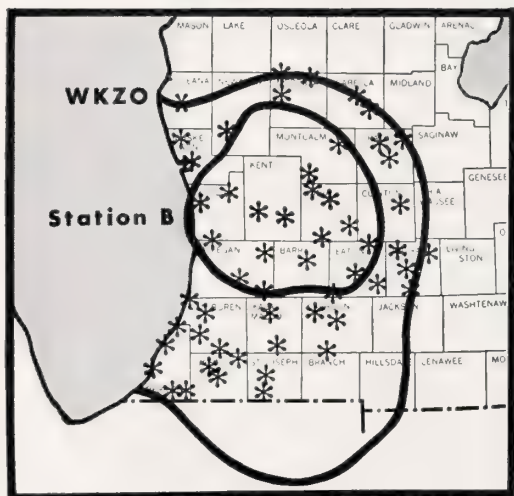
*Television is the only
efficient way to reach the
49-county North Florida/
South Georgia regional market,
and WJXT, Jacksonville
is the only television station
to blanket the total area*





YOU MAY NEVER SEE THE OLDEST TELESCOPE*—

Southwestern Michigan A&P and
Kroger store cities within stations'
primary coverage areas



BUT... WKZO Radio Magnifies Your Supermarket Coverage in Greater Western Michigan!

If you want high-powered coverage of distribution outlets—and customers—in Kalamazoo and Greater Western Michigan, look no further than WKZO Radio.

The big picture shows up in the map at left. In the service area (.5MV. contour) of our biggest competitor in Southwestern Michigan, there are 18 A&P and 16 Kroger stores.

But in WKZO's primary service area there are 60 A&P and 33 Kroger stores—not counting stores in our competitor's home county, even though we come in strong there.

Let your Avery-Knodel man help you focus your advertising on more outlets—and more listeners—with WKZO Radio!

**Attributed to Roger Bacon, 1214-1292.*



The Feltzer Stations RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION

WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW CADILLAC-TRAVERSE CITY
WWTW-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
KGIN-TV GRAND ISLAND, NEB.

WKZO

CBS RADIO FOR KALAMAZOO
AND GREATER WESTERN MICHIGAN

Avery-Knodel, Inc., Exclusive National Representatives

Sponsor

NOVEMBER 23, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER

How many sells per multi-product commercial . . . 27
 Television and the late-night viewer 32
 Specialized radio rep can ease timebuyer's load . . 40

Seven Arts' Volume 9 vs. Prime Time Programming

**4-week A.R.B. rating study
 on NBC affiliate KVOO-TV in Tulsa proves:**

Seven Arts' Volume 9 Features vs. CBS and ABC Programming

Sept. 11, Friday, 8:30-10 P.M.	RATING	SHARE
Seven Arts' "MA & PA KETTLE" (KVOO-TV)	29	63%
Lawbreaker, Alfred Hitchcock CBS (KOTV)	10	22%
Price is Right, Boxing, Make That Spare ABC (KTUL-TV)	7	15%
Sept. 14, Monday, 6:30-8:30 P.M.		
SEVEN Arts' "THUNDER BAY" (KVOO-TV)	18	36%
starring James Stewart		
To Tell The Truth, I've Got A Secret, Summer Replacement Show, Danny Thomas CBS (KOTV)	14	28%
Opening Night: Voyage To The Bottom Of The Sea, No Time For Sergeants, Wendy And Me ABC (KTUL-TV)	18	36%
Sept. 21, Monday, 6:30-8:30 P.M.		
Seven Arts' "FRANCIS JOINS THE WACS" (KVOO-TV)	20	37%
To Tell The Truth, I've Got A Secret, Andy Griffith Show, Lucille Ball CBS (KOTV)	21	39%
Voyage To The Bottom Of The Sea, No Time For Sergeants, Wendy And Me ABC (KTUL-TV)	13	24%
Sept. 28, Monday, 6:30-8:30 P.M.		
Seven Arts' "THE WORLD IN HIS ARMS" (KVOO-TV)	19	35%
starring Gregory Peck		
To Tell The Truth, I've Got A Secret, Andy Griffith Show, Lucille Ball CBS (KOTV)	22	41%
Voyage To The Bottom Of The Sea, No Time For Sergeants, Wendy And Me ABC (KTUL-TV)	13	24%

1. Seven Arts features can more than hold their own against the best prime time programming

2. Theatrical Boxoffice Success = Big TV Ratings (ex. The "Francis" — The Talking Mule and "Ma and Pa Kettle" feature film series)

Four features from Seven Arts' Volume 9 were selected for this unique prime time rating study: "Ma & Pa Kettle" telecast on September 11; "Thunder Bay" shown on

September 14; "Francis Joins The WACS" on September 21 and "The World In His Arms" on September 28.

The three Monday night prime time tests began on Monday, September 14, with the debut of KVOO-TV's "Movie Two." For the past year, KVOO-TV inserted their own movie in the 6:30 Monday night period, under the title of "Movie Special," using Seven Arts' features. Starting this year, the Station is featuring a new movie each week, on Monday night, for 52 weeks — no repeats.

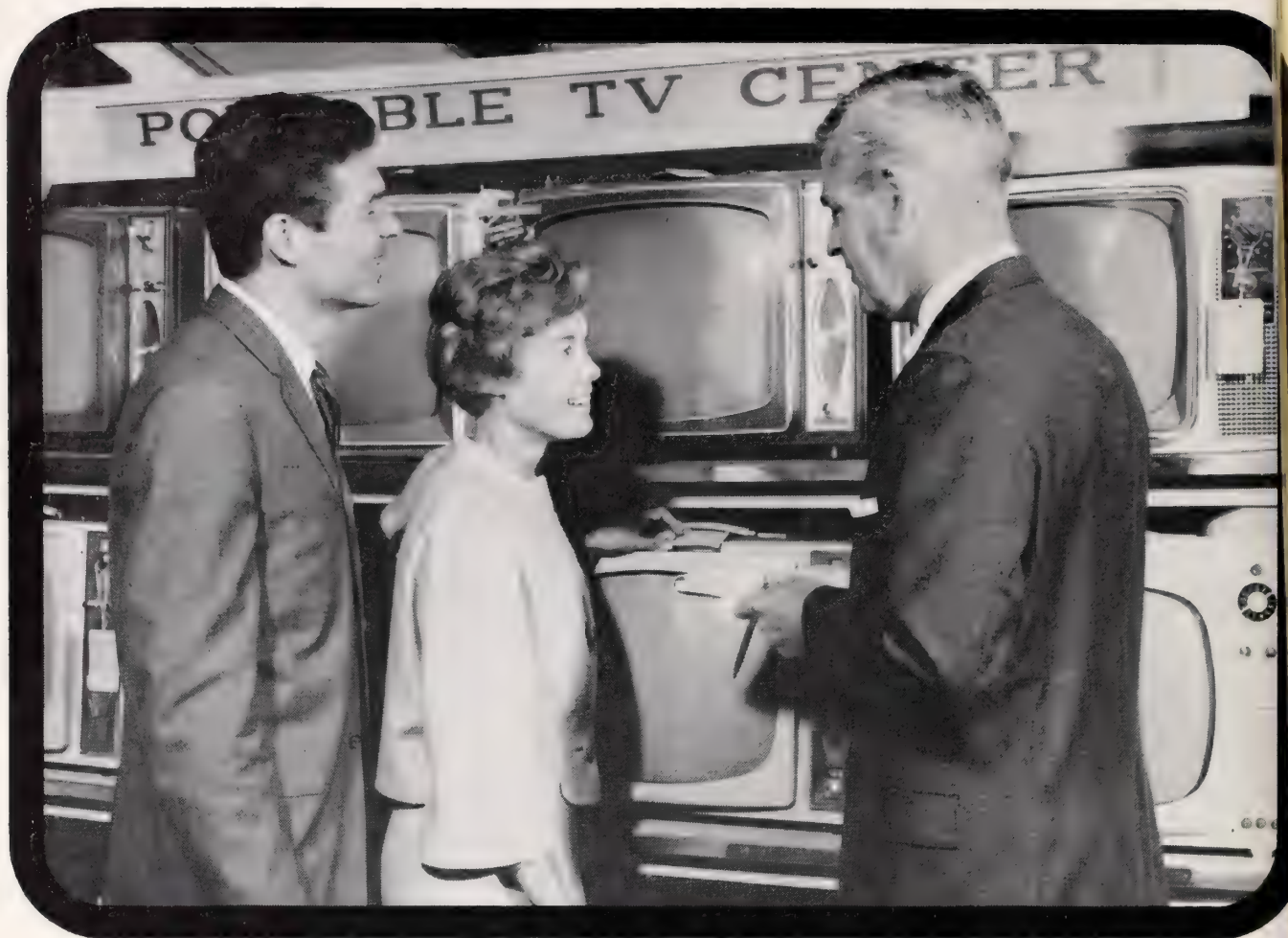
If your Station is not one of the 36 which have already acquired the 215 Universal/Seven Arts "Films of the 50's" in Volume 9, we suggest you contact your Seven Arts representative immediately.



Seven Arts
 ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD
 NEW YORK: 200 Park Avenue, YUkon 6-1717
 CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
 DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
 LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., STate 8-8276
 TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)



Reach the **whole** market

Not ONE segment over and over—Whether your product is food, drugs, gasoline, appliances, automotive, or general merchandise—WGAL-TV SELLS because you reach the *whole* market every time. No other station or combination of stations in the Channel 8 area can claim total-market reach.

WGAL-TV

Channel 8 Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco



Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Metromedia Makes Mutual Offer; Says Sale Not Yet Consummated

New York — "We have made them an offer. They are acting on it. Nothing has been signed." That was the sole comment of a spokesman for Metromedia, Inc., in response to a report that the company was about to purchase the Mutual Broadcasting System from the parent Minnesota Mining and Manufacturing Co.

For its part, MBS said the report was "possibly true," emphasizing that the offer "wasn't solicited." Irritated at "premature disclosure" of the negotiations by a New York newspaper, a spokesman for Mutual pointed out that Bert Cross, 3M president, is currently in Tokyo, adding that he won't be back until Thanksgiving and cer-

tainly the deal couldn't be closed until after he returns.

Spokesmen for both sides were chary about money, although indications are that the price-tag for the nearly 500-station radio network might run to more than \$2 million. 3M originally purchased MBS for about \$1 million.

Metromedia currently owns six radio stations and six tv outlets. Flagship is WNEW New York.

FCC Okays Largest Single Station Sale

Washington, D.C. — The FCC last week approved transfer of WIIC-TV Pittsburgh, Pa., to the Cox Broadcasting interests, for \$20.5 million, the highest price yet paid for a single broadcast station. The big buy brings to 13 the number of Cox stations.

Commissioners Bartley and Kenneth Cox dissented from a grant without hearing, on the grounds that the new owners would constitute absentee ownership and concentration of media would be intensified. The Cox corporate interest controls tv, radio and newspaper holdings in each of two cities, while the WIIC-TV owners own similar media interest only in one city, Pittsburgh, with one additional newspaper in Toledo.

Also, former owners of WIIC, Inc., the H. Kenneth Brennen family, and publishers of the *Pittsburgh Post Gazette* et al, are local residents, the dissenting commissioners pointed out, with an extensive background of involvement in local and civic affairs. But the new ownership is by a broadcasting corporation publicly traded, with all but one of its corporate officers residing in Atlanta, Ga. About 53 percent of the stock is held by three members of the Cox family. None resides in the Pittsburgh area and none indicates any intentions to participate actively in the Pittsburgh stations.

Lee's Fatherly Advice on Improving Commercials

Washington — FCC commissioner Robert E. Lee gave broadcasters some "fatherly" advice on improving tv commercials, during the NAB's final fall conference at Richmond, last week. He also told the delegates he would urge the FCC to assume immediate jurisdiction over both wired and on-air CATV systems, and begin rulemaking "very soon." (See story on page 13.)

Lee told broadcasters that although he had been highly critical of commercials, and had instigated the now defunct FCC rulemaking to set commercial limits, he also had praise for good commercials. "I'm a fair guy—I look at them two ways."

By way of proof, he presented a lively half hour film of AFA's best selections for 1964. For those interested in an informal recall test, Lee told SPONSOR's Washington reporter last week he remembered commercials for Chevrolet, Scrudgers' Potato chips, Crackerjack, Breck shampoo, Goodyear tires, BOAC's film on England, one on a visit to Spain, and a "very fine" public service film to encourage reading. Also, Lee said he personally saw nothing wrong with a beer commercial showing a brawny hand squashing a beer can, but understood there were some raised eyebrows among NAB code personnel over this one.

Lee reminded broadcasters that with increasing scarcity of new AM openings under FCC's tightened requirements, the old ones are getting competitive applications at renewal time. Lee said he did not "admire too

NBC Enterprises Report \$1.8 Million in Sales

New York — NBC Enterprises has racked up more than \$1.8 million in sales from Oct. 14 to Nov. 13, according to George A. Graham, Jr., vice president of the division. Both the international and domestic operations were accounted for in the 30 day sales picture.

Properties sold ranged the complete gamut of NBC product, including the *Tokyo Summer Olympics*, *Bonanza*, and *Laramie*.

much" the idea of a newcomer trying to "get on top" of someone else's license, but 14 such applications show the trend is getting stronger.

A weak spot for attack by such applicants could be over commercialism.

Tipton Named Chairman Of TvB Board of Directors

New York — Jack K. Tipton, manager and director of sales, KLZ-TV Denver, is the new chairman of TvB's board of directors, succeeding C. George Henderson, vice president and general manager, WFOC-TV Charlotte, N.C., who will remain on the executive committee in an ex-officio capacity.

Also elected at the 10th annual TvB meeting in New York last week was Don L. Chapin, vice president and director of sales, Taft Broadcasting Co., Cincinnati, who succeeds Tipton as secretary of the board. Frank Headley, chairman of H-R Television, was reelected treasurer.

Named as directors were Tipton; Chapin; Lawrence M. Carino, general manager, WJBK-TV Detroit; A. James Ebel, vice president and general manager, KOLN-TV, Lincoln, Neb.; Mary L. McKenna, vice president of research and sales development, Metromedia, New York, and George Whitney, vice president and general manager, KFMB-TV, San Diego, Calif.

The board was told that a record number of 258 registered TvB members attended last week's meeting.

CONTINUED ON NEXT PAGE

Seiler Exits American Research Bureau

Former ARB head will set up own ratings firm, takes staff with him; Dick named new president by C-E-I-R

Washington, D. C. — A brand new ratings and research firm, Media Measurement, Inc., has come out of the breakup between American Research Bureau's former president, James W. Seiler, and parent firm C-E-I-R.

The C-E-I-R board last week announced appointment of George W. Dick, formerly executive vice president of C-E-I-R, to head up the Beltsville, Md., subsidiary, replacing former ARB head, Seiler.

Seiler, who resigned under what he called "astonishing circumstances," told SPONSOR that he will be accompanied in his walkout by most of the executive staff of ARB. They will work with him in building the new firm, which they expect to locate somewhere in Maryland.

With Seiler will be: John Landreth, formerly ARB general manager; James Dunn, assistant general manager; James Rupt, products manager; Jack Gross, agency and advertiser sales manager in New York, who handles contacts with networks, film companies and agencies (NAFA); and Ralph Crutchfield, station and sales manager, formerly contact man for ARB with broadcast stations across the country.

Talks have been going on for some

time between parent company C-E-I-R and subsidiary ARB over more substantial voice for ARB in the parent firm. Seiler told SPONSOR a meeting was to have been held with the C-E-I-R board Tuesday, Nov. 17, to discuss two of his proposals. Instead, the board met Monday, Nov. 16, and "put their

Wichita Radio Accused Of Hypoing Ratings

Washington — The FCC has scolded KFH Wichita for putting on too much promotion to inflate audience during weeks when Pulse and Hooper surveys were being made. The commission says the station's "Tel-O-Total" contest which awarded prizes based on phone numbers, was intensified to produce more winners during the March rating period, although the contests were not rigged.

The station disclaimed any intent to hypo the audience ratings, but FCC says a station memo showed clear knowledge that the surveys were under way, and the program director ordered the contests stepped up. FCC wants the station to give assurance of future care in use of ratings, and include a record of this aspect of its behavior when renewal time rolls around.

ARB Says Firm's Structure Being Solidified

Washington, D.C. — Although the company refused comment on the dispute with its former president, James W. Seiler, and his subsequent resignation, George W. Dick, the new head of the Tv-Radio Ratings Service, did state that the company's scope will be substantially broadened as a separately operated subsidiary of C-E-I-R. ARB will also have its own board of directors under the new plan.

Dick emphasized that "there will be no delay in meeting ARB's production schedules, either for current television audience reports or the many new research projects

planned. Radio Audience Measurement, for example, will proceed as planned to begin in January."

Named executive vice president of C-E-I-R in 1962, Dick's more than 25 years of advertising and marketing experience includes posts with IBM, American Mutual Liability Insurance Co. and RCA.

ARB, currently celebrating its 15th anniversary, has more than 650 companies on its roster as clients. It employs about 400 persons in its Beltsville, Md., headquarters and New York sales offices. In addition, it utilizes the services of nearly 4000 interviewers throughout the country.

men in." C-E-I-R announced the appointment of the new ARB president without previous warning, said Seiler.

Much of the top management of ARB promptly resigned, according to Seiler, refusing polite offers for them to remain on in some capacity or other. The move, he says, has taken management leadership from ARB research, sales, product design, and administrative areas.

"They (the C-E-I-R board) had no close relationship with the Beltsville operation," he added, "and maybe they thought we were just pushing buttons and operating automatically."

Seiler continued in his statement to SPONSOR: "We are not mad at anybody. We are just determined to form our own media measurement corporation. Since we made the decision just a couple of days ago, we have not decided what the full scope of the operation will be." Seiler did not know how much competition there might be between the two firms.

C-E-I-R, which purchased the tv-radio testing service in 1961, had no official comment to make on the Seiler resignation.

FC&B Elects Non-Admen To Board of Directors

Los Angeles — For the first time in the firm's 21-year history, Foote, Cone & Belding, Inc., ranked 10 among agencies in broadcast billings, has elected two non-advertising men to serve on its board of directors.

The newly elected directors are J. Parker Hall, treasurer of the University of Chicago, and Norman P. Smith, vice president and syndicate manager of Merrill Lynch, Pierce, Fenner & Smith.

At the same time, the FC&B board accepted the resignation of Robert J. Koretz, a senior vice president, who is retiring at the end of the year after 35 years with the agency.

Commenting on the election of two directors outside the ad field, Robert F. Carney, chairman of the board, said, "The two newly elected directors will greatly broaden the scope of experience represented in our board, bringing to it an outside, objective point of view which we believe will make a significant contribution to the maturity and continued growth of Foote, Cone & Belding and will help offset the loss of Mr. Koretz."

Thank you!

WDSU-TV (Trophy Winner) New Orleans, Louisiana

Left to right: Stan Cohen, Dir. of Program Planning and Promotion; A. Louis Read, Exec. V-P and Gen. Mgr.; George Christy, Vick Chemical Company.



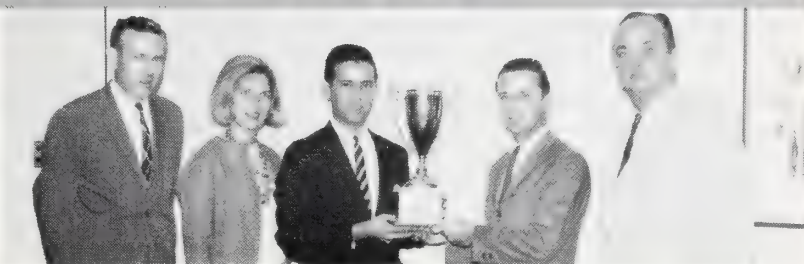
WSB-TV (Trophy Winner) Atlanta, Georgia

Left to right: King Elliott, News Director; Lee Morris, Sales Manager; Elmo Ellis, Sales Mgr.; H. J. Reid, Vick Chemical Company; Holt Gewinner, Merch. Mgr.



WCAU-TV (Trophy Winner) Philadelphia, Pennsylvania

Left to right: John R. Mahoney, Reg. Sales Mgr.; Suzan Couch, Merch. Coordinator; Jack Leaman, Nat'l Sales Mgr.; V. H. Milton, Vick Chemical Company; Robert N. Pryor, Dir. Prom. and Inf. Service.



Winners of Plaques

KCMO-TV
Kansas City, Missouri

KHJ-TV
Los Angeles, California

KLBK-TV
Lubbock, Texas

KMTV
Omaha, Nebraska

KNXT-TV
Los Angeles, California

KVOO-TV
Tulsa, Oklahoma

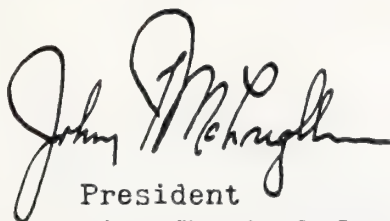
WBNS-TV
Columbus, Ohio
WFBG-TV
Altoona, Pennsylvania
WFBM-TV
Indianapolis, Indiana

WISH-TV
Indianapolis, Indiana
WNBQ-TV
Chicago, Illinois
WOW-TV
Omaha, Nebraska

WTAE-TV
Pittsburgh, Pennsylvania
WXYZ-TV
Detroit, Michigan

These are the television stations that did the most outstanding job of merchandising, adding to the effectiveness of Vicks advertising in 1963-64.

We deeply appreciate their efforts, and those of all who participated.



President
Vick Chemical Company
Division of Richardson-Merrell Inc.

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Feature Editor
Charles Sinclair
News Editor
William S. Brower, Jr.
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Margaret Cowan (London)

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Chicago
Jerry Whittlesey
Los Angeles
Boyd Garrigan
St. Petersburg
William Brown
Advertising Production
Louise Ambros

ADMINISTRATION

Editorial Director
Ben Marsh
Production Director
Harry Ramaley
Circulation Director
Joe Wolking
Data Processing Manager
John Kessler
Circulation Promotion
Gerhard Schmidt

- 27 How many sells per commercial?**
Alberto-Culver's five-item integrated message is a highly creative vehicle, but raises questions about the point of diminishing sales effectiveness
- 32 Tv and the late-night viewer**
During the late-night viewing hours television reaps a bumper audience crop
- 35 A watchdog joins the 'bulls' and 'bears'**
Brokerage house debuts on tv with new image; agency sees more securities firms using video as competition for new investors heightens
- 40 Easing the timebuyer's load**
The "specialized" radio rep can best aid the buyer in his best buy approach
- 42 'City-wide banking' gets New York tv sendoff**
Three-month quarter-million dollar campaign promotes Chemical Bank's Privilege Card, and tv gets the lion's share
- 44 Tv: Olympia's Olympus**
After five years of media shopping, Olympia goes all out for tv. Recent figures indicate a possible 40-fold increase in tv expenditures this year over 1963
- 46 Radio and the regatta**
Sponsors find air media the right sales vehicle for reaching the nation's affluent boater-consumer
- 48 Marionettes pull sales strings**
More than 20 stores have signed to sponsor a pre-Christmas program produced and syndicated by Triangle Stations

DEPARTMENTS

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NEWS



CLEVELAND
the "one-buy" market

WJW-TV

the one to buy!

On the spot while it happens, WJW-TV's leading local newscasts, award winning "City Camera" and hard hitting "Channel 8 Reports", telecast first with the drama of tomorrow's headlines. Cleveland, delivering the nation's 7th largest TV homes is the only large "one-buy" market—and WJW-TV is the one to buy.

LOS ANGELES KABC	PHILADELPHIA WPTZ	DETROIT WJLA	MIAMI WTVZ	TOLEDO WSPD	CLEVELAND WJW	CLEVELAND WJW-TV	NEW YORK WJW	DETROIT WJW-TV	MILWAUKEE WITI-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY
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Phyllis Diller's laugh is contagious

They caught it in Chicago
They caught it in Los Angeles
They caught it in San Francisco
They caught it in 18 other cities

They caught it from WABC-TV in New York.

WABC-TV is where The Phyllis Diller Show got its start. And after it had spread to ABC Owned WBKB, KABC-TV and KGO-TV, other stations all over the country caught it, too.

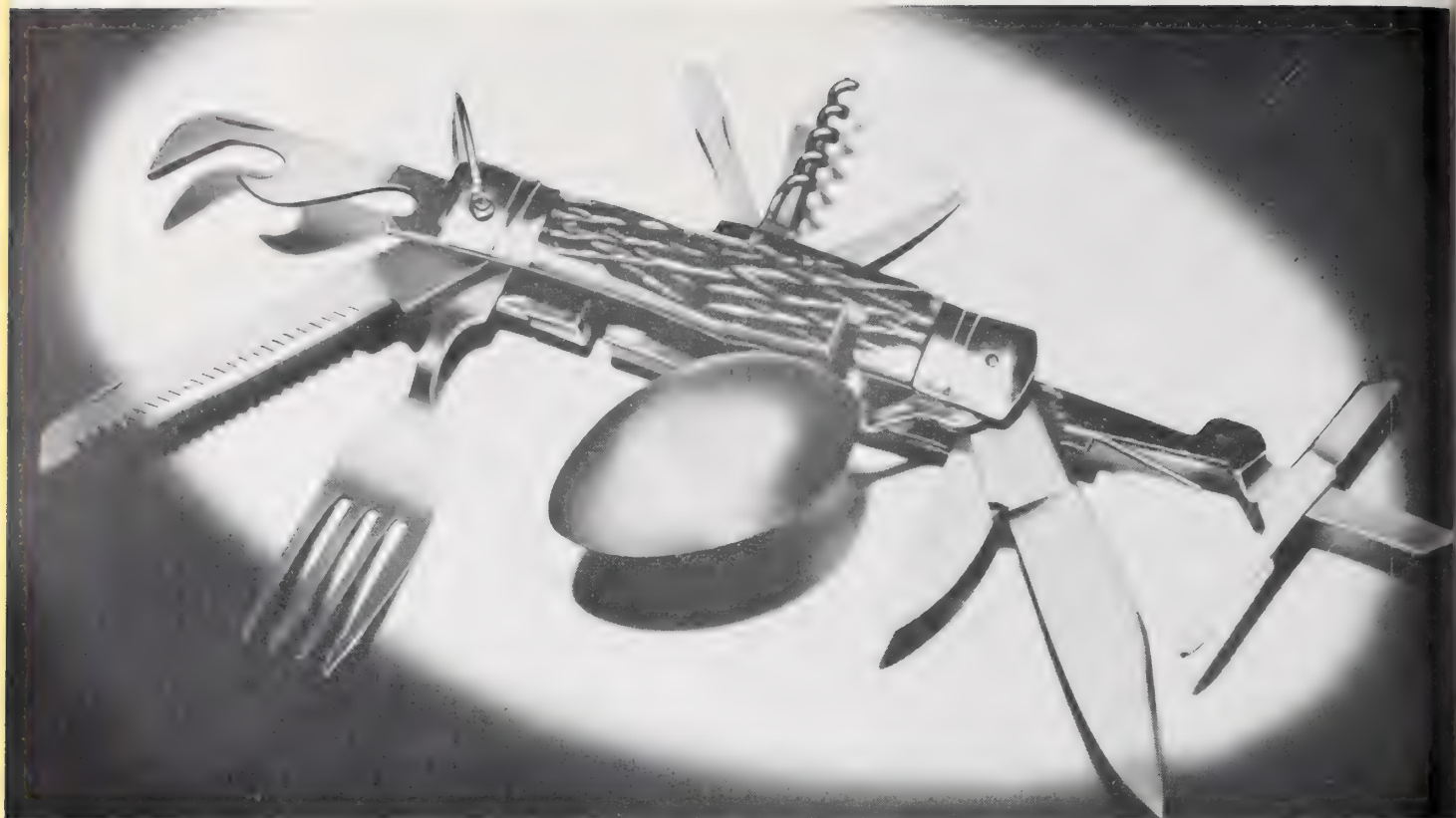
Phyllis did a lot more than a quick bit or a guest shot. WABC-TV put as much pure Diller in the show as 90 *hilarious* minutes would hold. Seldom has any performer been given so complete a showcase for her talent.

But that's not too surprising. Because the ABC Owned Television Stations take program development seriously. Whether it's entertainment, public affairs or sports, they put all the talent planning and hard work they can muster into the job. No wonder so many of their shows catch on.

ABC Owned Television Stations

WABC-TV New York • WXYZ-TV Detroit • WBKB Chicago
KABC-TV Los Angeles • KGO-TV San Francisco





Ever use one of these all-purpose tools ?

Superficially, the tool looks great. But it won't saw like a saw, it won't drive screws so well as a screwdriver, it won't cut like a scissors. It will open a bottle, in a pinch. It will sharpen a pencil, but not so well as a pencil sharpener. For much less money you can purchase a simple bottle opener and a plain pocketknife.

If you're selling something to consumers, an all-purpose tool, such as a consumer magazine, makes sense. But if you're trying to sneak up on industrial or merchandising prospects when they're behaving as consumers, you might as well ring doorbells in Far Rockaway. You might turn up a prospect, but the waste would be enormous.

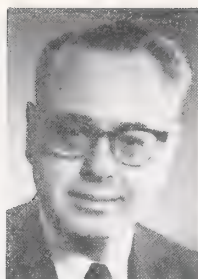
Advertisements in the specialized business press—trade, industrial, merchandising and professional publications—are special-purpose tools. They cut through closed doors, drive home selling messages, reach into men's minds when they're open to buy.

The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man who is determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pin-points, identifies. It is **not** all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It **reaches** — efficiently.



1913 Eye Street, N.W., Washington, D.C. 20006. Representing the 280 member magazines of National Business Publications, Inc., whose membership qualifications include independent audits by the Audit Bureau of Circulations, the Business Publications Audit of Circulation, Inc., or the Canadian Circulations Audit Board Inc.

Publisher's Report



The boys came to work

Chicago — Nov. 16

The Broadcasters Promotion Assn. Ninth Annual Seminar at the Pick-Congress Hotel gets my vote for the gutsiest, busiest, best-attended, shirt-sleeviest industry meeting of 1964.

If I'm proud of the way that the promotion managers go about their business it's not just because I started as a promotion manager.

I'm impressed because the delegates obviously came to learn.

In a nutshell, Mr. Station Manager, the money that you invested in sending your promotion man to the BPA was well spent.

As I entered the big ballroom of the Pick-Congress for the 9 a.m. session I was struck with two thoughts: (1) there was standing room only, (2) there were no lobby dawdlers.

Here are a handful of key thoughts gleaned from the early talks. These will serve as a sample of what you would have heard if you were here.

Melvin A. Goldberg, vice president John Blair Co.: "The day of the computer isn't coming. It's here. We're very much in the computer age.

"Whether you like it or not your station is being selected right now by the computer.

"In my opinion over 50 percent of national spot business involves computer activity."

Donald W. Severn, vice president, Ted Bates & Co.: "A new product in your market is news. Weave it into your live programing and tell your viewers or listeners about it even if your station doesn't advertise it. A new product in your market is evidence of economic growth. You'll gain by publicizing it.

"Agency media men have need for practical and specific marketing information from stations but they don't appreciate a flood of stereotyped direct mail promotion pieces which are so much waste basket fodder. Nor are our clients impressed by reports that their product is displayed in station lobbies or advertised inside taxicabs. These efforts don't reach the masses.

"Trade paper ads are necessary and vital. But the media man wants to know that it will add to his sum of practical knowledge pertaining to station, audience and market.

"Timebuyer junkets to stations generally are a waste of money."

Lawrence Frerk, Needham, Louis & Brorby: "Develop a central theme in your station sales promotion, related trade paper advertising and on-the-air promotion. Every station should have a brochure on its local programing for use by the national representative when he presents availabilities.

"Cut down on the numerous 'how great we are' pieces and develop at least one strong idea that effectively sells the station. The 'WGN is Chicago' theme is a good example.

"Advertising agencies keep little of the sales promotion material that is sent to them by stations. In fact at NLB we retain absolutely nothing on a file basis. And you are competing with a multitude of other stations for the agency media buyer's attention."

John Blair



FIRE!

We had one. The loss was just over \$100,000. All studios, news rooms, production facilities, copy and program offices burned out. What happened as a result? Well, as far as the audience knew, WPTR had one helluva news story on the air that night, but programming from a utility studio at our transmitter site never missed a beat.

Safety tapes and duplicate aids prevented the loss of a single client's commercial message.

A large scale public service project involving a Straw Poll and in-depth report on the issues hit the air as scheduled eight hours after the last spark was extinguished, and 15 minutes after the telephone company — working through the night — completed the re-installation of a special telephone bank. The Eastman Company and our local sales department have been producing business at a greater clip than ever.

Please pardon our unabashed pride in the greatest radio staff in the country. If you're not putting these WPTR "great guys" to work for you you're missing a full cargo of top professional talent.

Remember, WPTR talks to the largest metro audience with more adults, teens and children and is the area's leading coverage station. All of that media value plus the world's greatest staff mean more sales for WPTR clients.

Are you on heavily enough? By the way

Ask your East-man for the details on the 14 County Pulse.

Perry S. Samuels
Vice President and General Manager
—WPTR

Ask your Eastman about . . .

WPTR
Represented by the
Robert E. Eastman Company

fifteen forty PTR
50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY



BPA

Some stations can't afford better.

Some managers don't know better.

But it seems strange that only nine years ago the greater number of promotion men in broadcast media were regarded by too many station managers as "that kid who also gets out the press releases." In those days, of course, "the kid" was wearing an assortment of duty hats.

There were a surprising number of founders and charter members among the more than 400 Broadcaster Promotion Assn. members from all over the country and Canada at the Ninth Annual Seminar of the BPA in Chicago last week.

I was pleased to meet again with most of those who toiled through a long Chicago night almost a decade ago to draft a constitution for the BPA. There were those who were bootstrappers—hungering to raise the stature of the promotion man—and there were those whose driving motive was to secure recognition for promotion as a functioning arm of the broadcast industry. That was it. Get management to realize the importance of promotion. Most of them knew *what* they could deliver. Stature would take care of itself.

In less than a decade it has come to pass. Responsible agency, client and research leaders—among others—brought incisive management perspectives, problems and solutions to a BPA forum that had only a mature look about it. The few very young faces belonged to aggressive practitioners of the promotion art who can tussle effectively with the practicalities of getting the most out of a budget.

And the faces that belonged to top management men from stations, groups, networks and other industry services were not condescending. They were attentive.

The promotion man and his craft have come a long way in broadcast advertising since 1955. And the future promises even more.

Sam Elber

LETTERS

Article Is Sales Aid

Bruce Johnson's article in the Sept. 21 issue was outstanding. Material from his article has been incorporated in our sales presentation, and with success. . . .

CHARLES E. HUGHES

Account Executive
WMAK
Nashville, Tenn.

Happy with Coverage

We are very pleased with your coverage on the Schick "Hot Lather" campaign, which we produced for Compton Advertising, Inc. . . .

MICHAEL COWAN

Advertising Manager
Filmways of California, Inc.
Hollywood

No Fads, Please

I couldn't agree with Sid Berry more in his thesis that radio should avoid vocal freaks . . . that people should sound like people and neither calliopes nor screech owls ["Are You Paying for Debit Debiles," Nov. 9]. However, I wish that he had illumined the subject more by remembering these points:

1. The ear hears only what is meaningful at the time, otherwise we'd be driven mad by the torrent of sound in which we wallow.

2. The ear is selective. If you play a bass viol you will tend to hear more pronouncedly the bass viols in any symphony recording. Other instrumentation, by some metaphysics we don't understand, is actually diminished in the consciousness.

3. The ear is an emotional and subjective instrument. The eye may be the skeptic. The ear is the easy convert.

4. No two people hear sounds precisely the same way and I doubt that there is any "perfect" sound range for commercials . . . or any other program fare.

I fear two things from Berry's remarks: that advertisers will think that it is some other factor than good copy that motivates sales;

that advertisers will sit in judgment on who is "hearable" and who is not, though they are generally by experience and predisposition unable to make such a decision.

There have been too many fads in broadcasting already, though each in its day was supported by apparently valid scientific information. I hope we're not in for another one.

ART ROBERTS

Instructor in Broadcasting
Butler University
Indianapolis, Ind.

Program for Everyone

Thank you for your very kind words about the Broadcasters Promotion Assn. in your Publisher's Report of Oct. 26.

Our program this year was geared for everyone—radio and television, small market and large. I think you will also find even the sessions were longer, so we could all accomplish much more which is, as you know, the important thing about BPA seminars.

And even though, as you mentioned, San Francisco was a captivating town, we again have had a record-breaking attendance in Chicago.

CLARK GRANT

President
BPA
New York

ED NOTE: BPA president Clark Grant is right. Attendance in Chicago to the BPA seminar reached a record of over 400.

Response Noted

May I take this opportunity to thank you for your kind consideration in running our "Passport to Paradise" story in the Oct. 5 issue. We have had terrific response to this article, and frankly I had no idea that SPONSOR was so well read here in Canada.

DICK LENNIE

General Sales Manager
CKWX Radio
Vancouver, B.C.

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 20, 1964

The National Community Television Assn. (NCTA) board dug in here for a few days last week to map strategy for an industry that has become the biggest bone of broadcast contention since pay television fought to make the scene.

Sharing a besieged no-man's land with the CATVers at this point in history is the Federal Communications Commission. The FCC is frankly fearful that the wrong decision now can mean disaster later, particularly for UHF development. CATV is so new, and has so recently hit its phenomenal growth, that its impact on free tv, on UHF, on programing is at this point incalculable.

The seven commissioners would need a super-computer to analyze, digest and predict effects of CATV's expanding paying audience segment on tomorrow's television and its advertiser support. The pros and cons balance out so evenly in many respects that the commissioners think both ways at once.

Commissioners Ford and Lee see boost for UHF in mutually owned CATV, with CATV program support during the five to seven years estimated for all-channel set saturation in this country. But Ford and Lee--together with chairman E. William Henry and commissioner Kenneth Cox--also see danger. Particularly in the modest market, UHF broadcasters can lose out to CATV's big-city network programing. Prospective UHFers in areas with CATV audience would be too discouraged to apply.

CATV knows that the systems certainly face regulation at the federal level--not only for the microwave-link operations, but also for the all-wire. Either type has obvious impact on national free tv audience.

It is clearly a matter of when and how, at this point. Congress may be called on to affirm FCC's right over the wired CATV--unless the commission takes the regulatory bit in its teeth and decides it already has that authority in the public interest. The FCC's corollary query on whether broadcasters should own CATV systems has been given a loud "aye!" from all sides. Broadcast ownership of CATV systems is already a "fait accompli" on a fairly large scale.

Even as the NCTA board was meeting here last week, commissioner Robert E. Lee was telling Richmond broadcasters that he would urge the FCC to take immediate action and assume jurisdiction over wired and off-air CATV systems. He urged broadcasters to acquire CATV systems to extend service to poorly served areas.

This is also the gist of comment from NAB, the networks (particularly ABC) and individual broadcasters. While the NCTA board digests all this, it must consider the impressive study made for broadcasters by MIT's Dr. Franklin Fisher, estimating the revenue loss to local stations to run between \$2900 and \$14,000 annually for every 1000 CATV houses in the country, depending on circumstances.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

Add to this probe of CATV viewing included in the current ARB rating survey, and individual franchise battles at state and local levels. Latter ask such imponderables as: should CATV be regulated as a public utility at local level, with limits on rates? Can local governments make final franchise awards that will not be affected by federal regulatory rulings to come?

Possibility of pay tv tie-in with CATV is brought up as heavy ammunition, but this carries less weight with the commission than the effect on UHF, already suffering from a series of wrong decisions.

By way of answers to all this, the CATV people have so far stuck to urging the commission to deal with CATV on a case by case basis, and warmly recommending broadcast ownership of CATV systems.

NCTA has come up with only sparse statistics to combat NAB's Fisher research, and broadcast claims of danger to free tv. The community antenna association says that in the past five years, no local tv station has quit the air claiming CATV drove them off. In 1959, some 19 stations made "brink of disaster" complaints with the FCC, but NCTA says today 18 of them are still on the air, and the majority have raised rates anywhere from 11 to 66 percent.

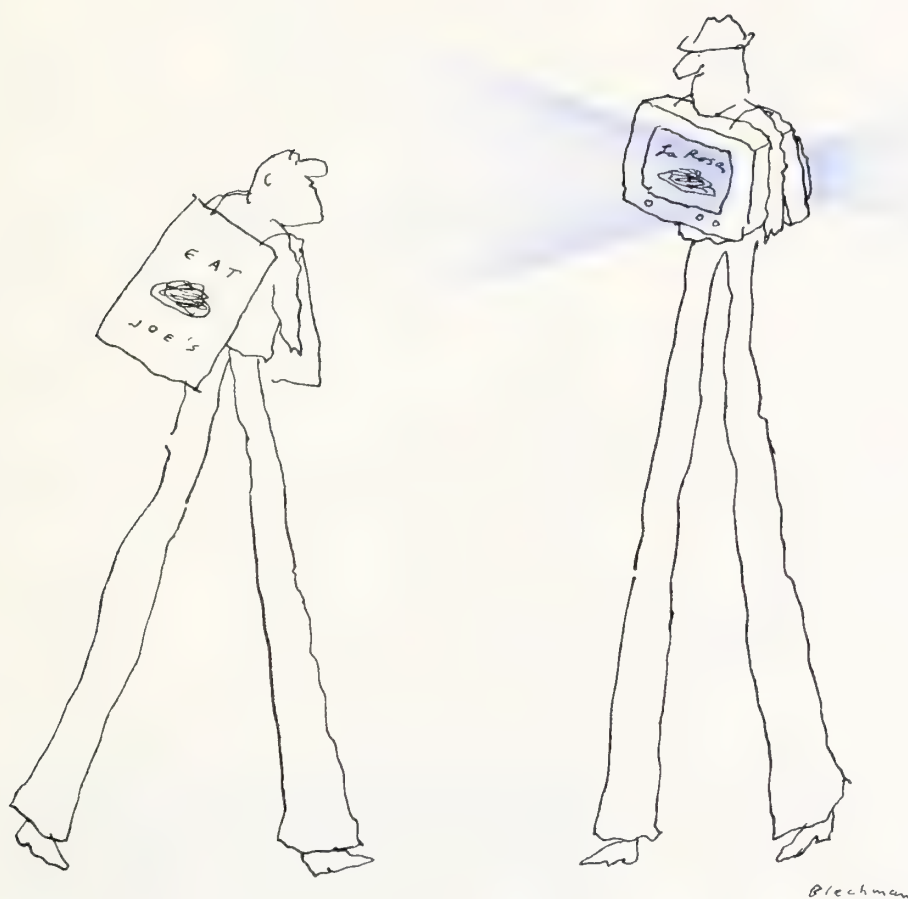
The CATV people promise not to originate anything but news and weather programing. They warn broadcasters and FCC commissioners have acknowledged that CATV provides a needed means to a wider service not handled by tv stations. CATV serves over three million people. Their customers are a "public interest" segment and have a right to protest any threat to cut CATV network programing service in favor of a single local station or satellite.

NCTA categorically denies any link of CATV with pay tv as technically impossible. Pay tv clients buy individually selected programs, while CATV systems can only extend a station's whole programing on a non-selective basis. Broadcasters are skeptical, in view of CATV's own warnings about the miracles of electronic and technical progress.

So go the pros and cons. The commissioners must judge them not only at their present status, but also try to estimate the CATV impact over the next decade. The next five to seven years are believed to be decisive as to whether American tv will remain bound into a 12-channel, three-network system, or expand to limitless vistas with 80 channels.

If UHF takes hold, the effects on advertising and programing would be almost incalculable. As commissioner Frederick Ford sees it, there would then be room for every aspect of free and wired tv, regulated to serve not only American viewers but a potentially limitless world audience.

Mildred Hall



Who sells the pasta fasta?

LaRosa is America's largest-selling brand of macaroni, spaghetti and egg noodles. And it's no coincidence that the bulk of the LaRosa advertising budget is concentrated in spot television. As Mr. Vincent S. LaRosa, president of V. LaRosa & Sons, Inc., says: "Spot television gives us what we need to stay ahead—mass circulation and incomparable impact. We reach more housewives, and we reach them when they are planning luncheon and dinner menus." In New York, Los Angeles, Chicago and Philadelphia, LaRosa's messages are seen on the local CBS Owned television stations (exclusively on the CBS Owned station in three of these markets). Because on the CBS Owned stations, responsible programming produces large and responsive audiences. If you want to sell oodles of noodles (or strudels), contact the nearest CTS National Sales representative. ● CBS TELEVISION STATIONS NATIONAL SALES REPRESENTING WCBS-TV NEW YORK, KNXT LOS ANGELES, WBBM-TV CHICAGO, WCAU-TV PHILADELPHIA AND KMOX-TV ST. LOUIS

'Stop Selling Against One Another'--TvB Exec

Board chairman C. George Henderson calls for fight against competing media, emphasis on selling more tv

New York — Labeling his report, "How to be a glutton without being a cannibal" . . . or "Other media taste better than television," C. George Henderson, TvB board chairman, last week urged members of the tv industry to stop selling against one another and concentrate on competitive newspapers, magazines, outdoor advertising and direct mail.

"We eat away at another part of television, the same television we all represent," Henderson declared at TvB's annual meeting. "We feed one part of the industry to another part of the same industry and the total gain is nothing."

TvB was created to help sell more television and to get more and more dollars for tv—not to

pass "the same old lump of business back and forth among us," Henderson pointed out.

The TvB's chairman asked, "Have you ever wondered what would happen if suddenly we all decided that our real competition was not each other, but newspapers, or magazines, or outdoor?"

What a business we could have, Henderson continued, "if we stop-

ped looking at each other's television screens as our own new-prospect list, and remembered that the best shopping lists of all are found in our daily newspapers."

Henderson added: "As long as there are dollars being spent in newspapers and magazines by advertisers we know could do better with their dollars spent on television, I don't think we have the time or the effort to fight each other. The fat cat on the fence is getting fatter while we work so hard to destroy each other."

TvB Premieres 1965 Sales Presentation

New York — Television Bureau of Advertising last week unveiled "Prologue," its 1965 sales presentation before an audience of 2000 advertising and television executives at TvB's 10th annual membership meeting.

Theme of the 29-minute presentation was "Because the cost of reaching people will probably never again be as inexpensive as it is today, advertisers must ask each advertisement to do more."

"Everybody is in competition whether we know it or not," TvB reported, "and yesterday's limited

advertising budget to accomplish yesterday's limited objectives can't win today's battle of total competition. Yesterday's level of business may mean no business tomorrow."

The sales presentation uses cuts from 129 different national and local tv spots aimed at illustrating the many marketing and creative uses to which today's television is being put.

Prints of "Prologue" will be made available to TvB members for showing in their own markets. Also, a Dec. 3 showing is slated for Canada.

Hazard To Head TvB's New Detroit Office

New York — W. Eldon (Hap) Hazard, advertising and broadcast veteran, has been named vice president and manager of the Television Bureau of Advertising's new Detroit office.

He comes to the post after a stint at J. Walter Thompson's Detroit office where he was vice president in charge of radio and tv.

In announcing the appointment, Norman E. Cash, president of TvB, said: "We are indeed fortunate to be able to announce the appointment of Mr. Hazard as our Detroit manager for he brings to our organization an unusual automotive advertising background ideally suited to fill this important assignment in the nation's automotive center."

Hazard had previously served with both CBS and BBDO, New York.



Enjoying themselves at a banquet during the TvB meeting are (from left) C. Wade Petersmeyer, Corinthian Broadcasting; John Fraim, WTVN Columbus, Ohio; Fred Thrower, WPIX-TV New York; Nick L. Gearhart, KHOU-TV Houston; John Tillman, WPIX-TV New York; Bud Rogers, Taft Broadcasting.

TVB Hears Call for Specialization As Answer to Fragmenting Market

New York — Suggesting that ATV, pay tv, ETV and UHF are gradually fragmenting the market, the Rev. Thomas M. Garrett, S. J., associate professor of ethics, University of Scranton, last week told TVB's annual meeting that a "scramble for the biggest share of the least common denominator viewer may only raise promotion costs at a time when the real profit lies in the specialized audience."

Xerox Corp. Receives UN 'We Believe' Award

New York — Accepting the annual UN "We Believe" award for its \$4 million bankrolling of a series of six special United Nations tv programs, Xerox continued to emphasize that the sponsorship is clearly in its own self-interest as a corporation.

Sol M. Linowitz, chairman of the board, declared at an awards luncheon in New York last week: "We at Xerox are convinced that these programs may well prove to be the biggest bargain in all television history."

Through the programs, Linowitz continued, "Xerox has become the beneficiary of selfless contributions by the foremost motion picture artists, directors, writers, producers and musicians of our time—and has been given the opportunity to present in the name and under the auspices of Xerox a series of memorable programs at a price which would otherwise be unthinkable."

Linowitz added: "Measured against the magnificent contributions made by the artists who are giving so much so freely to this undertaking, we consider the cost to us as modest and our gain incalculable."

Present at the awards luncheon were Secretary General U Thant, representing the UN, and U.S. Ambassador Adlai E. Stevenson.

Earlier in the year, Xerox drew heavy fire from the John Birch Society for its sponsorship of the programs.

This is not pure theory, Father Garrett declared. "In the first place, 50 percent of our television sets are turned off even in prime time. This suggests that there may be a great many viewers if only you have the right product."

Secondly, he said, "The sick baby of radio has started to specialize and the medicine seems to be working."

"Thirdly, in those few markets where we have four, five and even six television stations, specialization of one sort or another has already begun."

Father Garrett continued: "If we digest all of these facts and then look at the possibilities of the medium, we see that the profits of the so called mass medium may not depend on the massiest possible audience, but on a specialized audience, which, though large, does not include everyone."

If this is the direction of change, he added, "it will entail a rethinking of cost structures and production methods and this will involve . . . imagination."

Imagination is a "must," declared Father Garrett. "Indeed, unless we can substitute imagination and intelligence for more money, the future of television could be very grubby."

Indicating that broadcasters have pretty well exhausted ideas that will gather the large least common denominator audience which produces the big profits in the present setup, Father Garrett asked, "Are they perhaps ideals which we have rejected as unsuitable for the massiest audience, which may be our salvation when specialization becomes imperative for survival? Are there no unexplored formats for informational programs? Have we exhausted our imagination with the documentary, the speech, the panel, the news commentator with clips and stills? Can we discover no way of presenting passionate, clear, sharp clashes of ideas?"

Mutual Re-Signing Stations to Carry Deferred Clay-Liston Fight in Spring

New York — With the dramatic cancellation of the Clay-Liston fight and its probable rescheduling for April or May, the Mutual Broadcasting System is faced with the burdensome job of re-signing stations to carry the deferred fight in the spring.

MBS had signed a record 642 stations for the blow-by-blow description which never came off. Commenting on the situation, Robert F. Hurleigh, MBS president, said wryly: "It was the largest network ever assembled to air a professional fight in broadcast history. The only thing missing was the fighters."

In addition to the signing of stations, there's the matter of sponsors, and MBS has given the four advertisers originally signed the right of first refusal. These include Schick (Compton), Pepsi-Cola (B B D O), STP (Standard and O'Hern) and Score (Grey).

Hurleigh noted that the price of

the package was originally based on an estimated network of 500 stations. "With 642 on the list, it should be a really great buy," he added.

Live Coverage of Mexican Inauguration Is Scheduled

New York — For the first time, American viewers will be able to see the inauguration of a foreign president on live television with announcement that Metropolitan Broadcasting, a division of Metro-media, will present an exclusive telecast of the inauguration of President-elect Gustavo Diaz Ordaz of Mexico.

Slated for Dec. 1, the telecast will be seen from noon until 1 p.m. on WNEW-TV New York, and simultaneously on WTTG Washington, D. C., and KTTV Los Angeles.

There will be no commercials in the telecast.

Ad VP Calls for More Local Product Promotion

Ted Bates' Severn urges stations to supply profile information to agencies, is critical of many trade ads

Chicago — Stressing the need for stepped-up promotion and merchandising on the local level, particularly where new products are concerned, Donald W. Severn, vice president in charge of media relations, Ted Bates & Co., last week urged broadcasters to "exploit yourselves by telling your audience, your merchants and dealers about products that are coming into your market."

Addressing the Broadcasters Promotion Assn., Severn said, "One of the most productive things you can do with your local merchants is to make personal calls on the merchandising and advertising manager of your grocery and drug stores. As you well know, the major manufacturers of this country pour millions of dollars each year into cooperative advertising funds. You are the ones who can go to the advertising managers and say 'Here's a schedule that we just received for national product X,' and ask that they spend some

money to back the promotion on that brand."

Severn continued: "You can be just as helpful as we in developing a \$500,000 local allocation into a national expenditure of over \$4 or \$5 million. So when you hear of a new product just being introduced into your market, I say jump! Do everything you can to help get the news of this product to the public, whether your medium has been chosen for advertising or not. This may sound like a far-out suggestion to you — but it's not, because a new product is *news*."

The reaction by BPA members who daily tussle with the definitions of what is commercial as against news and public services was by and large negative. Corridor and entertainment suite conversation was far from kind to Mr. Severn. Some old hands at artful use of the air for merchandising as a sales department aid, were even more vitriolic in their reaction. To hear

them tell it, Mr. Severn will have little success with such requests.

Severn also underscored the need for "profile information" from stations. "And I don't mean numbers," he said. "I mean about new programming, new sound, new audience appeal. To make it short and sweet — and that's the way we'd like you to make it — we want to know the sound and picture you project and therefore what the nature of your audience is at given times of day. Especially radio."

Declared the ad executive: "Radio today has no definite sound. You can turn the radio from top to bottom, market by market, going everywhere from hillbilly music to Haydn, without being able to tell who's listening."

Severn continued by pointing out that agencies have easy access to all figures. "What we're vitally interested in is your audience composition from hour to hour so that we can select the best time to expose our advertising messages."

In addition, he said, "we need new and pertinent marketing information, such as the opening of new plants, new housing, the opening of new chains, and so forth. Has there been a population shift in your town? What is the average age of the new influx of population? Their educational level?"

Severn pointed out that stations can interpret their markets better than anyone, that "trade ads could be a primary source of information for buyers. If you insert something over and above your call letters that tells us something we didn't know before about your market and your station, then we'll stop and read."

Trade ads are necessary and vital, Severn declared, "but in too many instances they are momentary eye-catchers, quickly forgotten. That's because too few of them tell us what we need to know: what is pertinent, what is new and what is unique about your station and your market. In other words, why we *should* schedule advertising with you."

Vaden of Triangle Named BPA President

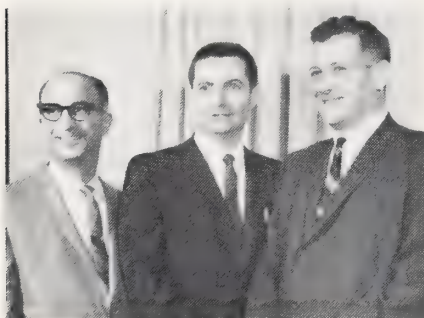
Chicago — H. Taylor (Bud) Vaden is the new president of the Broadcasters Promotion Assn. Director of promotion and advertising for Triangle Stations, Philadelphia, Vaden replaces Clark Grant of WOOD-TV Grand Rapids, Mich.

Named as first vice president of BPA at its ninth annual seminar was Casey Cohlmiä, WFAA-AM-

FM-TV Dallas. Judd Choler, KMOX-TV St. Louis was elected second vice president.

Elected to the board of directors were: Fred Birnbaum, WCAU Philadelphia; Dick Paul, WAVY-AM-TV Norfolk, Va.; Mel Grossman, H-R Representatives, New York; Arnie Kuvent, WGAN-TV Portland, Maine; Jack Townsend, KELO-AM-TV Sioux Falls, S.D.; W. A. Jones, WSIX Nashville, Tenn.

A proposal was passed at the seminar making the association's immediate past president chairman of the nominating committee. Serving with Clark Grant on the committee will be Clayton Kaufman, WCCO Minneapolis; George Rodman, KGO-TV San Francisco; Doug Shull, KYW Cleveland.



BPA Brass: Cohlmiä, Vaden, Choler

NAB Official Cautions on Ratings Pitfalls, Raps Minority Critics

Richmond, Va. — Jack W. Lee, vice chairman of NAB's Radio Board of Directors, last week cautioned his fellow broadcasters to studiously avoid the pitfalls of following "the Pied Pipers of ratings."

In his talk before the NAB Fall Conference, Lee, a vice president of Capital Cities Broadcasting, and general manager of WSAZ AM-TV Huntington, W. Va., recalled that the legendary children who followed the Pied Piper "disappeared and were not heard from again." He added that imitation may be the sincerest form of flattery but that broadcasters may find it to be the "shortest road to obscurity."

Lee declared that one of the biggest problems facing broadcasters is that those who make up its audience are not organized, are in some degree "not articulate," don't

write articles or books on radio, tv.

One of the industry's important tasks, Lee said, "is to demonstrate dramatically the strength and support we have from this enormous base of the American people. If we do this, we have not much to fear from the criticisms of small minority groups."

Lee continued: "From our earliest days, we have had our share — more than our share — of critics of both our advertising and programing practices. These are usually small, select groups . . . who perpetuate the myth that the great majority of the American people find little worth listening to or watching on radio and television."

"What they are saying is 'forget the millions of Americans who enjoy *Bonanza*, and instead program something me and my friends will enjoy,'" Lee added.

RAB Launches Radio Marketing Committee

New York — With the stated aim of keeping "major radio advertisers solidly in the medium," the Radio Advertising Bureau this week sends its newly formed Radio Marketing Committee into action.

In making the announcement, RAB president Edmund C. Bunker reported that all of the station representative firms belonging to the organization have agreed "whole-heartedly" to participate actively in the "team selling effort — the first of its type launched in radio's history."

Bunker also pointed out that each of the rep firms have been given a list of major national and regional accounts to cover, with a complete report on the status of each account to be made by mid-December.

"The report will analyze the advertiser's current feelings about ra-

dio and his needs for help, if any, in making full use of radio," Bunker declared. "In every case, RAB and the rep involved will decide together what follow-up action is called for."

Bunker said that in their contacts, station reps will call on top-level advertiser executives, as well as their agencies. Also, executives of the rep firms will make the contacts, rather than salesmen.

The RAB president emphasized that the organization's main function traditionally has been to bring new products and new advertisers into radio. "While we often call on present users of radio as well, this marks the first time that important existing accounts can be serviced systematically and in depth."

Most of the major station reps are participating in RAB's new drive.

Volkswagen Ad Attacked

New York — By using the theme "Sooner or later your wife will bring home the reason for buying a Volkswagen" that automobile company set itself back 20 years in advertising to women, according to Jo Foxworth, president of Advertising Women of New York.

Miss Foxworth, who is also vice president and creative director at Calkins & Holden, made the remark at AWNY's eighth annual Career Conference last week, attended by 300 college women. The creative director pointed out how advertising to women differed from advertising to men. She stated that (1) women are more emotional than logical in a buying situation, (2) women prefer to be moved by copy, whereas men like copy that moves, (3) women respond to humor, but not when it puts them in a ridiculous situation.

Although the campaign mentioned by Miss Foxworth is currently running in consumer magazines, Volkswagen dealers spend more than \$1 million annually in spot tv. The company has won many creative awards for its commercials.



Pictured above, seated from left, are: Charles Bernard, Charles Bernard Co.; Maurie Webster, CBS Radio Spot Sales; J. W. Knodel, Avery-Knodel; Peggy Stone, Stone Representatives; H. D. Neuwirth, Metro Radio Sales; Morris S. Kellner, Katz Agency. Second row: Miles David, RAB; Robert Alter, RAB; Edmund C. Bunker, RAB; Herb Hahn, Meeker Co.; John Butler, Peters, Griffin, Woodward; Frank Boyle, Robert E. Eastman & Co. Back row: Robert A. Burke, Adam Young; Thomas B. Campbell, Advertising Times Sales; Ed Argow, McGavren-Guild; Robert M. Richmond, Paul H. Raymer Co.; Louis Faust, Blair Radio; James M. Alspaugh, H-R Representatives; W. B. Taylor Eldon, Advertising Time Sales; Fred Hague, George P. Hollingsberry Co. Cooperating reps whose executives were unable to attend include Henry I. Christal Co., NBC Spot Sales and Edward Petry & Co.

Leo Burnett Exec Scores Greed, Lack of Creativity

Matthews takes Hollywood to task for spiraling tv costs and copy-catism before the Hollywood Advertising Club

Hollywood, Calif. — Although he maintained that Hollywood has a "great future" as an advertising and entertainment center, Leonard S. Matthews, executive vice president, Leo Burnett Co., also sees some ominous clouds on the horizon.

In a talk before the Hollywood Advertising Club last week, Matthews cited the "limited creativity of Hollywood," copy-catism, viewer irritants and greed as the four principal danger areas.

Discussing creativity, Matthews said, "Your best people are not turning out enough new, different, exciting, interesting forms and treatments of television."

On copy-catism, the agency executive declared: "You can blame the networks and the agencies if you want, but the real villain is the creative mind. Once one particular show catches on, bingo! — the cookie cutters go to work to turn out duplicates."

The antidote for carbon copies, Matthews said, is originality.

Shifting his sights to viewer irritants, Matthews argued that "the passive, long-suffering American viewer could just fool us all. He could rebel at the adulteration of the entertainment we are supposed to be delivering to him. He *could* cut back on his television usage with drastic results for all of us."

The Leo Burnett vice president continued: "The viewer is annoyed by 'extraneous' material. He just isn't interested in the interminable creative and technical credits that assault him."

Matthews' fourth area of concern was "greed." The costs of television programing are increasing at a dangerous rate, he said. "The demands of creative people, performers, of all the crafts and guilds are apparently based on the mistaken notion that the traffic will bear any price. I must tell you, that isn't so. Our clients put well over \$100 million a year in television, and many



Matthews . . . "dead geese don't lay."

of them are asking hard-to-answer questions about the price rise."

Matthews suggested a "hard business look" at advertisers' dollars. "Many advertising dollars are not going into television as they used to. Ask any advertising man you know. They will tell you of several clients who significantly *decreased* their television expenditures or had to leave tv in the past two years.

"Television is big, exciting, effective and efficient," the agency man added. "But, if it continues to take larger and larger bites of the

available advertising dollar, and progressively reduces an advertiser's maneuverability and media alternatives — he may just have to take alternatives."

Matthews had the following words of caution to "all vendors of television":

- Beware that you are not trapped into believing that advertising appropriations are inexhaustible. They are not.

- Beware of letting your ego dictate your business dealings. It isn't necessary or wise to constantly want to make more money — than you used to, or than the other fellow may be making today.

- Beware of "it's good enough" virus which is epidemic today in every creative field. It is *never* good enough. It can always be better.

Summing up, Matthews said: "Hollywood rose because of motion pictures, and fell, and rose again because of television. For the rise to hold and continue, Hollywood must understand television, and television advertising. Hollywood must knowledgeably feed and wisely care for the goose so that the golden eggs will continue. There is a danger that Hollywood may strangle the goose. And you know, dead geese don't lay."

Ogilvy, Benson & Mather Merges with London Agency

New York — Ogilvy, Benson & Mather, Inc., currently ranked number 17 among agencies in broadcast billings, last week announced it was merging with Mather & Crowther, Ltd., London. Although the parent firm will be called Benson & Mather, both agencies, now subsidiaries, will continue to do business under their old names.

David Ogilvy, chairman of the U.S. agency, will be chairman and chief executive of the new company, while Donald Atkins, chairman of Mather & Crowther, will be vice chairman with special responsibilities for operations in the

United Kingdom and in Europe.

It was pointed out that the merger means that Ogilvy & Mather will become one of the ten largest agencies in the world, billing \$130 million in 1964.

Ogilvy Benson & Mather will bill \$70.3 million in 1964 with \$41.8 million in broadcast, almost double 1963's radio-tv spending by the agency.

For its part, Mather & Crowther increased its billings over a ten-year period from \$8 million to \$53 million. Among its clients are Lever Bros., Shell Oil and Triumph Motors, all major tv users.

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Negro 'Middle Class' Is New Marketing Target

Study by a leading station rep in Negro-appeal radio field details sizable gains in Negro income, entry into important 'middle income' group in key markets

New York — The failure of a sizable "white backlash" to materialize in the recent presidential election, and the solid vote of confidence afforded the Johnson administration by U.S. Negroes underlined for advertisers, in the opinion of many marketing experts, the growing power of the country's 20 million Negroes as a social and political force. Now, there's new information for admen which also establishes the growing economic power of the U.S. Negro market—a market whose homes listen to radio nearly 25 percent more than the radio listening level in white households.

The new data collection comes from Bernard Howard & Co., one of the top Negro radio rep houses, in the form of a 24-market study called "The Arithmetics of Negro Spending." Jay M. Gould, managing director of Market Statistics,

Inc., research firm commissioned by the Howard firm to do the study, sums up the study results in these words:

"We fully believe that these estimates present a realistic picture of the current magnitudes of Negro population, income and retail purchases in the 25 leading metro areas of the nation. They show that the Negro market is increasingly deserving of the attention of astute business interests."

The study is actually the second annual checkup of its kind conducted for the Howard rep outfit. Last year's report covered 15 major markets (in each of which Howard represents a station). This year's study has been expanded to 24 markets (again, there is a Howard-repped station in each), but a number of year-to-year comparisons were drawn between the two since the original 15 markets

were measured in both the studies.

Key 1963-64 comparison: in the 15 original markets (New York, Los Angeles, Cleveland, etc.), Negro total income jumped, between 1963 and 1964, more than \$500 million with Negro spending for consumer goods and services by nearly \$400 million. In New York and Los Angeles, Negro household income jumped by more than \$100 million in each market.

The over-all figures for the 24 markets checked — which represent (since Negroes tend to "cluster" in urban areas today) 38 percent of the Negro population of the U.S. and 40 percent of Negro buying power — are enough to make any advertiser slightly dizzy:

- **Food:** Largest single category of Negro spending is food products in the Howard 24-market list. The figure is more than \$1.8 billion.

- **General merchandise:** Runner-up category is this catch-all, which does *not* include wearing apparel, household items, appliances, automotive and drug purchases. The figure was more than \$980 million.

- **Automotive products:** Negro homes are car-minded homes, and ownership is at a high level. In the 24 markets studied, Negro spending for automotive products topped \$726 million, with an extra \$325 million spent in gasoline service stations.

- **Apparel:** Appearance-conscious Negroes spend a large slice of their budgets for clothing, and represent a major market in this area alone. The figure topped \$442 million.

Currently enjoying a bumper year in spot radio orders for Negro-appeal stations, the Howard study concluded:

"It is important to keep in mind that the constant social upheaval in the Negro's life has conditioned him to think, consider and respond as a Negro. It is not likely that he will be able to disregard this conditioned response in the immediate future. This makes the use of Negro media almost mandatory to the success of advertising directed to the Negro."

Crosley Head: 'CATV Regulation Needed'

Albany, N.Y. — Dubbing CATV as a "transparent link between the viewer and the broadcaster," John T. Murphy, president of Crosley Broadcasting Corp., told the NAB Fall Conference held in Albany that he is in "complete accord" with recommendations for legislation giving the FCC authority to regulate CATV.

Murphy declared that "regulation in this type of business is necessary. It is not evil. Regulation has not hurt, in fact you may well agree with me that it has helped broadcasters."

Asserting that most CATV systems are doing "an excellent job," Murphy said, "As a broadcaster and CATV operator, I cannot see any area where proper CATV reg-

ulation can be a hardship on CATV or a broadcaster — it can only help both of them."

Murphy further pointed out that the FCC can quickly show its worth in the area of technical standards. He said CATV operators should be required to adhere to technical standards and proposed that such standards be drawn up by a committee of CATV operators, broadcasters and FCC personnel.

Shifting to pay tv, the Crosley president declared: "Personally, I cannot see pay tv even getting off the ground in competition with our present free television system," pointing to the recent decision by California voters to prohibit any form of pay tv in their state.

Mohammed goes to the mountain

A characteristic that could never be attributed to air media selling, in general, is inflexibility. It may have been a little slow in bending with the times, but bend it has, and in time. Right now there's some heavy thinking going in spot tv ranks about the advisability of engaging in a bit of ratecard bending. The principals in the contemplated exercise are one of the top tv reps and the management of a tv station in the prairie Midwest. The bending they have in mind is related to a problem that confronts many a tv station at the moment: how to get moving those many unsold prime time 20s. The station and rep in question are about to experiment with what they think will solve some of the problem. The nub of their plan: offer advertisers the opportunity to place 30-second commercials in vacant chain-breaks at the 20-second rate. The reasoning behind the proposal: (1) as long as the networks allow piggybacks, agency creative people will think in terms of 30-second commercials, (b) the 30-second commercial has become the preponderant unit in tv, and network advertisers are loaded with them, (3) the 20-second commercial is not especially favored among agency copywriters, (4) stations might as well face these circumstances realistically and come up with economically facile ways of bringing the 30s into the spot fold.

NBC-TV eases Saturday a.m. tab

The head-to-head rating scramble that exists among the three tv networks Saturday mornings has already begun to affect the pricing. NBC-TV is taking the initiative in revising the Saturday a.m. ratecard. The prime objective: keep the Saturday morning business it's got from cancelling out or moving elsewhere. The gambit: divide the ratecard into three cycles and grant stipulated discounts to those advertisers who stay on from one cycle to another. Cycle I is September through December; cycle II is January through April; cycle III is May through August. Advertisers who stay through the second cycle are entitled to a 10 percent discount. If they come in January and stay through the summer they're entitled to a 20 percent discount plus the 10 percent discount available for the second cycle. If an advertiser

goes 52 weeks, he'll get a 10 percent discount, in addition to the 30 percent. The September-December period is the one that's loaded with toy manufacturers. NBC-TV figures that, if the inducement is potent enough, the toy people will become year-around advertisers, instead of flocking away after Christmas.

Whitman loyal to spot radio

The kingpin cigar makers, like General and Consolidated, have chosen to pass up spot radio this time for Christmas selling, but that's not so with a kingpin in the box-candy line, Whitman. The Whitman schedule, out of Gardner, will run from Dec. 12 through Dec. 24, which is par for the Whitman course in recent years. Another brand in the sweets field that's joined the national spot radio Christmas parade is Mission Pak (figs and dates). It's a first time nationally for the brand. The campaign's span: Dec. 7 to Dec. 22.

\$3 million kitty for 1965

The billings outlook for NBC-TV daytime during the forepart of 1965 was appreciably bolstered last week with the writing of about \$3 million worth of business. The commitments: P. Lorillard (for Kent), \$750,000; Simoniz (\$700,000); United Fruit, \$750,000; Armour, \$350,000; Gillette (Right Guard), \$300,000; McKesson & Robbins, \$90,000. NBC-TV is virtually sold out in the afternoon, even though it's moving a new show, *Moment of Truth*, a Bob Maxwell soap opera, into the 2-2:30 p.m. slot Jan. 4. The week before that, in the same period, ABC-TV will have unveiled its own new serial, *Flame in the Wind*.

Basics of B-M's spot umbrella

Bristol-Myers' current negotiations for block spot deals in major tv markets may be the forerunner to a new concept in corporate planning. The concept starts off with the premise that the company knows how much money it will spend for tv spot in the top markets for the coming year. Next comes the assumption that a guaranteed annual block payment to a station will assure the

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

best availabilities at good efficiencies — that is, efficiencies below the CPMs that Bristol-Myers had been able to obtain lately for its stable of products. The agency negotiator for Bristol-Myers, knowing what the corporate spot needs for the coming year will be, sets up a framework of spots, in prime time, daytime and fringe time. If the desired framework is accessible, the station gets the deal guaranteeing it so many dollars over the year, portioned out quarterly. The corporate fund of spots then becomes available, as and when required, to Bufferin, Excedrin, Vitalis, Score, Ipana, Ban, Grove's 4-Way, etc. It is logical to assume that the Bristol-Myers approach will be closely observed by such other massive tv spot buyers as P&G, Colgate and General Foods.

Network pull: young vs. old

The tv networks can get a fairly penetrative picture of how they stand with the various age types from the latest ARB national ratings. If they take the top 25 rated programs and break them out as to homes, persons, men, women, teens and children, they'll get a popularity cross-section as follows:

BRACKET	ABC-TV	CBS-TV	NBC-TV	TOTAL
Homes	11	11	3	25
Persons	11	11	3	25
Men	9	11	5	25
Women	9	12	4	25
Teens	14	9	2	25
Children	12	10	3	25

Commentary: (1) The top three programs on ABC-TV favored by the teenagers were *Bewitched*, *Patty Duke* and *My Three Sons*. (2) Even though NBC-TV is regarded as the more adult male-oriented network, it has three series that have a particularly strong pull for the youngest set, namely *Bonanza*, *Disney* and *Flipper*. The programs that registered best with the adult males were *Bonanza*, *Disney*, *The Virginian*, *NCAA Football*.

L&M's lift for spot television

A bright spot in a dull week for national spot tv sales: Liggett & Myers will use spot tv (along with spot radio) for the introduction of Masterpiece pipe tobacco. The campaign's commercial footnote: Eva Gabor has the "spokeswoman" role. Meanwhile, Hunt Foods made the week even

duller by asking tv stations on the Wesson Oil list to agree to a hiatus for the whole month of December. The schedule would be reactivated Jan. 4. The request posed a dilemma for stations: if they turned it down, they took a chance of not having the business in January. Other year-end cutbacks that preceded Hunt Foods': Chesebrough-Pond's Vaseline hair tonic and Colgate's Cashmere line. Colgate emphasized its cutback by advising stations that it would not accept make-goods during the remainder of any schedules; the miss-outs would have to be treated as credits.

Low incomers prefer news to movies

Some factors about movies-vs.-news average ratings that may come as a surprise to you: (1) the low income group prefers news over movies, (2) news is getting a better viewing break in C and D counties than in the more heavily populated areas, (3) the upper income level cares least for news but almost as much for movies as the middle-income bracket. You'll find all this in the following computed analysis which Nielsen did for Sponsor Scope, using the 1964 January-February period as a base:

DEMOGRAPHICS	MOVIES	NEWS
A counties	20.1	11.7
B counties	18.2	14.9
C counties	16.9	16.1
D counties	15.5	15.0
Low income	13.7	15.5
Middle income	20.5	14.0
Upper income	19.2	12.1
1-2 families	12.8	15.1
3-4 families	20.9	13.7
5 plus families	21.8	12.3

Note: The average percentage for movie viewing was 18.3 and for news 13.9.

More product bows for radio

Spot radio was brought in on a couple of new products, namely Underwood Chicken Spread (William Underwood & Co.) and Tapper Keg (Reynolds Metals). K&E Boston is placing the chicken spread schedule, to run five weeks, starting Jan. 11. Lennen & Newell is doing the buying for the aluminum keg, which is in the test market stage. As for the keg's uses: it contains a gallon of draft beer; it's available at retail stores, with a deposit for the keg. It adds another competitor to the beer container market.

Package goods dollars zoom in tv

A five-year span serves as a pretty good one in tv to measure billings trends. The root of the media dollar is the manufacturer, and so Sponsor Scope has herewith singled out the package goods field's top 15 spenders in the first half of 1964 for a comparison. The benchmark for this comparison is the first half of 1959. The rate of progress for the package goods clan in the five-year spread has, you might say, been impressive. With but one exception, the increased expenditures among the 15 has ranged between 50 and 480 percent. An interesting sidelight: the top 15 package goods users of tv the first half of 1959 accounted for 53 percent of total tv billings; the like contingent in the first half of 1964 represented but 32 percent of total tv billings. What the wide disparity in ratios probably reflects is the huge increase of number of advertisers using tv during the five-year period. Following are the tv expenditures (network plus spot) for the top 15 package goods advertisers in the January-June, 1964, span, their billings for the initial half of 1959 and the margin of increase in terms of percentage:

ADVERTISER	1964	1959	INCREASE
Procter & Gamble	\$75,018,700	\$48,520,767	50%
General Foods	38,826,600	18,614,860	110
Bristol-Myers	32,826,600	9,167,236	255
American Home Products	32,664,600	17,777,121	90
Colgate	30,473,400	20,152,527	50
Lever Bros.	28,989,000	25,274,111	12
R. J. Reynolds	20,460,300	9,724,156	110
General Mills	19,502,800	8,583,499	135
Alberto-Culver	18,282,200	3,146,000	480
Gillette	17,669,200	7,010,794	140
American Tobacco	17,634,400	7,963,472	120
P. Lorillard	13,735,100	9,222,893	50
Kellogg	13,592,800	6,215,743	120
Brown & Williamson	12,821,600	8,062,141	60
Liggett & Myers	12,501,700	7,963,472	60

Data sources: TvB/LNA, TvB/Rorabaugh

Months' wait for Colgate foods

Air media sellers, outside of those in Madison, Wis., will have to wait at least four months before they can participate in Colgate's latest venture: convenience foods. It'll take all that time before Colgate can get a comprehensive market reading on the convenience food line it launched in Madison a few weeks ago. The products carry the Colgate Kitchens label. Five packaged foods make up the test. Bevan Ennis, a Colgate new products

manager, is in charge of this new diversified foods division. Incidentally, Bob Young, who, after heading up the household products division, became vice president in charge of corporate marketing, is knee-deep in food products.

Peter Pan cashing in on Skippy?

Remember that test that the Radio Advertising Bureau did for Best Foods' Skippy peanut butter in the Syracuse-Rochester-Buffalo area? Well, a spot radio campaign that Derby Foods is launching for its Peter Pan peanut butter on the West Coast could have been actuated by the findings of the Skippy probe, which clearly showed that radio not only made mothers with young children more aware of the brand but increased sales. The Peter Pan schedule will use minutes from November to February and eight-second spots from February through May.

Farm radio's rise and shine week

Next week is the week when users of farm radio renew their contracts for the winter and buy for spring. It's a sort of rite that follows on the heels of the annual convention of the National Assn. of Tv & Radio Farm Directors. This year's meeting is at the Chicago Conrad Hilton. As is the tradition of these conventions, the high point comes on the last day (Nov. 30 this time) when farm radio advertisers and agencies are invited to a luncheon and a promotional pitch. The customers later reciprocate by talking to sundry station managers present about schedules.

CATV's upset radio stations

Now radio stations are looking askance at the mushrooming community antenna systems. What worries the stations — especially those in smaller markets — is the practice by some of these systems to use one of their channels to feed audio news programs to subscribers. The unhappy stations consider this practice "competition." They agree with the NAB that the community systems ought to be brought within the purview of the FCC's regulating authority. This sort of talk, and in a rather emphatic way, arises in panel discussions during the current NAB regional conventions.



The Iron Curtain isn't soundproof.

If you owned a radio set behind the Iron Curtain, what sort of programs would you hear?

From Communist sources, endless propaganda. Newscasts that twist—or suppress—the truth about home conditions and the world outside. Commentaries and criticism that are really just “commercials” for a single product—Communism.

Fortunately, however, the Iron Curtain isn't soundproof.

Try as they will, the Communists can't keep out the voice of Radio Free Europe. Nor can they prevent us hearing what they themselves tell—and don't tell—to their captive peoples.

Radio Free Europe speaks daily, in their own languages, to millions of listeners in Poland, Czechoslovakia, Bulgaria, Hungary and Romania. But—first—it monitors all the radio stations in these five satellite countries, and studies all their magazines and

newspapers. It analyzes what they give out as news, and notes the lies, distortions and omissions.

These are then exposed—with tremendous impact—in RFE's own newscasts.

Radio Free Europe lets its audience know what is *really* happening in their enslaved countries—and right in their home towns. It answers Communist accusations. Spotlights rifts and failures. Reminds these 80 million captive people that they still have friends. And suggests some ways in which they *themselves* can help to regain their lost personal freedom.

Radio Free Europe is a private American enterprise, supported by voluntary subscriptions. To combat Communism by getting the truth through the Iron Curtain, many businesses and corporations contribute to RFE's funds. If your company is not among them, won't you mail your check (which is tax deductible) to:

Radio Free Europe, Box 1964, Mt. Vernon, N.Y.



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Multiple-product spots:

How many sells per commercial?

Alberto-Culver's five-item integrated message is a highly creative vehicle, but raises questions about the point of diminishing sales-effectiveness

■ The fever in the piggyback crisis has dropped.

Many of tv's clients, whose best friends were piggybacks, have begun to accept integration into their merchandising community.

In at least one instance, the fervor is that of a convert who may practice more wisely and better than the original adherent. At the same time, it produces a new creative polemic: how many products can effectively be sold in one integrated commercial?

Alberto-Culver, in its continuing quest for the most efficient way to move merchandise through tv advertising, has added its name—and products—to the integrated-com-

mercial practice. As a multiple-product sponsor who chooses to both fight *and* switch, Alberto will continue to piggyback. And while A-C will use only two-product combinations for its non-hair-preparation integrations, it chose to display a record-breaking five hair products in its one-minute integrated bow on CBS-TV's *Red Skelton Show*.

Outlining his firm's plans and objectives in exploring what can be done within the integration framework, George Polk, A-C advertising manager, told SPONSOR: "We can integrate any of our products because they are related to each other."

In the *Skelton Show* commercial,

all five products have related and progressive functions. A-C had rushed the commercial to the Code Authority office of the NAB on the Friday before its scheduled Tuesday appearance on the comedian's program, and the code group quickly gave its blessing and welcomed the advertiser, who had threatened to be a long-time hold-out, to the integrated fold. The message is now also scheduled and running in spot tv.

The products involved in the five-item commercial are handled by all three of Alberto-Culver's agencies—J. Walter Thompson, Compton and BBDO—but Polk says there were no problems resulting from the three-agency participation and he foresees no difficulties in the future. BBDO handled the production duties of the commercial on the *Skelton Show*.

While each commercial in Alberto-Culver's long series of spots on hair preparations has been produced under a theme of "for complete hair care it's VO-5," the five-product spot demonstrates the theme even better in the procession of products

displayed. The message used on the *Skelton Show* opens with a jingle—"The time is now for VO-5/ Be the you you want to be/ Alberto VO-5 for hair/ Says young so beautifully."

The follow-up is a short message and item display, in sequence, for each of the five members of the Alberto VO-5 hair-care family: hair conditioner, spray, shampoo, creme rinse and hair setting lotion.

The intensity of the sales pitch is about equally divided among the five items. But in other integrated commercials for the same line of products, Alberto-Culver expands the sales emphasis for particular items. Some of the A-C integrated commercials will thus feature only three or four of the hair products in order to permit a stronger primary product sell.

The initial five-product commercial "consolidates all hair products under one roof, whatever the viewer's needs may be," Polk explains. "We think that the products complement one another through integration and that the effect of advertising one product rubs off on

the next. Whatever your hair needs, there's an Alberto-Culver product to take care of it."

The commercial has sparked a good deal of talk up and down Madison Avenue. A vice president at a leading research house notes that the entire industry is closely watching for results of the innovation.

And while the commercial has drawn praise for its creativity in producing a smooth flow from one product to the next, there has been at least some industry comment that too many items are involved for effective selling.

Noting that few sponsors have as many as five related products in a particular line, Polk, by contrast, says simply that Alberto is not concerned with the number of items involved.

"If there were six products in the hair care line," he says, "we would show them all."

A check of industry sources discloses that five products in a 60-second integrated announcement appears to be a record. And since no one knows how many products can

Role of the code

■ The critics of broadcast advertising have assailed the *frequency* of television commercials, among other things, more than the *number of products* that are individually advertised in the medium. Apart from the subjective standards admen may apply to the examination of the tv advertising daily dancing across the screen, there is considerable research, both eclectic and scientific, to indicate that (a): the American viewing audience is aware of the relationship between every product and brand having the opportunity to be sold via the television medium and the continuity of an affluent society; and (b): it is also interested in the communication of the intelligence imparted by the commercial. The information gleaned from the tv announcement is different from that which can be secured from any other medium. It moves as well as speaks. But

the more vocal critics have been effective enough to move the industry to self examination and, as soon as possible, self-cure.

The Television Code Authority of the National Association of Broadcasters—arm of the licensed broadcast industry—must live with the realization that its work involves the gears of economics that move the broadcast operation—and also the manufacturer of products (more affectionately referred to as the client) and his advertising agency.

For that reason alone its efforts are dedicated to curing the malady without otherwise disturbing the patient—evolving a new prescription that will not create any side effects.

What perhaps was most hamstringing to the rapid effecting of a cure was the fact that the Code Authority—from its inception—could work best only in those areas in

which it had jurisdiction through its membership: the commercial for which each of its members sold time. The crawls, credits, billboards, were long entrenched habits born in union negotiations; the promos and trailers, tenants of the medium's content since sponsorship began, were learned from radio; station identification was required; and public service announcements were part of the public interest image examined by the Federal Communications Commission at license renewal time.¹

Agglomerately, along with the commercial announcements that are the economic backbone of the television industry, these tended to create the appearance of "clutter"—and the critics fastened on "clutter" as that which "interrupted" programming. What tended to add to the "appearance of clutter," the Code Authority reasoned, was the use of

ffectively be sold in one commercial, the three-and four-product variations-on-a-theme that A-C will be using is also partly an effort to determine where the point of diminishing sales returns lies.

(A recent 60-second spot for Puss 'n Boots cat food piggybacks five fish, chicken, bone and other items. Campbell Soup's message for four varieties of beans ranks prominently for the sheer number of items in one message. But here again, as with the Puss 'n Boots assortment, the products within each line are closely related and have the same purpose or use. With Alberto's five hair preparations, on the other hand, each differs from the others and requires a different sell.)

Apart from the new Alberto announcement, the TV Code Authority of the NAB reports that, to date, three separate sells for products is as high as integrated sponsors have reached. Honors here go to Gillette, via Maxon, for several spots linking razor blades, Foamy lather and Sun Up after shave in an imaginative, yet natural, shaving sequence.

But perhaps Alberto-Culver's

sole all-time rival in the numbers arena is Scott Paper, with a 1954-55 campaign aired on the much praised and awarded *Omnibus* show.

The giant manufacturer of paper products, through J. Walter Thompson, produced a series of "pantry parade" messages that are reported to have effectively sold a family of five to six paper items. Format featured a demonstration of a primary product (a 40-second water display for Scotkins) followed by a presentation of the other family members. These, however, were two-minute commercials. A-C undertook the task of presenting an equivalent number of products in exactly half the time.

Scott Paper also benefited institutionally from its integrated approach (according to research conducted at that time), which was partly calculated in the commercial. But while the five-product Alberto message allows time for only the briefest of sells per item — thereby giving the impression of general corporate image-building — Polk denies any intent to institutionalize.

Reliable sources suggest, however, that Alberto *is* interested in determining if its "less advertised" products can be sold via a quasi-institutional approach.

Are Alberto-Culver's integrated endeavors indicative of a general movement within the multi-product commercials field?

Queried about the possibility of such trends, one commercial producer took a look at the basic concept of pairing products and offered the opinion that "taste" in matching items was more important than numbers or format.

"Whether it's integrated or piggyback," he insists, "the most important consideration is, 'do the products go together?' If they don't mix, viewers resent and may even be offended by the message.

"I've seen integrated as well as piggyback commercials that paired products that should not have been together," he said.

Echoing this philosophy was a spokesman for Bristol-Myers, a staunch advocate of piggybacks and an advertiser whose \$50-million video expenditure during 1963

multiple products in the sell that came to be known as "piggybacks." While no additional time was devoted to the piggyback announcement, the effect of more than one product being pitched in the form of two or more separate announcements put back-to-back and seemingly unassociated, added to the "feeling" or "appearance" of clutter.

The NAB Code Revision on piggybacks has not obliterated the practice. Networks accept piggybacking within confines of the code and the network's standards. Clients, with rising costs and studies on the effectiveness of their commercials contributing to the decision (especially where they have a stable full of thirty-second announcements), continue to let piggybacks carry the weight of their selling in the spot market—in some cases with the justifying salve of a pre-

mium payment, in others without. Then there are those stations which are not adherents of the code. Hence, the piggyback has remained the staple multi-product selling technique.

But the reduction of the appearance of clutter, according to the Code Authority, hinged on the integration of multiple products into a single announcement that smoothly avoided the feeling of two separate sells. And while it did not outlaw the piggyback—specifying that such shall be logged as two or more announcements—it has been working diligently to educate, encourage and aid in the proliferation of the integrated philosophy.

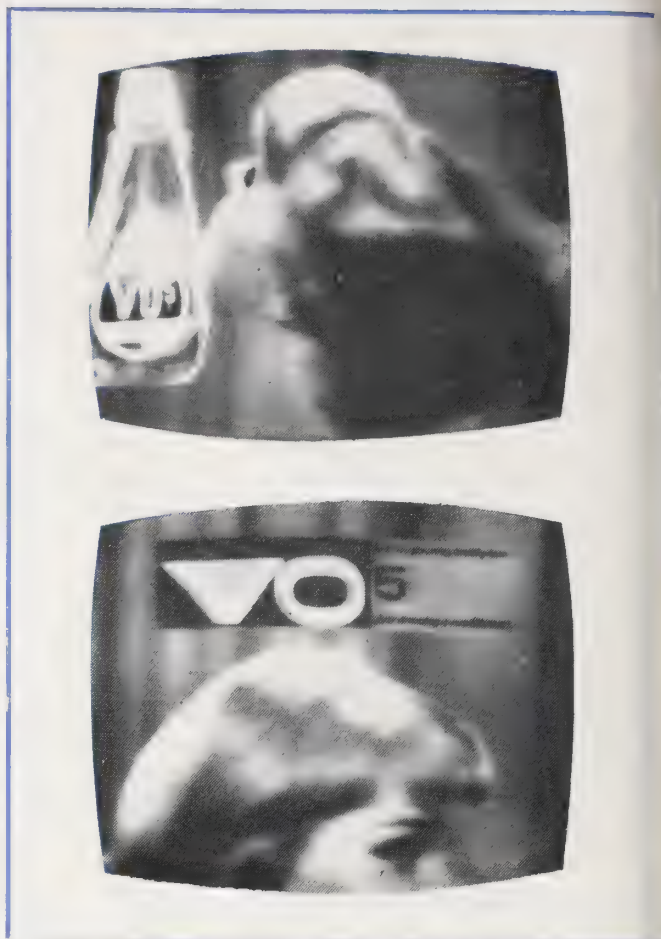
The integrated commercial, until this new use of the phrase, had been regarded as a commercial message delivered by the talent on a television program as part of the program and woven into the fabric of

continuity—often with humor—as is the case on the Jack Benny program. But so conscious is the entire industry of the new use of the word, that it will likely be necessary for a new definition for the star-sell to be found in order to avoid confusion. ♦

Two amendments, recommended by the Tv Code Review Board and approved — mid-year — by the NAB Tv Board, are designed to increase program time by drawing the line against extraneous titles, teasers and credits. One amendment requires that "below the line" credits — those for technical and physical services, as distinct from artistic and creative services — should be counted against commercial time limitations. The second amendment states: "Program content should be confined to those elements which entertain or inform the viewer. To the extent that titles, teasers and credits do not meet these criteria they should be restricted or eliminated."

Alberto-Culver's initial integrated sell features a line-of-products display of the five members of the VO-5 hair care family—shampoo, creme rinse, hair setting lotion, hair dressing and conditioner, and spray—tied together with a “for complete hair care” theme. Products involve all three A-C agencies: Compton, J. Walter Thompson and BBDO, with the latter handling actual production.

—Photo-Board supplied by Radio-Tv Reports, Inc.



makes it one of the medium's leading sponsors.

“We will continue to use piggybacks,” he said, “because we think that they are the best vehicle for our products. We do not believe that our products are readily adaptable to integration.

“Imagine our doing an Ipana commercial where, in the middle of brushing, our talent says, ‘I have a headache. I think I’ll take a Bufferin.’”

Despite the staunch holdouts by such formidable multiple-product sponsors as Bristol-Myers, International Latex and General Mills, is the integration pace quickening?

According to the Code Authority (which, because many spots are submitted to it for classification, sees more integrated than piggyback messages) more commercials are being submitted by sponsors who “want to integrate.” The code office reports that several commercials recently classified as piggybacks are being reworked by advertisers who want to meet with

the code's standards for integration.

Among the arch foes of piggybacks, Procter & Gamble, tv's most prolific spender (\$18.4 million in spot tv alone during the second quarter of this year) still maintains its nearly year-old position against piggybacks. At that time, P&G announced that it would not pay for any of its spots that were aired alongside piggybacks. But it has no opposition to positions next to integrated commercials under the definition of the NAB code, reports a spokesman for Compton, one of the P&G agencies.

Producers at commercial production houses are cautious, if not outright reluctant, about reporting that there is a “trend” toward integration. Most piggybacks are frankly recognized as such by their clients who simply do not submit them to the code office, such producers point out.

Some producers feel strongly that they must remain apart — even aloof — from the fine and often borderline details involved in class-

ifying a commercial as integrated or piggyback. They are, understandably, more involved with the many problems of the production world, which range from acquiring shooting permits to considering the use of the newest camera lense.

Typical of this group is Walter Bergman, vice president of Films Five. “I don’t know the difference between an integrated and a piggyback commercial,” he candidly admits. “It’s strictly a matter that concerns the Code Authority and the agency and client. An agency turns a script over to us, we do our job, and that’s it.”

However, Robert Bergmann, president of Filmex, is representative of those producers with strong feelings about format.

Bergmann is outspoken in his admiration of the integrated commercial. He suggests that piggybacks “may be more confusing than effective,” and he eyes Alberto’s move to integrate as a sign of maturity and an “awareness of what sales messages should be.”



"It's not the number of things you say, but the way you say them that counts," he declares, noting also, however, that it takes "a really good commercial two minutes to tell its story."

In this vein of commercial sell, Bergmann, who recently returned from Europe, reports that France is preparing to initiate commercial tv using one-minute commercials. Gallic video will adopt the Italian approach, requiring each commercial to present 40 seconds of entertainment and allowing only 20 seconds of sell at the end. The Italians have found, and the French agree, that this is the best way "not to irritate people," he says.

This European approach is obviously concerned not only with the time allowed for sell, but also with the way in which the sell is delivered.

Many critics of American commercial television practices may be adherents of the same philosophy, but now that the heat has subsided in the pro-and-con arguments over

the integrated vs. the piggyback commercial, there seems to be a below-the-surface current that tugs the advertiser toward finding the best sell without becoming responsible in part for the most criticised area of tv. The Alberto-Culver experiment seems to regard the answer to the problem as reducing the "appearance" of clutter, or, rather than the number of items wed, to take care about how they are wedded.

But Polk, A-C's ad manager, who agrees with those believing that mutuality of products is important for multiple product messages, may be keeping an inner eye out for the problems yet to beset A-C's plans to integrate non-hair items in two-or-more-product announcements. "All of Alberto-Culver's products can live together," he stresses.

"We will continue to use piggybacks, especially for our more lightly advertised products," Polk continues. "Integrated formats will be tried for frequently advertised, large-spending big brands."

And so this represents a new high in integration as well as a change of direction for one advertiser who most strongly resisted the switch to integration.

But, Polk insists, it is not a change in over-all advertising philosophy.

With Alberto-Culver continuing to launch new products like Rinse Away Dandruff Shampoo via massive tv campaigns, the company and its three agencies will have a full complement of product combinations to experiment with in quest of the "right" formats.

The new parade of commercials coming from Alberto-Culver — one of the nation's top ten tv advertisers with, according to TvB, \$30.4 million in the medium in 1963 — will be watched with as keen an interest by the industry as is likely to be provoked in the public. Where it will lead Alberto-Culver is anyone's guess at this time.

"Frankly," Polk admits, "even we don't know." ♦

Tv and the late-night

During the late-night viewing hours television reaps a bumper audience crop



By Dr. John R. Thayer

Assistant Manager of Market Reports, ARB

■ Some advertisers and their agencies may view late-night tv much as the ancients viewed the oceans beyond the Gates of Hercules — an uncharted sea where you can sail to the edge of the prime-time viewing hours, and then plunge into sheer nothingness.

It just isn't so. Nearly two out of every three tv families are afflicted with a tv brand of insomnia which can pay dividends in late-night tv time for advertisers.

A checkup on a typical spring week of 1964 — the May 6-12 period — in the ARB Tv national diaries reveals that 63.6 percent of tv families watch late-night tv during the week on one or more occasions.

Further, the average late-night viewing family watches about three hours and fifteen minutes worth of tv *beyond* the prime-time hours during the five-day, Monday through Friday period, the 572 ARB tabulation shows. Admittedly, there is wide variation; post-prime-time viewing amounts to as little as one quarter-hour in some diaries during the week, and as much as 59 quarter-hours in other tv homes.

In the ARB study, all diaries were analyzed relative to network programming. That is, Eastern and Pacific diaries were tabulated from 11 p.m. to sign-off, Central and Mountain diaries from 10 p.m. to sign-off. Thus, late-night viewing pertains to viewing done after 11 p.m., Eastern and Pacific time zones, and 10 p.m. Central and Mountain time zones, with all data presented here in terms of families — not individuals.

Interestingly, late night viewers tend to be either "light" viewers (22.8 percent watch only one day of the five) or extremely "heavy" viewers (28.8 percent watch all five days). Table I shows the distribution of late-night viewers by the number of days family views.

How much actual viewing takes place in each of these cases? For

TABLE I

EXTENT OF LATE-EVENING VIEWING

(by number of days each family views after prime-time hours)

Number of days	Percent
5	28.8%
4	17.0
3	15.7
2	15.7
1	22.8
Total	100.0

TABLE II

AVERAGE DAILY QUARTER-HOURS OF LATE-NIGHT VIEWING

Number of days	Average daily quarter-hours viewed
5	5.0
4	3.6
3	3.6
2	3.1
1	3.4

TABLE III
POPULARITY OF DAYS VIEWED
IN LATE EVENING

(by percent of families viewing
each day or day-combination)

instance, in the average home where late-night viewing occurs three days of the five, how many quarter-hours are spent watching tv prime-time on the average day?

According to Table II, with the exception of families watching only two days, the amount of viewing tends to increase as the number of viewing days increases.

The five-day viewing family watches an average of five quarter-hours of tv during the course of a five-day week. The family that views during four of the five days watches an average of 3.6 quarter-hours each day. The same habit pattern exists for the three-day family — 3.6 quarter hours each day. Somewhat out of line, the family recording viewing on only two days watches an average of 3.1 quarter-hours, whereas the one-day viewing family watches an average of 3.4 quarter-hours.

Are any particular days or combination of days viewed more often than others? The information gathered from this study seems to indicate that there are favorite nights for the late viewer.

To illustrate: of the families viewing but one evening, 45.1 percent view Friday night, 19.5 percent view Wednesday night, 17.1 percent Monday night, 11.0 percent Tuesday, and 7.3 percent Thursday (see Table III).

It's also interesting to note that of the total families viewing late-evening television, 17.9 percent view past 1:00 a.m. on at least one occasion during the course of the five days; an additional 2.5 percent view past 2:00 a.m., and a final 2.5 percent past 2:30 a.m. (Eastern and Pacific times).

It should be pointed out, however, that the length of the broadcast day obviously varies from market to market. In some, it would be impossible to view tv after, let's say, 1:00 a.m.

(With this in mind, it is highly

Viewers watching one night only

Friday	45.1%
Wednesday	19.5
Monday	17.1
Tuesday	11.0
Thursday	7.3
Total	100.0%

Viewers watching two nights only

Wed, Fri	23.2%
Thur, Fri	17.9
Mon, Fri	12.5
Wed, Thur	12.5
Mon, Wed	10.7
Tues, Fri	7.1
Mon, Tues	7.1
Tues, Wed	5.4
Tues, Thur	3.6
Total	100.0%

Viewers watching three nights only

Wed, Thur, Fri	32.1%
Mon, Tues, Fri	12.5
Tues, Wed, Thur	10.8
Mon, Tues, Wed	9.0
Mon, Wed, Thur	7.1
Mon, Wed, Fri	7.1
Tues, Thur, Fri	7.1
Mon, Tues, Thur	7.1
Mon, Thur, Fri	5.4
Tues, Wed, Fri	1.8
Total	100.0%

Viewers watching four nights only

Mon, Wed, Thur, Fri	31.3%
Mon, Tues, Wed, Thur	23.4
Mon, Tues, Wed, Fri	18.7
Mon, Tues, Thur, Fri	14.1
Tues, Wed, Thur, Fri	12.5
Total	100.0%

TABLE IV
DISTRIBUTION OF LATE VIEWERS
(by programs and program combinations)

Program	Percent of families
News only	33.4%
News and movie	18.1
News and "Tonight"	16.7
News, "Tonight" and movie	7.5
News and "Steve Allen"	3.9
News and other*	3.6
News, movie and other*	3.4
News, "Tonight" and other*	2.8
News, "Steve Allen" and movie	1.4
News, "Tonight," movie and other*	1.4
Movie only	1.4
News, "Steve Allen," movie and other*	1.1
News, "Steve Allen" and other*	.8
News, "Tonight," "Steve Allen" and movie	.8
"Tonight" only	.8
Other* only	.8
News, "Tonight" and "Steve Allen"	.6
"Steve Allen" only	.6
Movie and other*	.3
"Steve Allen," movie and other*	.3
"Tonight," movie and other*	.3
Total	100.0%

* OTHER includes all programs not otherwise listed (syndicated dramas, wrestling, etc.)

probable that, given the opportunity, more people in the sample studied would fall into an "after 1 a.m." category, but since tv is not available to them, they cannot view during the early morning hours.)

What does the late-evening viewer watch in the way of programming? Table IV indicates that 33.4 percent view the late news and only the late news — during the Monday through Friday period.

Viewing both the news and the Late Show (or portion thereof) at some time during the five-day week are 18.1 percent of all late evening viewers. Close on their heels are 16.7 percent of the families who watch the combination of news-*Tonight*. The next most popular combo is news-*Tonight-Late Show*.

Only a small percentage of families view both *Steve Allen* and *Tonight* during the course of the May 1964 average week — indicating definite viewer loyalty to one personality or the other. A mere six-tenths of one percent of all late viewers watch news-*Tonight-Steve Allen*, in addition to another .8 percent who view this same combo plus *Late Show*.

Geography and the late viewer

This analysis would not be complete without mention that the above data are all in terms of averages — in other words, this is what the average American family does. It must be pointed out, however, that vast differences occur in total late evening viewing from one section of the country to another.

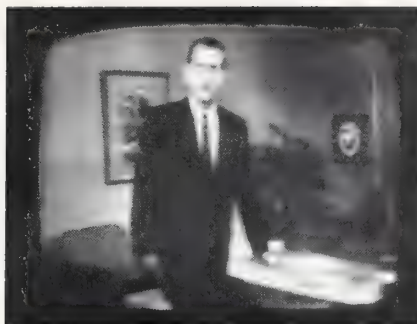
For instance, based on 19 individual markets surveyed by ARB in April/May 1964, the West Coast late-night sets-in-use data tend to be somewhat less than the East Coast — with the exception of Atlanta (see Table V).

Pittsburgh's 11:00 p.m. sets-in-use is 55 percent, the highest of all Eastern and Pacific time zone markets studied. Atlanta, on the other hand, has a sets-in-use level for the same time period of only 24 percent, the lowest of the group.

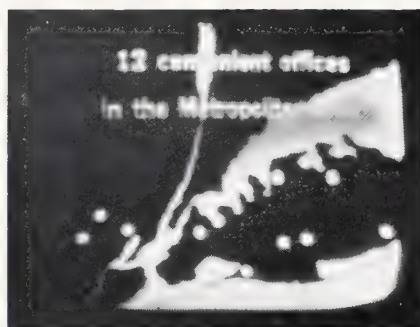
Central and Mountain zone markets show similar extremes. They range from Albuquerque's 39 percent SIU to Chicago's 65 percent (10 p.m.). However, the majority of these markets show SIUs of 50 percent or greater during this time period. ♦

TABLE V
SETS-IN-USE COMPARISONS
(Monday through Friday averages)
Time Period

Market	11:00	11:15	11:30	11:45	12:00	12:15	12:30	12:45
(Eastern and Pacific)								
Atlanta	24	18	11	10	8	8	7	6
Baltimore	38	32	21	19	16	15	13	12
Boston	41	23	18	17	13	12	10	7
Cincinnati	39	32	16	15	12	11	8	8
Cleveland	44	29	23	22	17	16	14	11
Columbus, Ohio	39	31	22	20	17	17	11	10
Detroit	39	33	20	20	17	17	14	14
Los Angeles	27	21	14	12	11	10	7	6
New York	49	42	35	30	28	25	23	18
Philadelphia	41	26	23	21	16	15	13	12
Pittsburgh	55	33	27	25	20	18	16	13
San Francisco	25	17	14	13	10	9	8	5
Seattle-Tacoma	27	24	13	12	10	9	7	6
Washington D.C.	34	26	14	13	11	10	7	7
10:00 10:15 10:30 10:45 11:00 11:15 11:30 11:45								
(Central and Mountain)								
Albuquerque	39	34	24	23	20	19	16	15
Chicago	65	54	41	39	34	33	29	28
Dallas-Ft. Worth	50	44	25	23	21	18	17	13
Minneapolis-								
St. Paul	53	44	28	27	22	21	16	15
St. Louis	58	52	36	33	27	24	20	19



Edwards & Hanly's image-creating spot opens with Great Dane introduction, followed by spokesman detailing the "watchful" services offered by the broker. A conference between broker and customer points up his message. E&H's 12 regional offices light up on an area map, and the commercial closes with the watchdog symbol. Photos supplied by Radio-Tv Reports



A watchdog

joins the 'bulls' and 'bears'

Brokerage house debuts on tv with new image; agency sees more securities firms using video as competition for new investors heightens

■ The magnificent stalking of the Wall Street canyon by the Dreyfus lion is now sharing the tv tube with the noble stance of a vigilant Great Dane. The dog barks a "Watchful of Your Interests" slogan which is the theme of a new tv promotion by Edwards & Hanly, one of Wall Street's leading brokerage houses.

Through the Hedrick & Johnson agency, the Great Dane's imposing antics in the E&H commercials represents a further breaking down of the "lifeless" approach that has

too often characterized brokerage firm promotions. But the securities business still has a long way to go before shedding its "tombstone advertising" label.

Much of the difficulty in creating a distinct public image is the result of the financial industry's stringent self-regulation: advertising copy of all member firms (stock brokers) must conform to regulations, must be submitted to — and be approved by — the New York and/or the American Stock Exchange, the na-

... a watchdog

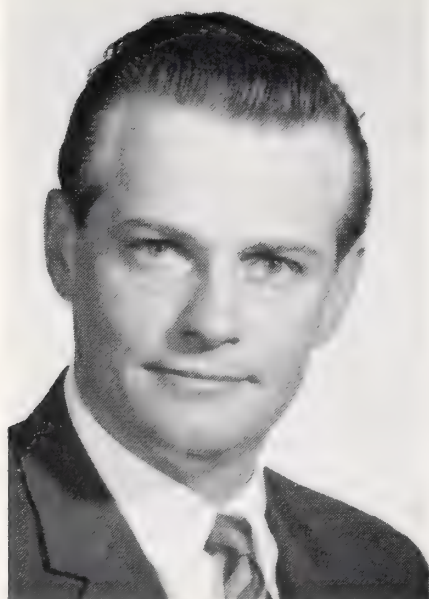
tion's two largest trading institutions. Other exchanges also have strict ad requirements, including the National Assn. of Securities Dealers.

There is a similarity here to the rigid standards of the medical profession which permits its practitioners to do little more than "advertise" their names and locations.

This approach is understandable since trust and confidence make up the backbone of the brokerage business. But restraint has introduced a barrier to growth-minded firms interested in presenting a distinctive image.

They are competing for the "35 million non-shareholders (who) are on the threshold of investing or (are) interested in learning more about it," according to the New York Stock Exchange.

Edwards & Hanley's 60-second taped video spots mark the firm's introduction to television. Although its tv campaign has been on only since September, "Already there are indications that our tv commercials are getting our image and our advertising message home," says Bert G. Edwards, managing partner.



Edwards & Hanley's Bert G. Edwards

"Watchful of Your Interests" was developed as an advertising theme after research found that alertness and service were the qualities most wanted by clients.

Both sponsor and agency agreed that a Great Dane would best symbolize the theme, and a prize winner, "Champion The Imp of Carlsdane," was selected for the commercials.

After a barking introduction, "The Imp" fades into a watchdog symbol, and a spokesman for Edwards & Hanley explains the services offered that are "watchful" of clients' interests. Next, a telephone conference between "client" and "broker" points up the spokesman's message. The 12 regional offices of E&H light up on an area map, and the announcement closes with the watchdog symbol and the suggestion that research reports are available on request. Investors are reminded that *they* must take the initiative, a qualification called for by the industry's regulations.

An amusing problem developed during the taping, when the Great Dane proved so over-active and playful that a "stunt" dog was substituted. But the obedience-trained stand-in was too easygoing to convey an air of watchfulness. "The Imp" was called back to stand-in for his stand-in. He did his own acting, despite the number of takes and the time involved.

The tv promotion consists of four one-minute spots per week during news programs on WCBS-TV New York, for a 13-week period. This is to be followed by 10-second ID's over the next 39 weeks. Later this year, plans call for a second tv station in New York to be added to the schedule.

During the next 12 months, expenditures for radio and tv advertising are expected to be approximately \$200,000, with three-fourths of this outlay going to video.

Edwards & Hanley sees the following long term benefits from its advertising campaign:

1. Creation of an image distinguishing the firm from its many competitors.

2. Informing viewers that it understands and is ready to meet the

public's growing demand for intelligence and professional alertness in handling investments and giving guidance.

3. Making Edwards & Hanley a household name, thus putting the company in an excellent position to win its fair share of new business.

This is a consideration that should not be underestimated, for share ownership is growing rapidly. Industry estimates of 20 million stockholders in the U.S. may be borne out when the New York Stock Exchange's census is released in 1965. The Exchange's most recent survey (conducted in 1962) showed a total of 17 million stockholders, up 36 percent from the previous tally (in 1959). This is 250 percent above 1952's figure, the year the first stockholder census was conducted.

Although securities firms theoretically offer the same type of service, the difference often lies in the "quality" of service. This is an all-important area, but one which is taboo for brokerage house advertising.

But the alertness theme and watchdog trademark of E&H's commercials effectively impart an image of a firm that exercises care with judgment.

Edwards & Hanley also uses radio

Continued on page 38

Stock

The New York Stock Exchange administers a strict set of rules and policies ("Communications with the Public") designed to assist member firms in maintaining a high quality of advertising.

To avoid duplication, if brokerage houses are members of both the New York and American Stock Exchanges (as many are), advertising need not be submitted to the American Exchange if it has been approved by the "Big Board."

Specifically governing radio and tv commercials is NYSE rule 473, which states:

Members and member organizations desiring to broadcast New York Stock Exchange quotations in radio or tv programs, or in pub-

Kukla, 'finance' & Ollie



Wall Street can be a panic when Ollie Dragon plays the market, but it all becomes clear when Fran Allison, Kukla and Burr Tillstrom explain investing in 13 five-minute television shows.

■ Stock broker sponsors like Edwards & Hanly are benefitting from the New York Stock Exchange's continuing educational program that uses air media to teach the public the basics of investing.

The Exchange's latest endeavors in this area include Oliver J. Dragon, of Kukla, Fran & Ollie fame.

Poor Ollie thinks he's a star, but he doesn't know much about fi-

nance. For example, he thinks that common stock is the opposite of rare stock, and that bonds are "things that keep free souls like us in chains."

Fortunately, Ollie is in good hands. His old associates, Burr Tillstrom, Fran Allison and Kukla, all happen to be knowledgeable investors. They're on the scene to clear up the highly original misconcep-

tions in a dragon's eye view of Wall Street.

Ollie "agreed" to make 13 five-minute tv tapes and films (black-and-white and color) with Tillstrom, Miss Allison and Kukla.

The public service series is now being shown in over 90 markets, and the Exchange expects that some 200 more stations will air the programs.

Episodes include *Ollie Becomes a Broker*, *Ollie Forms a Company*, and other segments covering "hot stock tips," how to read the financial papers, proxies, investment clubs, etc.

After 13 "lessons," Ollie has gotten his tooth into the subject and is now Wall Street's most knowledgeable dragon.

Fran Allison has also prepared a financial series, sans dragon, for the Exchange. Aimed at women, the 26 radio segments of *Allison in Financeland* are geared for broadcast during "prime homemaker time" as a course in investing for housewives.

It is expected that the series will be carried by about 1000 stations in the U.S., gradually replacing the two-year-old *Lorie Beecher Reports to You* shows, also broadcast for the benefit of distaff side of the family. ♦

market's advertising 'don'ts'

lic telephone market reports, or to make use of radio or tv broadcasts for any business purpose, shall first obtain the consent of the Exchange by submitting an outline of the program and the example of the script to be used.

The text of all commercials used on radio and tv must be approved in advance by the Exchange. Program material . . . supplied to these media shall be retained by the firm for at least a year and be available to the Exchange upon request.

Broadcast announcements also must conform to 12 standards (as listed under rule 2474A) which are concerned with the manner or form in which information and opinions are presented.

For example:

Projections and predictions cannot be used to promise future profits or income from securities, and must be labeled as estimates.

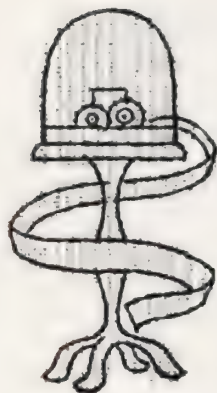
Testimonials cannot be offered as being representative of the experience of other clients; cannot be indicative of future performance or success; must indicate, if more than a nominal sum is paid, that the announcement is a "paid testimonial."

Language in commercials must avoid all statements that are "promissory, exaggerated, flamboyant, or contain unwarranted superlatives."

Comparisons of one firm's service, personal facilities or charges with those of other firms must be factually supported.

Recommendations for securities must have a basis which can be substantiated as "reasonable" recommendations.

The remaining standards cover disclosure of any connection with a company whose stock has been recommended (such as options to buy stock held by members of the recommending broker); use of past recommendations as an inducement to investors (there can be no implication that a customer can't lose by following recommendations); dating of all reports; identification of sources of information used in gathering material for recommendations if not prepared under the direct supervision of the broker's research department, etc.



Finance stocks up on radio

as an important facet of its promotion. The firm currently has spots on the Monday, Wednesday and Friday evening newscasts by John Wingate on WOR New York. It airs announcements on John Gambling's Sunday morning program on the same facility, and has schedules on four Long Island stations.

A newspaper campaign is now underway, and the "Watchful" slogan and the Great Dane symbol are being "merchandised" in all media—including newsletters, reports, financial statements, etc.

Radio is a medium that especially lends itself to the sounds, drama and news of Wall Street, as long-time sponsors like Bache and E. F. Hutton have found.

A flip of the dials shows that many more houses are involved in radio than in tv, but the bulk of brokerage house advertising still goes to print, although specific figures are not available.

However, brokers seem to be turning more and more to radio in an attempt to catch the ear of prospective customers.

A spokesman for Albert Frank-Guenther Law (an agency with a number of financial accounts) reports a general increase in radio usage by brokerage firms.

AF-GL's current radio clients include Smith Barney & Co., Rache, White, Weld & Co. and Hirsch.

Smith Barney's approach to radio differs from that of the usual broker—the house normally buys participation in dinner concert programs. Year-

Paul H. Hedrick, president of Hedrick & Johnson, sees a bright advertising future for the securities field, with tv helping to break down

what he refers to as the "drab, stuffy" image of the business.

He views his client's use of tv as a step that marks the early stages of

Broker ads bypass tv

■ Television as an advertising medium is largely neglected or avoided by Wall Street.

One reason given is program format. Brokers have not found radio's highly successful five-minute stock market roundup a suitable vehicle for tv. Nor have more than a handful of firms tried spot announcements, while even less have shown enthusiasm for sponsoring a segment of a regular television newscast.

A look at two typical weeks, as reported by BAR (one each in July and August 1964) points up the dearth of video advertising by the financial community.

During the July week, the nation's brokerage firms, commercial banks, loan companies, investment institutions, and savings and loan associations, were active on tv in just 30 of the top 75 markets. A

total of 216 spots was aired by only 23 sponsors who collectively spent \$15,683.

The number of advertisers dropped to 18 during the August week. They bankrolled 161 an-



Tv has created a household image for the "lionized" Dreyfus Fund.

round it uses radio in Boston, New York and Chicago, and adds additional markets to its schedule during the Christmas season.

Bache, on the other hand, prefers the business program as its ad vehicle. It regularly sponsors five-minute stock market reports in "about 10" major markets.

Hirsch airs one-minute spots during general news reports—preferring this fare to business news—on several facilities in the New York metropolitan area.

Another AF-GL account, Merrill Lynch (the nation's largest stock broker), has tried radio (and tv) on several occasions. After each excursion into air media, Merrill has pulled back into print, and currently prefers a paper image.

The Doremus agency is also steeped in financial lore, counting several brokerage houses among its clients, including two radio regulars—Paine, Webber, Jackson & Curtis, and Goodbody.

Both sponsor five-minute stock market newscasts. Paine Webber is in about 10 markets, and

Goodbody in approximately half as many. Paine Webber has used radio for the past two years, and has found its sponsorship to be "very successful," reports a spokesman for its agency.

Schwabacher & Co. (see SPONSOR, May 18, 1964, p. 53), long associated with news sponsorship on KCBS San Francisco, recently snapped up that station's coverage of the California primaries. Schwabacher also bought a schedule for its one-minute humorous spots which have been favorably received since their introduction last April. The firm believes that its waggish approach to the bullish and bearish represents a departure in investment advertising.

Other brokers around the country who have found that radio advertising pays off include: Marshall Co. in Milwaukee; Chicago's A. C. Allen; Boenning Co. of Philadelphia; Harris Upham in Boston, Chicago, New York, and other top markets; Shearson Hammill (New York); Albert McGann in South Bend; and E. F. Hutton in Los Angeles and New York.

a coming trend: the entry of more brokerage firms into video. Strangely, Wall Street has made little use of the medium, unlike other finan-

cial institutions such as banks and savings and loan associations.

"Use of television by more brokerage firms is inevitable," he de-

clares, "because tv most effectively and elegantly conveys the true human interest of the brokerage business." ♦

nouncements in 25 of the top 75 markets, laying out just over \$12,000. In toto, expenditures during these two typical weeks were \$27,754 for 377 commercials—not an impressive figure for, or in, the financial world.

Credit for the lion's share of the outlay during both weeks goes to Dreyfus & Co., probably the industry's biggest tv spender. In 1963, Dreyfus' outlay was just under \$200,000, according to TvB.

Perhaps one answer to encouraging more Wall Street participation in video lies in devising new program formats that do more than just add sight to the sound of stock market quotations.

On the other hand, Dreyfus' tv success illustrates how creativity can do a job in a medium that other financial firms say "doesn't work for Wall Street."

In 1957, Dreyfus began a campaign that made its mutual firm a household name. Through Doyle, Dane, Bernbach, the investment company's now famous spot shows

a lion emerging from a Wall Street subway to walk up the steps of the Dreyfus building—apparently the first lion to hold a seat on the exchange. Using a minimum of audio, the commercial ends with the animal leaping up on the logo of the firm's name—the Dreyfus Fund's trademark.

To promote its brokerage business, Dreyfus has a humorous animated cartoon spot featuring a chat about investments by venerable "bluebloods" engaged in a ping pong match.

Bache & Co., another leading Wall Street house, uses tv only when opening branches in markets new to the firm. To date, tv has been used in conjunction with openings in Parkersburg, W. Va., and Binghamton, N.Y., via Albert Frank-Guenther Law.

Harris Upham first tried tv in the early '50s, when the firm sponsored a newscast on WOR-TV New York. It used tv again in the late '50s with a season's sponsorship of *Meet the Press* locally in New York.

A spokesman for the house notes that there was "no sustained impact over a period of time" to warrant a continuation of tv advertising. The firm has since used radio and print media.

Sutro Bros. & Co. entered tv in 1959 with sponsorship of portions of *Open End* on WNTA-TV Newark, N.J. (now WNDT, an educational facility). Sutro reported that it was pleased with the results, but it has not used air media since.

The nation's largest brokerage firm, Merrill Lynch, reports that it first experimented with tv in 1948, subsequently tried the medium on "one or two other occasions." The firm has not found tv (or radio) to its liking, citing high costs, lack of impact.

Several other smaller houses, including a number in Los Angeles, have, from time to time, aired spot announcements. But the success of Dreyfus, with the current exception of Edwards & Hanly, has yet to inspire the industry to give tv a serious try. ♦

Daren F. McGavren (l) with his associate, Ralph Guild, president of the McGavren-Guild Co., discuss their two radio rep firms.



Easing the timebuyer's

■ The job of the radio representative, as everyone knows, is to present timebuyers with comprehensive and pertinent information about stations and markets. But the trick is to do so without burying buyers under reams of paper and sometimes unnecessary fringe material.

Since many complexities are involved in getting an advertising campaign on the air—such as considering a multitude of markets, the many stations in each market and the like—it's reasonable to assume that we in air media are interested in finding the most efficient approach for the presentation of this material.

We believe that the best approach is to group like or specific things together. Such grouping or specializing is now common practice in many areas of life: the business world, medicine, the arts, science, among others.

As station reps, we are service or-

ganizations with responsibilities to advertising agencies, as well as to the stations that we serve. These responsibilities can best be fulfilled by devising simple yet comprehensive methods of data presentation.

The first step toward accomplishing this is to concentrate upon limited lists of stations with similar market patterns.

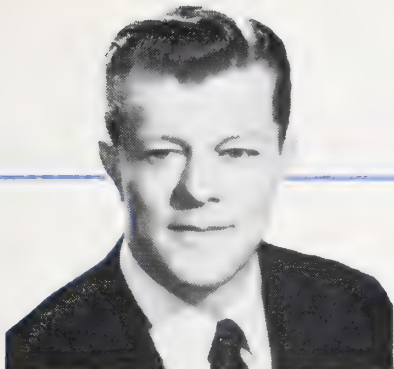
Next—and this is the real service to the buyer—present him with stations in markets that have similar structures, populations, dollar expenditures and product-distribution patterns. This can be done for either major metropolitan markets or regional markets.

Put in simple terms, then, specialized station representation means specialized service to buyers in the form of detailed market data, together with the fine points of a station's image, its management, stature in the market, station personalities, etc.

We have avoided mentioning ratings here, for too often they become the only factor in making buys. Certainly ratings can be an important yardstick in decision-making, but they should not be the sole criterion.

Major markets present their own special problems. These arise from keen station competition within a diverse and complex market. That problem is further complicated by the widely varied types of programming aired in the larger cities. Therefore, a buyer needs a vast amount of research material if he is to have a thorough and intelligent picture of such a metropolitan market.

We all know that there is no specific formula for a successful radio station. A type of programming that "works" for one facility in a market may not be the formula for a successful operation in another market. What's known as "good music" programming is an example.



By Daren F. McGavren

**President, Daren F. McGavren Co.,
Board chairman, McGavren-Guild Co.**

After three years with the Army Air Force during World War II, Daren F. McGavren first entered broadcast sales with KNOB (now KJOY) Stockton, Calif. He later became regional sales manager for the same station and two other California stations—KXOA Sacramento and KXOC Chico.

In 1950, he struck out on his own and formed a regional radio rep organization, initially called Western Radio Sales, later renamed the Daren F. McGavren Co. and in 1962 renamed again to become McGavren-Guild.

That firm was further divided in August, 1964, into two separate companies: the Daren F. McGavren Co., specializing in a limited list of major market radio stations, and McGavren-Guild, selling only regional market facilities.

McGavren is a former winner of the Silver Mike Award.

load

**The 'specialized' radio rep can best aid
the buyer in his best buy approach**

Consequently, the presentation often aimed at buyers—"We sound just like so-and-so in such-and-such a city"—is not a reasonable sales point.

Instead, reps must weigh and consider many other factors. To do so thoroughly involves a significant amount of time and concentrated research. And if the resulting information is to be of any value to the particular buyer, it must then be tailored to his specific needs.

This is a type of in-depth study that requires a specialist's touch.

The time and care involved in operating in this fashion is well worth the effort, however. It continues to expose our salesmen to the fine details involved in markets and stations. When such intelligence is passed on to agency media people, we know that we have done the best possible job.

On the other hand, specialized representation also means proper

attention for the regional stations that all too often suffer from neglect.

Selectivity makes regional markets equally important—they are no longer overshadowed by competing major markets on the same list.

Generally, regional markets have fewer stations than major markets. And agency media plans in regional areas often call for only a one-or-two-station buy. In order to make an intelligent choice, buyers must know the marketing idiosyncrasies that may be involved. For example, distribution of a product in regional markets often is quite differently structured from "normal" sales patterns in larger cities.

As another case in point, many products that are sold in regional markets are actually credited to sales in major markets because the items were shipped to the regional areas via the major cities. In such a regional market, a buyer with only

cursory information would not have the true economic picture.

But the specialized regional rep, with careful research, has the time for the in-depth exploration needed to uncover these true distribution patterns.

If you are a specialist, you can then offer specialized services. Thus, specialization also permits a station rep—as our two firms do—to provide a sports department and creative programing help. These two departments are shared in common by both companies, incidentally. We feel they not only offer additional services to our clients, but also benefit agencies and advertisers, as intended, in turn.

Thus, specialization and the special service that it provides both for the station and the agency and its timebuyers, is an invaluable aid to producing the "best buy" on the best sponsor vehicle that can be acquired. ♦

Three-month quarter-million dollar campaign promotes Chemical Bank's Privilege Card, and tv gets the lion's share

'City-wide banking' gets

■ It's difficult, admen agree, to put new life into bank advertising. Even with an original approach the message is usually the same. In different forms, customers have been offered the same services over and over again—home loans, auto loans, personal loans, high interest rates, special savings accounts, checkbooks in sealskin or exotic colors or with built-in carbons.

To attract attention among tired out bank commercial viewers, the Chemical Bank of New York Trust Co. jettisoned the idea of a new approach to old services and came out with a new service—city-wide banking. During the last three months of 1964 the bank is spending \$250,000 in advertising to introduce the service. "Over half" the money has been channeled into New York television stations, according to the bank, in a commercial schedule that

began Oct. 13 and will end Dec. 31.

City-wide banking does away with much of the red tape so prevalent in banking today, the bank claims. By presenting a Privilege Card, which has been mailed to all customers in good standing, the holder will be able to cash a personal check readily in any one of the bank's 127 offices—not previously possible without considerable "red tape."

The new card is being advertised heavily on tv, with support from radio, newspapers and direct mail. Through Benton & Bowles, every New York tv station and all major New York daily newspapers will be utilized. A small amount of radio advertising will be aired on WQXR.

Until now, bankers and customers agree, taking money out of a branch bank other than the one where a customer has an account can be a real problem. "The need for proper

identification often results in delays and misunderstandings, depriving the depositor of one of the benefits of city-wide branch banking," comments William S. Renchard, president of Chemical New York.

The new service has come about after several years of research and experimentation. During the testing period, the Privilege Card was called a courtesy card "to protect the innovation from use by other banking firms."

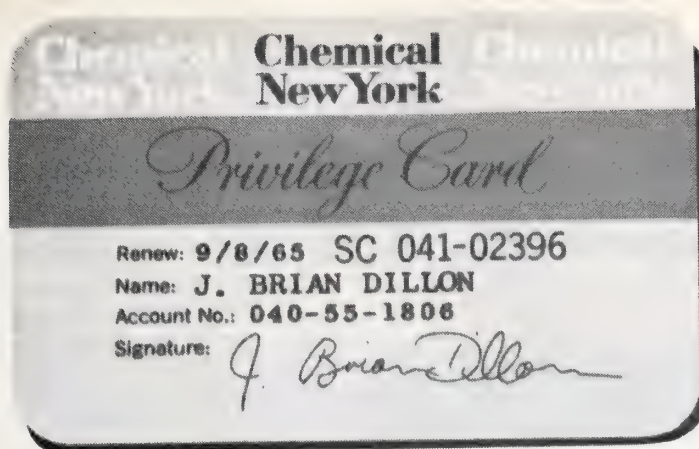
"Never again should you be caught short without a place to cash a check quickly," commercials state. "Simply present your Privilege Card to any Chemical New York teller along with the check you are cashing on your Chemical New York account." The bank says it will renew each Privilege Card yearly for life, as long as the account is properly maintained at any Chemical New York office. If a customer moves or wishes to transfer his account to another location, his Privilege Card can be automatically renewed at the nearest branch.

The main theme of the commercials is "I'll cash your check even if I don't know you" (that is, up to \$50 for special accounts and \$100 for regular accounts).

The bank claims the major distinction between its Privilege Card and courtesy cards issued to checking account customers by other banks—notably, Chase Manhattan, Manufacturers Trust, First National City, Bank of America NT-SA (San Francisco)—is that its card is extended to all special and regular checking account customers rather than on a restricted basis to "very special accounts." Also, once the card is presented to the teller, no further verification is needed,

Bank credit cards

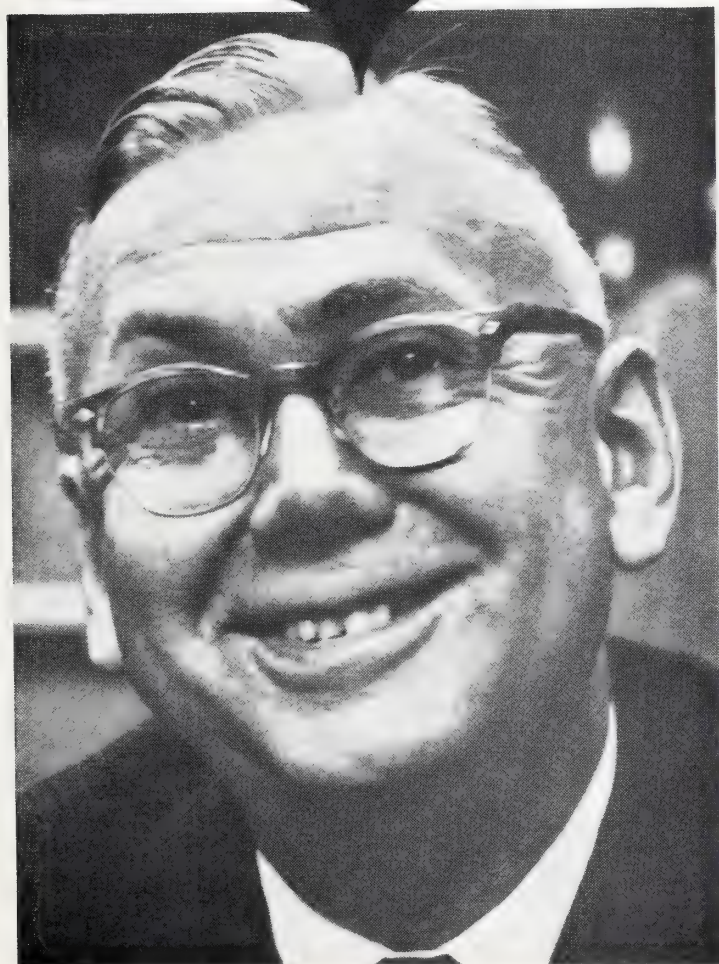
Aside from courtesy cards offered special customers, at least two banks have issued credit cards. For some five years the Bank of America has made available its BankAmericard that can be used for identification when cashing checks in the bank's branch offices. For awhile Chase Manhattan tried the same type of credit card, but sold out the system two years ago "because it was unprofitable." Both cards were similar to the Uni-Card. (This is not surprising, as the founder of Uni-Card also established the credit card system for the Bank of America on which Chase Manhattan later based its system.) The Chemical Bank Privilege Card can be considered new if it is thought of as a greater extension of the courtesy card system or as a part of the BankAmericard system, but it is not a total innovation.



Privilege Cards enable all 500,000 depositors at Chemical New York to cash — without delay — any check up to \$50 for special accounts and any check up to \$100 for regular accounts.

New York tv sendoff

**"I'll cash
your check
even if I don't
know you."**



whereas other banks usually require further identification. Chemical New York claims it is the first bank to issue a privilege card "across the board to everyone."

(The Bank of Nova Scotia—a Canadian bank—has a courtesy card that does require further identification, but it is only issued after the customer has applied for it and his account has been checked.)

Through Eric Younger, account supervisor on the Chemical New York account at Benton & Bowles, research was conducted on the services of other banks. Says Younger: "Chemical is the only one we know of in New York state offering a privilege card service to everyone, and we feel this is also true throughout the banking industry. In the past Chemical New York offered cards to v.i.p.'s as did the other banks, issuing such cards to 30,000 depositors. Now all 500,000 can obtain them." The claim of "first" or "only" is not incorporated into any advertising, however.

(The Chemical Bank of New York Trust Co., founded in 1824, has assests totaling more than \$6 billion. The bank maintains offices in the five boroughs of New York, Nassau and Westchester, as well as a branch office in London and other representative offices in major marketing centers of the world. Its correspondents throughout America and abroad have a total of 50,000 offices.) ♦

Chemical Bank New York says it's the only bank to issue a privilege card "across the board" to every depositor in good standing. Tv commercials, accounting for over half of the quarter million dollar ad budget, feature a friendly bank teller and the slogan "I'll cash your check even if I don't know you."

Tv: Olympia's Olympus

■ Only three years ago Olympia Beer, a leading West Coast brand, sharply cut back its tv budget. This year, in a surprise move, Olympia returned to tv in a big way.

The \$400,200 spent in tv the first quarter of this year represents an amount ten times larger than the \$40,840 investment in tv by Olympia for *all of 1963*. A half-year comparison is also dramatic; Olympia placed \$22,400 in television during the first six months of 1963; \$853,500 during the same period in 1964.

What caused such a radical turn-about in advertising policy?

Back in 1960 it appeared that Olympia was a happy member of the growing fraternity of tv advertisers. The brewing company had doubled its tv budget over the previous year and produced an award-winning commercial. But at the end of the year trade reports indicated that Olympia planned to cut tv spendings considerably in 1961.

The agency for Olympia—Botsford, Constantine & Gardner (San Francisco) — did not admit its client's shift away from tv until January 1961. At that time the client turned down use of a spot tv announcement campaign on a flight basis and the agency recommended the adoption of a spot radio campaign on five-minute newscasts.

Through correspondence with an ABC-TV network official, Olympia Beer revealed that it was not disenchanted with tv but merely could not find the "right" film series to sponsor.

At a Seattle meeting later in January, an executive from Botsford, Constantine & Gardner stated that the brewer would still be a strong tv supporter even though the dollar allocation in that medium had been decreased. He also announced that spendings in newspapers had been cut to increase the regional magazine schedule.



O'Mara: hard-hitting facts convinced Olympia to return to tv.

Blosl: infringement on Olympia's market by tv users Hamm's and Busch Bavarian beer helped convince agency of tv's importance.



Just how much the tv budget was cut was not fully revealed until TvB-Rorabaugh released their annual media expenditures report early in 1962. The figures showed a drop of nearly 85 percent in tv expenditures in 1961 over 1960 — down from \$349,000 to \$48,010.

In 1962 Olympia was strongly committed to radio with some tv buys in isolated markets. It was at this time that the Television Bureau of Advertising decided to discuss the value of television as an advertising vehicle with Olympia. Early in the year the Bureau put on a presentation for five agency executives in Seattle, including the tv-radio director and the vice president of media.

Following the presentation, the Bureau compared a heavy network radio campaign for Frito with a similar buy in tv by the same company indicating that tv was four times more efficient than radio on a cpm unduplicated homes basis. The Bureau then suggested that Olympia change its thinking from program sponsorship to flight buying of announcements for greater reach and frequency.

The client executives at Olympia seemed interested. The advertising manager said the presentation gave him something to think about. The idea was brought up in conference, but was ruled out at this time because tv would consume too much of the total budget.

The Bureau acted quickly and offered evidence to counteract the belief that the cost of announcement tv was out of line. A letter to the brewer stated "on a value-delivered basis, we believe television merits a place in the Olympia advertising plan." To further make its point, TvB followed up with hard-hitting facts on the growing infringement on Olympia's Southern California market by Hamm's Beer (11.1 percent share-of-market in June 1960; 12.2 percent in May-June 1961; 14.5 percent in

After five years of media shopping, Olympia goes all out for tv. Recent figures indicate a possible 40-fold increase in tv expenditures this year over 1963

May-June 1962) along with figures on Hamm's increased tv activity during that period.

After an informal committee meeting with Olympia in San Francisco, station representatives, through TvAR, asked TvB for another presentation. This time the presentation was especially prepared to explain tv's role in the beer market.

The second presentation, given in Seattle, matched the heavy beer-drinking profile with a heavy tv viewer profile and included the screening of the latest beer commercials. Both Hollingberry and TvAR reps were present. Again tv flights were recommended.

(Flights were recommended because of the small budget at that time.) TvB news of the competition's 1962 expenditures in tv and the unfavorable shift in market share resulting from the introduction of Busch Bavarian into the West Coast market provided further ammunition.

Man responsible for convincing Olympia of tv's effectiveness and efficiency was Jack O'Mara, TvB vice president, Western Division.

In the summer of 1963 the agency team, headed by Thomas L. Blosl, suggested that Olympia return to television. The client accepted the idea and placed a large share of the 1964 budget in tv for

flights over a 26-week period covering the spring, summer and fall.

Sometime in December 1963 Blair-Tv, San Francisco, broke the news that Olympia's tv campaign was to start in February via color commercials in an initial 16-week drive. The spring schedule included over 80 western stations.

The agency and client won't reveal the exact figures of the new allocation to tv, but, when extended, first- and second-quarter figures indicate that this year's expenditures in the medium could be 40 times greater than in 1963 and might amount to as much as \$1,707,000 — more than Olympia's total ad budget for all media in 1963. ♦

Olympia Beer expenditures in tv rise at rocket speed



	1959	1960	1961	1962	1963	1964** estimated
Television	\$170,660	\$349,680	\$ 48,010	\$ 28,300	\$ 40,840	\$400,200 (1st Quarter)
Newspapers	401,082	368,882	272,988	298,178	824,206	Represents investments 10 times the total for all of 1963... a
Magazines	38,040	155,617	440,450	300,878	157,470	\$390,660 increase over the first quarter of 1963.
Outdoor	949,805	---	---	---	*	
Total	\$1,559,587	\$874,179	\$761,403	\$627,356	\$1,022,516	

Sources: TV:LNA/BAR, N.C. Rorabaugh; Newspapers: Bureau of Advertising; Magazines: Publishers Information Bureau; Outdoor: Outdoor Advertising, Inc.; Radio: Not available.

*Outdoor investments not published in '63.



Bill McDougall (l), "Boating Broadcaster's" skipper, accepts the 1964 National Boating Week Award from T. F. (Pop) Ellis, squadron commander of the Galveston Bay U. S. Power Squadron, in recognition of KXYZ's consistent promotion of safe boating.



Promotions by Bill McDougall (l), such as this pre-teenage "regatta," helped California Avocado Advisory Board to sell their avocados by the thousands.

Radio and the regatta

**Sponsors find air media the right sales vehicle
for reaching the nation's affluent boater-consumer**

■ Leisure time activities—fed by a continuing period of prosperity—have mushroomed into a prodigious \$45 billion a year industry.

In a group of popular pursuits that includes hunting and fishing, camping, photography and golf, among others, boating has reached the high water mark as the most popular pastime among those who stay relatively "close to home."

Eight million pleasure boats, from Eastport, Me., to the westward shores of Catalina Island and on to the exotic climes of Hawaii, now ply U.S. waters.

In 1963, boating enthusiasts spent a record \$2.5 billion (at retail) for an array of products and services ranging from vessels and motors to maintenance, insurance and accessories.

Additionally, these boaters are

also consumers with a combined after-tax income conservatively estimated at \$40 billion!

Obviously, they constitute a ready market for goods and services both in and out of the aquatic world.

But how do interested advertisers reach this vast and affluent group? One way is through radio.

Certainly not every city is a port—yet there are many summer and year-around centers of marine activity. These sites are dotted along thousands of miles of shoreline as well as along myriads of lakes and rivers.

Certainly air media's capacity to reach these boater-consumers is great. Only a trickle of 1963's advertising outlay by the boating industry, estimated at \$50 million, reached broadcast, however.

Although craft-ownership's sharp rise has been especially notable during the past four years, a 1960 survey by Radio Advertising Bureau already reflected this group's potent listenership. Even then, the study disclosed, 37.6 percent of all pleasure boats were equipped with built-in AM radios, while 62.4 percent of the remaining craft had at least one portable on board. The survey also found that "most" radios were in use "nearly all the time" that the passengers were on ship.

An example of one station in a prime port, which has set its sails and found local waters to be warm and friendly, is Houston's KXYZ-AM-FM.

Ideally located near the busy, marina-studded Texas Gulf Coast, the station's year-around aquatic

activities exemplify how air media and pleasure boating can profitably cruise together.

Thanks to *Boating Broadcasters*, a combination of good music and comprehensive boating lore, a host of Houston sponsors have "gotten their feet wet" and are delighted to be in the commercial swim. They have found the program to be an ideal water-borne vehicle for reaching the area's affluent aquaphiles, estimated at 50,000 "hands." These "sailors" have an average income exceeding \$10,000 per year, constituting a \$500-million consumer market.

Reflecting the nautical as well as the consumer profile of the audience, sponsors offer a cross-section of products ranging from avocados to yachts.

Boating Broadcaster, afloat seven days a week for a total of eight and one-half hours, is in the capable hands of host Bill McDougall. The program was carefully built as a "ship of sales" during its first 10 weeks on the air; before its third month had begun, advertisers began requesting participations and spot schedules.

At the start, there was little in marine broadcast history that the station could draw upon. "We had no precedent or 'track record' to follow," skipper McDougall recalls, hinking back to last February when the program first broadcast.

"If we had tried to sell the show from its inception, all we would have had to offer was 'blue sky.' Now we are able to pitch positive achievements for the advertiser and the audience."

McDougall, who has earned his reputation as a boating authority, offers various nautical fare during on-air hours. In addition to news and safety information, he reports local and regional boating events, interviews local and visiting boating personalities and consistently promotes the "good life afloat."

As a prime facet of his "sell," McDougall offers sponsors personal representation in the field. These *terra firma* activities involve hours spent as a public relations man for the advertiser, including personal appearances at sponsor promotions, participation in dealer meetings and sitting in on merchandising-promotion planning.

For example, the California Avocado

Advisory Board recently used a heavy spot schedule as part of its annual sales campaign. McDougall conducted an "avocado recipe contest" for his distaff listeners; oversaw a pre-teenage "regatta" at a hotel pool and made appearances at local supermarkets, answering queries and distributing boating literature.

The success of similar sponsors emphasizes that even land locked advertisers are profitably sailing.

Sinclair Sales Co. is selling twice as many portable "hospitality bars" and lawn furniture products since it initiated its schedule on *Boating Broadcaster*. Sponsor Richard M. Sinclair admits that at the start he had doubts that boating radio could do the job.

"We ascribe our sales increase solely to *Boating Broadcaster*," Sinclair says, noting that he is considering an ROS schedule.

Nassau Bay, a local residential developer, is using the show to reach boat owners with above-average incomes. Other sponsors include a local restaurant, and a soft drink distributor who is alert to the fact that thirst can be especially keen on water.

The station has yet to attract national advertisers to the show, but hopes to count several aboard within the near future.

Those seafaring sponsors considered "naturals" for the program not unexpectedly include top names in the boat trade. Most are now on long-term commitments, having signed one-year contracts. Among them are Johnson Motors, Mercury Motors, Chris-Craft, Gulf States Yachts, Hatteras and Pacemaker Yachts. All, significantly, are newcomers to radio.

Typical of this contingent's view of program participating is the praise expressed by Chris-Craft's Houston sales manager:

"More and more people are coming into our showroom to tell us about the broadcasts. We are making a lot of new friends by participating, and we're dispensing much needed knowledge about safety, handling and maintenance of boats."

A spokesman for Houston's Aylin Advertising agency attests, "It is more than mere coincidence that our client, Gulf States Yachts, is having its best sales year."

Alston P. Cameron, agency vice president, also applauds "collateral merchandising benefits" that his client is deriving from the promotional activities of skipper McDougall.

In addition to the obvious advantages of the unusual format, sponsors can also employ programs of this sort to seize in other added features:

- If the show is slotted in early morning (as *Boating Broadcaster* is), the advertiser likely lures the shave-and-breakfast set as well as many early drivers.

- Usually somewhat tentative during their first months on the air, such programs likely offer a wide variety of buys. A KXYZ advertiser, for example, can select from 30-second or one-minute spots; boating tips with their one-minute commercials; 5-, 10- or 15-minute segments of the program, or even participations within such segments. Like the average tank of tropical fish, there's something to interest just about everyone.

- Another strong point that such shows can offer the sponsor is prestige. Frequent appearances on the program by people known for their contributions to boating have quickly upped the KXYZ program's status and repute.

And the format calls for "helping" the boater, not deceiving him — with obvious correlations in terms of advertising messages. Really helpful aquatic instruction and advice delivered by authorities from U.S. Power Squadrons, the Coast Guard Auxiliary, the Marine Division of the Sheriff's Department and the Red Cross don't at all hurt the related impact of, "Now for a word from our sponsor . . ."

- Such boosting also occurs in the social realm, an important kingdom within Neptune's contemporary province. Flag officers and key members of leading yacht clubs and boating organizations can lend enormous prestige via program appearances.

In short, the boating format seems to have the right program ingredients for a station in the right geographical area. In other marine locations, sponsors might also find this fare the right vehicle for attracting the right consumer — i.e., an affluent and highly interested audience. ♦

With one exception, "Podrecca Piccoli Theatre" is being sponsored entirely by department stores. The show is produced and syndicated by Triangle stations.



Marionettes pull sales strings

More than 20 stores have signed to sponsor a pre-Christmas program produced and syndicated by Triangle Stations

■ Most department-store advertising on television has traditionally been associated with bargain-day sales or fashion shows, but, recently, department and food stores have shown a great interest in the pre-Christmas color special, *Podrecca Piccoli Theatre*.

Last year, the hour-long program, produced and syndicated by Triangle Stations, set a pattern of sponsorship by a large number of stores. In December, 1963, *Podrecca Piccoli Theatre* was seen on more than 100 stations.

Sales have been made in various ways. In some cases stations have sought out a sponsor. In Philadelphia, for example, Triangle's flagship, WFIL-TV, sold the special to Acme Stores; WNBH-TV Binghamton successfully approached the Lou Rapport Stores. In other cases, stores bought the program direct and placed it on stations themselves. I.G.A. Stores bought the special and placed it on an Altoona station, later decided to air it in eight other markets; Bargain Town U.S.A. bought and placed the program on four stations. H&S Pogue, which belongs to a league of department stores, bought and placed the program; other stores belonging to the league were contacting Triangle shortly thereafter. While the program is not a Christmas show *per*

se, according to a Triangle spokesman, "it certainly is a holiday-type program." And H&S Pogue, a leading department store in Cincinnati, will introduce its Christmas selling season by sponsoring the program on WLW-TV Thanksgiving Day.

Why have department stores, as a group, decided to sponsor the special? The answer seems to be shrouded in mystery, but the best reason may be simply that *Podrecca Piccoli Theatre* is a "holiday" special and that department stores greatly increase ad spending at that time. In addition many salesmen who have had success with department stores have touted it to other salesmen and the store-association pitches have consequently become stronger. The one break in the solid store-trend came with the purchase of the telecast by First National Bank, New Haven, on WNHC-TV.

The internationally-famed marionette troupe performs spectacular sequences on the holiday special, including *Snow White*, the underwater ballet and *Come to the Circus*. Dick Clark—who made his Bandstand debut for Triangle—serves as host.

The *Podrecca Theatre* made its own debut in America on the *Ed Sullivan Show* last year. Immediately thereafter, Triangle acquired exclusive program rights to the troupe's

work and produced the holiday special on film as well as, more recently, a series of 65 color six-minute vignettes titled *Colorful World of Music*. This series has been sold in 41 markets and is scheduled for a Thanksgiving Day start. ♦

SPONSORING DEPARTMENT STORES

MARKET	STORE
Albany	Wallace's
Altoona	IGA Stores
Baltimore	The Hecht Co.
Binghamton	Lou Rapport
Cincinnati	Pogue's
Cleveland	Halle's
Columbus	Lazarus'
Dallas	Titche Goettinger Co.
Detroit	Hudson's
Fort Worth	Stripling's
Fresno	Gottschalk's
Johnstown	IGA Stores
Lancaster	Bargain Town U.S.A.
Lebanon	Bargain Town U.S.A.
Philadelphia	Acme Stores
Pittsburgh	Gimbel's
Rochester	Edwards'
San Antonio	Wolff and Marx
Schenectady	Wallace's
South Bend	Robertson's
Syracuse	Edwards'
Troy	Wallace's
Utica	Boston Store



Investment Opportunity

A dozen years from now these boys will be riding trail for real—herding cattle to help feed your children.

Till then, how much patience and love and planning must go into their training? How much effort into keeping our society free and our economy stable, so young people can develop into responsible, productive adults?

You have an investment in these boys. To protect it, you can join with other leading American businessmen to promote the Treasury's Payroll Savings Plan for U. S. Savings Bonds. The Treasury Department's Plan helps to encourage the habits of self-reliance and thrift we so need in all our

citizens . . . it helps us maintain that love of individual liberty which is basic to the well-being of our nation.

When you bring the Payroll Savings Plan into your plant—*when you encourage your employees to enroll*—you are investing in the young people who will help feed the world a decade from now. You are investing in all the ranchers and herders and farmers of America's tomorrow. In America's future. In freedom itself.

Don't pass this opportunity by. Call your State Savings Bonds Director. Or write today directly to the Treasury Department, United States Savings Bonds Division, Washington, D.C. 20226.



in your plant...promote the **PAYROLL SAVINGS PLAN** for **U.S. SAVINGS BONDS**



The U. S. Government does not pay for this advertisement. The Treasury Department thanks, for their patriotism, The Advertising Council and this magazine.

THE CHANGING SCENE

Four-Day NBC Sales Over \$10 Million

A total of \$10,200,000 in sales was recorded during the four selling days of election week by NBC-TV, it was announced by Don Durgin, vice president, Television Network Sales, NBC. The total represents both nighttime and daytime purchases.

Advertisers (and their agencies) purchasing sponsorship in the NBC-TV nighttime schedule are:

The Nestle Co. (Leo Burnett) in *The Andy Williams Show*, *Mr. Novak*, *The Virginian*, *Wednesday Night at the Movies*, *Daniel Boone*, *Flipper* and *Saturday Night at the Movies*.

B. F. Goodrich Co. (Batten, Barton, Durstine & Osborn) in *The Andy Williams Show*, in a virtual sold-out position.

The Mennen Co. (Grey Adv.) purchased sponsorship in six nighttime programs and also in three upcoming NBC news actuality specials.

Wolverine Shoe & Tanning Corp. (MacManus, John & Adams) in four prime-time programs.

Lehn & Fink (Geyer, Morey & Ballard) in 15 prime-time programs.

The Colgate-Palmolive Co. in 11 prime-time programs.

Bristol Myers (Young & Rubicam) in seven nighttime shows and also in two NBC news actualities.

Other advertisers include The Maybelline Co. (Post-Keyes) in five programs, and Sherwin Williams Co. in seven programs (Griswold-Eshelman).

In the NBC-TV daytime schedule, the following sponsorship purchases were recorded:

The Colgate-Palmolive Co. (Ted Bates Co.) half sponsorship in *The Doctors* through the first and second quarters.

The Lipton Co. (Young and Rubicam) in *Concentration* and *Let's Make a Deal*.

Warner Lambert (J. Walter Thompson) in *You Don't Say* and *The Match Game*.

Edward Dalton Co. (Ogilvy, Benson & Mather) in *Concentration* and *Jeopardy*.

PRODUCERS HONORED



The two producers of the television special, "Sophia Loren in Rome," were decorated by the Italian Government in a shipboard ceremony. Two medallions, in recognition of "their special and meritorious contributions to Italian American friendship," were presented to Norman Baer and Philip D'Antonio by Minister Vittorio C. di Montezimolo, Consul General of Italy in New York. The award ceremony took place aboard the Italian Line's S. S. Cristoforo Colombo after the premiere screening of the hour-long color television show which was aired over the ABC Television Network.

Lehn & Fink (Geyer, Morey & Ballard) in *Concentration*, *Moment of Truth* (premiering Jan. 4, 1965).

Pharmaco (N.W. Ayer) in *Make Room for Daddy*.

Foster-Milburn (Street and Finney) in *Concentration* and *Jeopardy*.

Included in the sales, as previously announced, was the purchase of one-sixth sponsorship on the American League games by the Chrysler Corp., which joins the Institute of Life Insurance and The Firestone & Rubber Co. in sponsorship of the games. The agency for Chrysler was Young and Rubicam and for Institute of Life Insurance was J. Walter Thompson.

DANNY THOMAS IN NEW DUTCH MASTER SPOTS



An appropriately costumed Danny Thomas demonstrates bigger-than-life wares for Dutch Masters in a new series of commercials which premiered Nov. 13 on the comedian's NBC-TV series. Slated for five weeks, the spots show a specially constructed 20-foot cigar box. The box has a lid 10 feet high and contains huge dummy cigars of corresponding length.

Los Angeles Agency Celebrates Milestone

A Los Angeles agency celebrated a twin milestone — marking its 20th birthday and the doubling of its size in the past year.

Actual growth of the Martin R. Klitten Co. since last year has been two times in billings but three times in staff, the agency said.

The Klitten Agency has recently been appointed by several advertisers with plus-\$100,000 annual budgets. Earlier this year, Greer Hydraulics, Inc., moved its advertising, sales promotion and public relations-publicity assignment to the

Glitten company. A month ago it was IMC Magnetics Corp., an electronics-aerospace components maker with plants in California, Arizona, New York and New Hampshire. In October came word of the agency's appointment by International Electronic Research Corp., whose four divisions in Southern California manufacture heat dissipating devices for electron tubes and semi-conductors, power supplies, aerospace communications and other products. IERC is a subsidiary of Dynamics Corp. of America, New York.

Two Chicago Agencies Announce Plans To Merge

Two of Chicago's best known advertising agencies, Earle Ludgin & Co. and MacFarland, Aveyard & Co., have announced their intentions to merge.



Earle Ludgin



Hays MacFarland

In a joint announcement by Earle Ludgin, chairman of the 37-year-old firm bearing his name, and Hays MacFarland, chairman of MacFarland, Aveyard which he founded 35 years ago, the two executives said that plans are now being completed to effect a merger of the firms to take effect on Jan. 1, 1965.

Plans have not as yet been completed regarding the physical location in Chicago of the new agency.

Presently, Earle Ludgin & Co. is located at 121 West Wacker Drive. MacFarland, Aveyard is situated at 333 North Michigan Ave.

The combined agency will be known as Earle Ludgin & Co.

Call Letter Change

KSWI Radio Council Bluffs, Ia. has changed its call letters to KRCB. Studios are located at 546 Mynster St., Council Bluffs.

RADIO-TV WOMEN HOLD MEETING



Tricks and treats were in order as the brand new North Star (Minnesota) chapter of American Women of Radio and Television held its first official meeting, October 31, in Duluth, Minn. Among the tricks was a before dinner get-acquainted session which involved goodie-bartering by (among others) left to right: Don Mason and Lee Vann of the Chun King Corp.; Eleanor Sandberg, WDSM-TV Duluth and chapter president Billi Haerberle, WCCO-TV Minneapolis. Among the treats, Vann's after-dinner presentation on Chun King's advertising program to illustrate the meeting's central theme, "Daring."

Rep Appointments

Harold H. Segal & Co. named New England Sales Representative for WJTO Radio Bath, Me.

The Katz Agency, Inc. named representative for WSBT-AM-TV South Bend, Ind.

Grant Webb and Co. named exclusive national sales representative for WFYI Mineola, Long Island, N.Y.

Weed and Co. will represent CKPM Ottawa, Ont. in the United States.

Blair Television will represent WBTW-TV Florence, S. C. exclusively on a national basis.

Gardner Advertising Makes Staff Changes

Gardner Advertising Company has announced the following staff additions and changes:

Robert H. Bolte, formerly with William Esty Co., assistant media buyer, New York.

Frances M. Flentge, formerly with Procter & Gamble, market research analyst, New York.

John Henry Urban, formerly with Richard K. Manoff, market research analyst, New York.

Ralph Franklin, research supervisor, promoted to associate research director in charge of the marketing research section, St. Louis.

Ralph Hartnagel, account executive, transferred to creative division as premium and promotion supervisor on all accounts, St. Louis.

Martin Berutti and **Richard Tucker**, senior analysts, promoted to marketing research supervisors, St. Louis.

Sau Sea Shrimp Cocktail Launches Radio Drive

Sau Sea Foods Co. is launching its most ambitious spot radio campaign in its history to boost its product, "Sau Sea Shrimp Cocktail," through the Thanksgiving, Christmas and New Year holiday seasons. The campaign, created by Smith/Greenland, will feature live copy for announcers in as many as 50 spots per week. The stations and markets to be covered include WOR, WPAT and WNEW in New York City, WIND and WGN in Chicago, WSYR in Syracuse, WGY in the Albany, Schenectady, Troy area and WEZE and WBZ in Boston.

Firms Buy Sponsorship On the NBC-TV Network

The Holiday Inns of America Inc., which first advertised on network television on the NBC-TV *Today* program last spring, have made an extensive additional sponsorship purchase, it was announced by Mike Weinblatt, director, participating program sales, NBC. The new Holiday order is for both the NBC-TV *Today* show and *The Tonight Show* starring Johnny Carson. It began Oct. 27, 1964, and will run through March 25, 1965. The Holiday Inns' order was placed through John Cleghorn Agency of Memphis.

The Coca-Cola Co. has bought into the NBC-TV Daytime schedule for the first time on a regular basis, with the purchase of sponsorship in four daytime programs, it was announced by James Hergen, director of Daytime Sales, NBC Television Network. The programs are *Let's Make a Deal*, *Moment of Truth*, *The Doctors* and *You Don't Say!* The Coca-Cola order (for Hi-C Fruit Drinks) was placed through Dancer-Fitzgerald-Sample.

Five advertisers have purchased sponsorship in nine prime-time NBC-TV programs during the fourth quarter of 1964 and the first quarter of 1965, it was announced by Don Durgin, vice president, NBC Television Network Sales. The advertisers are Wilkinson-Sword Blades (through Ted Bates & Co.), Vick Chemical Co. (Morse International), Glenbrook Labs (Dancer-Fitzgerald-Sample), Toni Co., Inc. (North Advertising),

and Union Carbide (Leo Burnett Co. of Chicago). Wilkinson-Sword Blades will advertise on *Saturday Night at the Movies*. Vick Chemical has bought into *Flipper* and *The Man from U.N.C.L.E.* Glenbrook Labs will advertise on *The Jack Paar Program*, *Kentucky Jones* and *The Virginian*. Toni Co. Inc. has bought into *Flipper*. Union Carbide will advertise on *Mr. Novak*, *The Andy Williams Show*, *Daniel Boone* and *Saturday Night at the Movies*.

Mars Inc. has purchased sponsorship in four NBC-TV Saturday morning programs for the first quarter of 1965. The programs are *The Hector Heathcote Show*, *Underdog*, *Fireball XL5* and *Fury*. The agency for Mars Inc. is Needham, Louis & Brordy Inc.

The Gillette Co. has renewed its sponsorship in *Wednesday Night at the Movies* on NBC-TV through the summer of 1965. The Gillette order was placed through Maxon Inc.

R. J. Reynolds Tobacco Co. has

purchased weekly sponsorship in *The Virginian* in the first quarter of 1965. The order was placed through William Esty Co.

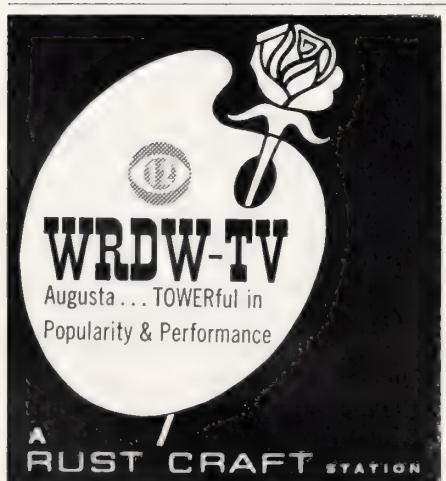
The E. I. Du Pont de Nemours and Co. Inc. has purchased sponsorship in four prime-time programs for 1964-65. The programs are *The Alfred Hitchcock Hour*, *The Jack Paar Program*, *The Virginian* and *Saturday Night at the Movies*. The Du Pont order was placed through N. W. Ayer & Son.

With the purchase of one-sixth sponsorship by Chrysler Corp., NBC-TV's coverage of the 1965 American Football League games is one-half sold. "The Chrysler buy, coupled with the previous purchases by Institute of Life Insurance and Firestone Tire & Rubber Co. of one-sixth each, places us at the half-way mark almost a full year before the AFL kick-off on NBC-TV, Don Durgin, vice president, sales, NBC-TV said. The Chrysler order was placed through Young & Rubicam.

CHASE AND SANBORN RADIO SPECTACULAR



Charlie McCarthy, Edgar Bergen, Jimmy Wallington and Caroline O'Connor, spokeswoman for Standard Brands products (left to right above), take a break during recording of the commercials for "The Chase & Sanborn 100th Anniversary Radio Show." The resulting "words from the sponsor" are patterned after those used during the 1930's and '40's, the era highlighted by the show. The most memorable radio comedy moments involving more than a score of top stars were heard on the program Sunday, Nov. 15 from 7:05 to 8:00 p.m. (EST) over the NBC Radio Network.



Carnation Returns On ABC Radio West

In its first use of network radio in several years, the Carnation Co., out of Erwin Wasey, Ruthrauff & Ryan (Los Angeles), has purchased a 19 week schedule in *Don McNeill's Breakfast Club* on ABC Radio West, according to Jack H. Mann, vice president of ABC Radio's western division.

Set for a Nov. 16 start, the schedule calls for Don McNeill and the Breakfast Club cast to deliver live commercials per week through April 19, 1965. According to Paul Willis, vice president of advertising for Carnation, products to be promoted on the program are Instant Wheat and Alber's Flap Jacks. Willis added that the last time he remembered Carnation using network radio was several years ago when it was a sponsor on the simulcast of Art Linkletter's *House Party* over CBS.

News Accounts for Third Of Broadcast Employment

Nearly a third of the persons employed in commercial radio and television have duties in the area of news, according to the first nationwide inventory of broadcast news personnel prepared by the Radio Television News Directors Assn.

Meeting in Houston, RTNDA members were told that tv news was found to involve almost twice as many employees per station as did radio news. In tv, an average of 9.7 people per station were engaged in news activities, including announcing, as contrasted with 4.5 people per station in radio.

Projecting the information received from a total of 2028 commercial stations, RTNDA estimates that approximately 26,000 broadcast employees have duties in the news area, or only slightly less than one-third of the 80,000 people estimated by the U.S. Department of Labor in over-all broadcasting.

Columbus Symphony Makes Television Debut

Through the joint efforts of the Western Electric Co. and the Columbus Symphony Orchestra WBNS-TV presented the television debut

of the Columbus Symphony Orchestra, under the direction of Evan Whallon.

The sponsor, the Western Electric Co. is an unusual one: Their market is ready-made and growing every day, and their product is spread the length and breadth of this hemisphere — and overseas. Western Electric has two primary customers—Ohio Bell and other companies in the Bell system and the U.S. Government. Western Electric is sponsoring public interest

shows to show Central Ohioans that they are deeply involved and concerned with the community in which they live. They feel a good way to get to know neighbors is to meet them at the symphony. The Columbus Symphony Orchestra's television debut will present such classics as Johann Strauss' "Emperor Waltz," "The Procession of the Meisters" from Wagner's *Die Meistersinger*, the "Ritual Fire Dance," and "Dance of the Comedians."



BIG MARKET—BIG MARKET BASKET!

Food sales per person in the dynamic Upstate Michigan market do run \$31.00 higher than down in Detroit and Wayne County (\$362 vs. \$331). This is no exaggeration. (Source: SRDS, July, '64)

It is an indication that the 36 counties in Upstate Michigan represent a well-nourished market, a powerful new opportunity for food

advertisers. And this fact is substantiated by the area's one billion dollars in annual retail sales!

Go ahead. Weigh the facts about this big, million-people market. Ask your jobbers or distributors what stations *they'd* like to use. Avery-Knodel can tell you the whole story.



The Felzer Stations

RADIO
WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WMTV-FM CADILLAC

TELEVISION
WKZO-TV GRAND RAPIDS-KALAMAZOO
WMTV/CADILLAC-TRAVERSE CITY
WWUP-TV SAULT STE. MARIE
KOLU-TV LINCOLN, NEBRASKA
WMIN-TV GRAND ISLAND, NEB.

WMTV/WWUP-TV

CADILLAC-TRAVERSE CITY / **SAULT STE. MARIE**

CHANNEL 9
ANTENNA 1640' A. A. T.
CBS • ABC

CHANNEL 10
ANTENNA 1214' A. A. T.
CBS • ABC

Avery-Knodel, Inc., Exclusive National Representatives

Syndication Sales Show A Constant Increase

An important "first" for American television has been chalked up by ABC Films, Inc. which has announced the sale of the first musical variety show to the BBC 2. Harold J. Klein, senior vice-president and director of world-wide sales for ABC Films, disclosed that the 1964-65 season's production of *The Hollywood Palace* will be seen over the facilities of BBC 2 starting later this year. *The Hollywood Palace* is seen Saturday evenings in this country from 9:30 to 10:30 p.m. over ABC-TV.

Romper Room, the International Kindergarten, created twelve years ago in Baltimore by Bert and Nancy Claster, continues its expansion in markets throughout the world. Paul Talbot, president of Fremantle In-

ternational, the company which distributes the program abroad, has announced that Ulster Television in Belfast, Northern Ireland, is the newest market to sign for the show which will start there in January. During the past six weeks, Fremantle has signed three additional countries—Puerto Rico, the Dominican Republic and the Philippines—to bring the total to eleven.

Peyton Place, 20th Century-Fox Television's twice-a-week show every Tuesday and Thursday, has been optioned by ABC-TV for an additional 26 episodes, William Self, 20th-Fox TV executive vice president has announced. Series initial commitment was for 52 segments. Self's statement regarding *Peyton Place* was made on the heels of announcements that 20th-Fox TV's other four series—*Daniel Boone*, *12 O'Clock High*, *Valentine's Day* and *Voyage to the Bottom of the Sea*—had been picked up by their respective networks for

NEW MUNSTER SET



Emenee Industries has introduced a new casting set for boys and girls. The set is based on the new "knock-em-dead" CBS network show, "The Munsters." It also features a new casting compound called Castex "5." This new compound is simple to use, no heating element is needed. Just mix Castex "5" compound with water—pour it into the molds . . . and let it dry. Within minutes the child is ready to paint the horrifying funny figures.

the balance of the initial year's run.

Herbert R. Banquer, vice president in charge of foreign operations for the International Div. of United Artists Television, reports 10 additional overseas purchases of *Hollywood and the Stars*, the half hour documentary series describing the film capitol and its stars, recently seen on the NBC-TV network. These ten purchases bring the total international viewing audience for *Hollywood and the Stars* to 30 countries.

Wolper Productions has finalized plans to film a hour-long tv special entitled *King-Size Family*, which will show how an American couple with 18 children live together.

Alex Grasshoff has been signed by executive producer David L. Wolper to produce and direct the filmed documentary. *King-Size Family* is slated for a network airing next spring.

Guardian Maintenance Renews Rizzuto Show

Guardian Maintenance division of General Motors Corp. has renewed its co-sponsorship of *It's Sports Time* with Phil Rizzuto on the CBS Radio Network for 52 weeks beginning Jan. 4, 1965, it was announced by George J. Arkedis, vice president, network sales, CBS Radio.

The order was placed through the Guardian Maintenance advertising agency, D. P. Brother Inc. Detroit.

LEADERS PREVIEW 'PROFILES IN COURAGE'



The U.S. Senate recently took the unusual step of honoring a television series. Shown at a preview of NBC-TV's "Profiles In Courage" in Washington, Nov. 6, are (left to right) Nathanael Davis, president of Aluminium Limited, sponsor of the program; Mrs. Robert F. Kennedy, sister-in-law of the late President Kennedy who wrote "Profiles In Courage"; Peter B. Kenney, NBC Washington vice president; Mrs. Brian Keith, wife of the star of one of the episodes; Robert Hooks, featured in one of the episodes; Brian Keith; Dorothy Tubridy, guest of Mrs. Kennedy; Sen. Mike Mansfield, Majority Leader and Robert Saudek, producer of the program. The television premiere of the new series, based on the Pulitzer Prize-winning book, was on Sunday, Nov. 8, on NBC-TV. Co-hosts for the preview attended by 15 senators, five Supreme Court Justices and other government leaders and stars of the show, were the Majority Leader and Minority Leader of the Senate. A black-tie dinner in the Capitol preceded the screening.

Agency Appointments

J. Walter Thompson, Chicago office, named advertising agency for all Chun King brand food products. McManus John and Adams Minneapolis, will continue to handle the Wilderness brand of wild rice and Jeno's Italian foods of the Northland Div. of Chun King Corp.

Harry W. Graff appointed to handle radio and television for Relaxacisor Inc., manufacturers of electronic muscle toning units.

Wilson, Haight & Welch, Inc., Hartford and Boston advertising agency has added two accounts, R. C. Bigelow, Inc., Norwalk, Conn. and Symmons Engineering Co., Boston, Mass.

Robert Otto-Intam, Inc., New York, international advertising and marketing agency, has been appointed by Banco Popular de Puerto Rico to handle advertising for its New York offices and Interamerican Operations Department.

Fuller & Smith & Ross appointed to handle national advertising for Heineken Imported Holland Beer, as well as Queen Anne, St.

Leger and Something Special Scotches, Old Gentry Gin, Heidsieck Dry Monopole Champagnes and various imported French wines.

Kudner Agency, Inc., awarded the Otis Elevator Co. advertising account.

Henry R. Turnbull, Inc., appointed agency for the Heritage Furniture Co.

Institute of Broadcasting Elects Henry C. Rogers

Henry C. Rogers, business manager of the WWJ stations in Detroit, was elected president of the Institute of Broadcasting Management (IBFM) at the organization's Fourth Annual Conference in Detroit.

Formed for the purpose of exploring and resolving a wide range of common fiscal problems confronting the American broadcaster, the IBFM is comprised of top financial personnel in broadcasting and related industries. The recent Detroit conference was attended by more than 150 key fiscal executives from radio and television stations throughout the United States and Canada.

WLOL
up*radio
sets a
dizzy pace
in the
Twin
Cities

**JUST FOR
THE
WLOL*
OF IT!**
MINNEAPOLIS • ST. PAUL

*
up 51%
IN AUDIENCE

July-Aug. to Sept.-Oct., 8 a.m. to 6 p.m., Mon. thru Fri. Hooper Survey. Submitted as estimate only, not exact measurement.

AGENCY HEAD, CIVIC LEADER HONORED



Dr. Charles H. Sandage (left), professor of advertising and head of the Department of Advertising, University of Illinois at Urbana, and Earle Ludgin (right), chairman of the board of Earle Ludgin & Co. advertising, are shown wearing the custom-made mortarboards they were awarded at a dinner sponsored by the Central Region of the American Assn. of Advertising Agencies in Chicago. Congratulating the two men, who were honored for their role in the founding and development of the Four A's Agency-Educator Committee which sponsors a cooperative program between advertising and education, is Marlen R. Loehrke (center), vice president, Foote, Cone & Belding and co-chairman of the Central Region Agency-Educator Committee.

NBC To Issue Quarterly Reports on Color Tv

In an effort to eliminate the "variety of contradictory estimates emanating from various sources," NBC has announced that estimates of the number of U.S. homes with color television sets will be reported quarterly beginning January, 1965.

According to Hugh M. Beville, Jr., vice president for planning, the estimates will be developed "in order to supply broadcasters, advertisers, advertising agencies, rating organizations and other interested parties with authoritative and uniform figures on national color set growth."

It was pointed out that among the problems encountered in making set estimates is the fact that some figures released relate only to tube production, others to set production, while still others report set sales to retailers.

Among the factors, which NBC will take into account are factory rejects of both tubes and sets; factory, distributor and retail inventories; scrappage of old model color sets.

Draft Beer in Cans Introduced by Koch

The Fred Koch Brewery of Dunkirk, N. Y., has opened the tap wide on ad spending to introduce its new product — Tap-A-Keg draft beer.

A saturation tv spot campaign on all three Buffalo stations, WBEN-TV, WGR-TV and WKBW-TV, dwells heavily on demonstrating the unique "Home Tapper" for dispensing the beer. Heavy copy emphasis will also be placed on the fact that the brew is Koch's genuine draft beer. Late movies, *Today*, *Tonight* and sports shows make up the majority of spots purchased.

Weil, Levy & King, Inc. of Buffalo is the agency for the brewery.

Beacham Recipient of Human Relations Award

Charles R. Beacham, vice president-marketing of the Ford Motor Co., has been awarded the broadcasting and advertising industries 1964 Human Relations Award, it was announced by John V. Blalock, of Brown and Williamson Tobacco Corp.

The award, created by the Broadcasting and Advertising Div. of the American Jewish Committee's Appeal for Human Relations, honors each year a leader who has contributed most to the effort for improved human relations.

Presentation of the award will take place at a dinner to be held on Dec. 2 at the Americana Hotel, New York. Blalock is chairman of the dinner. Honorary dinner chairmen are: David C. Stewart, of Kenyon and Eckhardt and Norman H. Strouse of J. Walter Thompson Co.

John F. Box, Jr. Named To Broadcasting Board

John F. Box, Jr., managing director of WIL St. Louis, Mo. has been named to the board of directors of the Missouri Broadcasters Assn. at their annual meeting in Jefferson City.

Box is also a member of the board of directors of the National Assn. of Broadcasters, Radio Advertising Bureau and a member of the board of trustees of the Educational Foundation of American Women in Radio and Television.

Lukeman Supervisor Of Audience Studies

In a continuing buildup of executive personnel at Audience Studies, Inc., Gerald Lukeman was named sales and service supervisor by Pierre Marquis, vice president and general manager. At the same time, four project directors: Richard Lindheim, Eve Pohlo, June Thomson and Richard Racer, have been appointed and will work in ASI's Los Angeles office.

All four of the newly appointed project directors are heavily experienced in the areas of research methodology, statistics, experimental psychology, data analysis, consumer surveys, questionnaire construction and field testing.



Grant, Platt, Younger New B&B Vice Presidents

Merrill T. Grant, Sheldon N. Platt and Eric J. Younger have been elected vice presidents of Benton & Bowles, Inc., it was announced by William R. Hesse, agency president.



Merrill Grant

Grant, who is associate media director on the Procter & Gamble, Beech-Nut, Anderson-Clayton and Sterling Drug accounts, has spent his entire business career at B&B.

Platt, who is a television production supervisor, joined B&B in 1960. Prior to that time he was manager of the tv-radio department at Norman, Craig, Kummel and executive producer at Warwick & Legler.



Eric Younger



Sheldon Platt

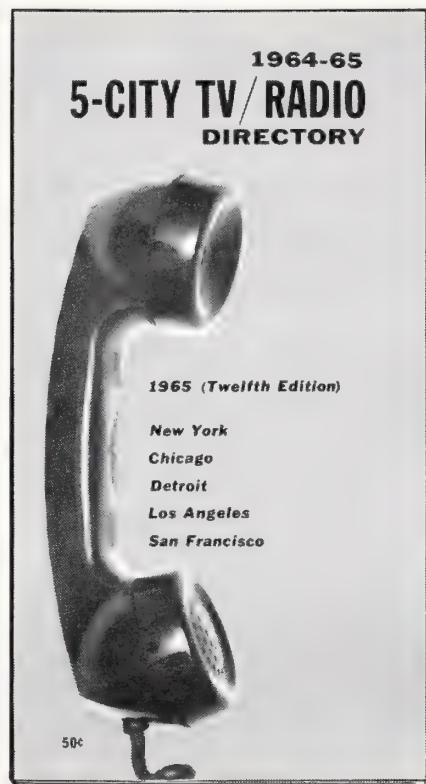
Younger is account executive on the United States Rubber Co. and Chemical Bank New York Trust Co. accounts. Before joining B&B in 1963, he was director of advertising and sales promotion for the Manhattan Shirt Co.

Broadcasters Group Elects Joseph Conway

Joseph T. Conway, vice president and general manager of WIBG Radio, has been named to the post of director-at-large of the Pennsylvania Assn. of Broadcasters by association president, Cary H. Simpson and the board of directors.

The PAB's board of directors consists of eight district directors and four directors-at-large and is the governing body of the oldest state broadcasters association in the United States, consisting of 150 radio and 19 television stations throughout the nation.

NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH
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ADMAN'S EATING DIRECTORY

52 PAGES WITH JUST ABOUT EVERY PHONE NUMBER YOU NEED IN SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each.

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212 581-4200

SPONSOR SPOTLIGHT

ADVERTISERS

E. A. McNally appointed as vice president of the Prestolite Co. and as general manager of the company's wire and cable division. He will direct all operations of the Prestolite Co.'s wire and cable divisions with facilities at Port Huron, Mich.; Hazleton, Pa. and El Segundo, Calif.

Robert O. Howard named advertising and sales promotion manager for the Associated Tires and Accessories Div. of the B. F. Goodrich Co.

John W. Culligan elected president of Whitehall Laboratories, Div. of American Home Products Corp.

Wilhelmus B. Bryan, James C. Campbell and **Joseph S. Santley** appointed director of marketing services, director of staff operations and publicity manager of U. S. Borax and Chemical Corp.

Walter J. Kinney appointed assistant to division sales manager of Woodstock Die Casting, a division of the Eltra Corp.

William A. Focht joined Miles Products Div. of Miles Laboratories, Inc. as manager, new product development.

William T. Green named assistant branch manager of Libbey Products, Owens-Illinois, New York branch.

Charles E. Beck elected president, chief executive officer, a director and a member of the executive committee of the American Bosh Arma Corp.

Robert M. Jaffe appointed product manager of the Lenthier fragrance collection for Helene Curtis Industries, Inc.

Harry N. Stevens named technical director of International B. F. Goodrich, a division of the B. F. Goodrich Co.

W. Philip Smith appointed vice president for communications of Arnold Bakers, Inc.

Joan Heller appointed manager of marketing services for Yardley of London.

Thomas E. Davis elected vice president-marketing for the Ampex Corp.

Felton M. Deakins appointed to the newly-created position of vice president-special account development.

B. J. Heard appointed vice president-operations of Kaiser Jeep Corp.

AGENCIES

Allan E. Freeman and **Gerard D. Polo** appointed to the research department of Gardner Advertising Company's New York office. **Ned C. Smith III** named marketing director of Gardner's Milan office, Publicis-Butler-Stip.

Roswell W. Metzger joins Kudner Agency, Inc., on Dec. 1, as executive vice president, member of the executive committee and of the board of directors.

Nicholas Alexis joined the creative department of Street & Finney, Inc. to work on Colgate-Palmolive.

John L. Nanovic elected vice president-public relations for the Kudner Agency, Inc., New York. **Patrick Nolan** elected a vice president of the Kudner Agency.



John Nanovic



Patrick Nolan



W. Philip Smith



Richard Henson

Richard L. Henson appointed account executive in the Pittsburgh office of Fuller & Smith & Ross Inc.

Robert H. Ellis named director of marketing of Batten, Barton, Durstine & Osborn, Inc.

Howard G. Grosky joined the Chicago office of Reach, McClintone & Co., as a creative supervisor.

Jerome A. Friedland named associate director of marketing and research for D. P. Brother & Co.

Lionel C. Barrow, Jr. joined the New York office of Foote, Cone & Belding as copy research supervisor in the research department.

Leslie Wallwork named an associate director of the media department of McCann-Erickson, Inc., Los Angeles.

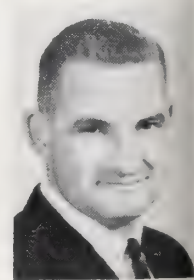
John P. Finneran appointed account supervisor of agency services on the Plymouth automobile account, at N. W. Ayer & Son, Inc., Detroit office.

Paul M. Reardon elected a vice president of Ted Bates & Co., Inc. and named media director of the agency.

James K. Dilliner named a creative director for Adams, Martin and Nelson Advertising, Inc.



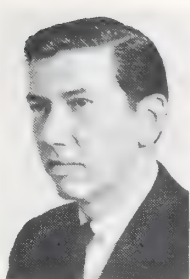
Paul Reardon



James Dilliner



Regina Ovesey



Glenn Verrill



Robert Olsen



Herbert Gunter

Regina Ovesey, senior vice president of Mogul Williams & Saylor, Inc. named director of creative services of the agency.

Israel Horovitz joined the staff of Lee/Baader & Rose, Inc., New York advertising and public relations agency as creative director.

John K. Grosspietsch appointed account supervisor, MacManus, John & Adams, Inc., Chicago office.

Richard W. Feit joined N. W. Ayer & Son, Inc. in the account service department of the Chicago office. **John B. Healy** joined the New York office of N. W. Ayer & Son, where he is assigned to account service.

Earl Gandel appointed account executive on Volvo automobiles for Carl Ally Inc. He was formerly advertising manager of Competition Motors, south western distributor of Volkswagen.

Donald LaVine and **Benson Biele** joined the staff of Norman, Craig & Kummel as copy supervisor and vice president and account supervisor, respectively.

Leon Meadow, **Paula Green**, **Jack Dillon**, **Lester Feldman**, **Len Sirowitz** and **Richard Lowe** named vice presidents of Doyle Dane Bernbach, Inc.



Leon Meadow



Paula Green



Jack Dillon



Lester Feldman

F. Glenn Verrill and **Robert J. Olsen**, copy supervisors and **Herbert Gunter**, associate creative director named vice presidents of Batten, Barton, Durstine & Osborn, Inc., New York.

Philip F. von Ladau appointed media research director of Carson/Roberts/Inc.

Robert Conroy appointed manager of the Portland office of Geyer, Morey, Ballard, Inc.

Robert H. Geis joined Gardner Advertising Co.'s New York media department as media buyer.

Dorothy Adams named corporate senior vice president of Maxon Communications, Inc., New York.

Charles E. A. Muldaur appointed head of the New York office of Gray & Rogers, Inc., New York.

Stevens P. Jackson joined Harry W. Graff Inc. as vice president and director of radio and television.

Richard Merritt joined the creative staff of McCann-Erickson, Inc., Los Angeles, as group copy director.

Saul Kampf joined Dunwoodie Associates Inc., Garden City and New York advertising and public relations agency, as senior vice president.

Are you our man in the EAST?

Ours is a prestige firm selling to tv and radio stations—especially managers.

We need a man who can talk broadcasting and knows the East. We need a man who exudes respect and confidence.

We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

Box 203, SPONSOR,
25 West 45th Street
New York, N.Y. 10036

Alan Rockmore elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Philip E. Dangerfield, **Philip T. Fairchild, Jr.**, **E. Lynn Hauldren** and **Dwight B. Miller** added to the writing staff in the creative department of Needham, Louis and Brorby, Inc., Chicago.

TIME/Buying and Selling

Edward Williams added as a salesman to Harlan G. Oakes and Associates, Inc., Los Angeles.

Paul D. Campbell joined the New York tv sales department of Advertising Time Sales, Inc.

John Cook added as sales executive in the New York office of Stone Representatives, Inc.

John Katz transferred to the New York sales staff of the Katz Agency, Inc., station representatives.

Robert H. Delehanty added to the Chicago Television Sales Staff of Edward Petry & Co., Inc.

TV MEDIA

Chester R. Simmons named director of sports for the National Broadcasting Co.

Martin McAdams appointed to the Chicago sales staff of Storer Television Sales, Inc.

William Kunkel promoted to account executive at the Boston Group W station WBZ-TV.

Quintin E. McCredie named promotion director for KOA-TV-Radio in Denver.

Don Widener named administrator of publicity and press relations for KNBC Los Angeles.

Davis L. Morris appointed to the sales staff of KMOX-TV St. Louis. **George Reading** appointed to the KMOX-TV news staff.



Thomas McDowell



William McCluskey

Thomas W. McDowell named production supervisor of KYW-TV Cleveland, Ohio.

William McCluskey appointed director of client service of the Crosley Broadcasting Corp.

Jack Agnew named director of press information for KPIX, the group W television station in San Francisco.

Kent J. Fredericks and **Alfred T. Parenty** joined the Chicago office of ABC Television Spot Sales, Inc., as account executives.

RADIO MEDIA

Brooks Adkins joined WING Dayton, Ohio.

Walter L. Rubens becomes president and general manager of KOBE Las Cruces, N. M.

Don Barnett appointed traffic systems manager of WWRL New York.

Sander A. Flaum appointed to the post of public relations manager for the Straus Broadcasting Group.

Jay Carmichael appointed to the sales staff of KGFJ Radio Hollywood, Calif.

Robert J. Rock, vice president and general manager of KEVE-AM-FM Minneapolis-St. Paul, Minn. announced his resignation.

Richard J. Lamoreaux, **Richard A. Green** and **John L. Rogers** appointed program and production manager, salesman and assistant program and production manager of WWJ-AM-FM-TV Detroit, Mich.



Peter Newell



Duane Brady

Peter C. Newell appointed station manager of WPRO AM-FM Providence, R.I.

Duane Brady appointed program director for KOOL Radio Phoenix Ariz.

SYNDICATION & SERVICES

Donald L. Shirley, Jr. appointed art director for VPI Productions, Inc.

Robert Craver appointed manager of MGM Telestudio's newly-created mobile facilities division.

Anton W. Bondy appointed account executive on the national sales staff of the Bureau of Advertising.

Gerald Lukeman named sales and service supervisor of Screen Gems, Inc., New York.

Alan Landsburg elected to the position of vice-president of Wolper Productions.

Edward R. Scannell added to the executive sales staff of Triangle program sales.

Jerry Lee appointed western sales manager of Embassy Picture's television division.

Max Katz joined VPI Productions as a staff director. He will work primarily on commercial films and be headquartered in New York City.

Henry Spiegel joined ABC Films, Inc. as advertising and publicity manager of its newly-created feature films division. **Thomas N. Ryan** appointed as central division sales manager for ABC Films, Inc.

Nudging the rut-bound

by Bea Adams

Tv Creative Director

Gardner Advertising Agency

■ A long dry summer has cracked by since The American Tv Commercials Festival. By now, methinks, most agency and client personnel have gathered in one spot or another to see their prize-winners or to confirm their suspicions that the winners (not theirs) weren't one bit better than some of the losers.

Most of this year's winners deserved to be. To name a few: Betty Crocker Gourmet Food Series; Volkswagen Sedan snowplow; Xerox; Laura Scudder potato chips; Coca Cola music and lyrics; special citation to Barbara Baxley for best off-camera presenter. These and many others were all worthy and all winners at the box-office, too.

Since another festival will be coming up, come spring, I'd like to tip my turban to Wally Ross for keeping it alive because (a) it gives recognition to otherwise unsung laborers in the creative vineyards and (b) it gives advertising and advertising students a chance to see samples of some pretty fascinating work. Anything that nudges the rut-bound and stimulates the hopefuls is all to the good. So there.

Van Heusen Wash 'n Wear Shirts, a winner, is still working hard. Reason: demonstration will always be one of tv's great strengths. Van Heusen went the route of exaggeration to demonstrate the wash-and-wearness of the shirts. In one commercial, man on way to work steps out from surf complete with briefcase, and wet as a mackerel in his Van Heusen Shirt. The "sell" is his spic-and-span-ness in seconds, no wrinkles. At commercial's end, he heads back home to the waves. Another in the series shows VH wearer going through car wash. Exaggeration pays off because of memory-denting punch it delivers regarding the primary appeal.

A non-entry via Jamieson of

Dallas also smacks of this same kind of way-out demonstration. Product: Haggar Slacks. Problem: to show how slacks hold crease when wet. Solution: let guy swim in them. (See photo of swimmer emerging soaking wet, crease very much in evidence.) Major portion of commercial is under-water photography achieved neatly enough at Southern Methodist University in the Olympic swimming pool where camera-man could shoot through an underwater window.

Another winning series (my opinion) currently running and new, I believe, since festival — new Joy. Sample: hubby in living room watching tv or practicing his putting. VO: "What kind of guy are you, having a ball in the living room while your wife's in the kitchen doing the dishes?" Husband: "So we had dinner, so there are dishes to do." Then the punch. Aimed at the man. "Joy is made to do the dirty work no woman should have to do." Sales story is told, bubble by bubble. In this dishwasher's opinion, it's been a long time since a detergent came clean with a line so psychologically on target as this one. Good luck, out-of-the-rutters! may Joy sales be unconfined!

Another festival citation (much to my surprise and delight) was a low-cost commercial via Hicks, Greist & O'Brien, Boston, for Homemakers Beans. Cast: one superb pitchman Jess Cain who loud-lungs it with "Join the fight against watery baked beans! Against beans thinned out with tomato sauce. Homemakers doesn't watch the clock (throwing watch on floor) — Homemakers watches the beans." Atmosphere of political rally achieved with bobbing signs to communicate an extra point here and there. One of an amusing

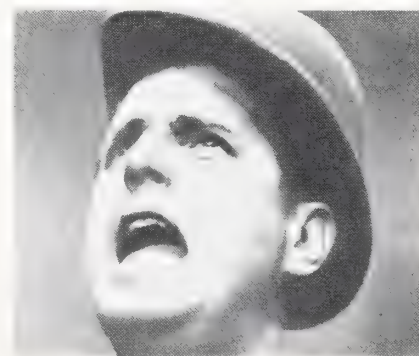


Haggar's Slacks after a swim

but somehow hard-selling series created five years ago and still being used. Cost: \$1500 per, including talent fee, props, supervision and tape. Give it a thought.

Other thoughts worth fastening your mind on: The honesty of Saran Wrap commercials. The "Pepsi Generation" — powerful words with a swift, sure aim. Johnson's Patty-Cake Powder — "so soft it feels like love."

Credits: *Van Heusen Shirts*: Grey Advertising, Inc. with writer Nancy Sutton, art director Joel Wayne and agency producer Charles Powers. *Haggar Slacks*: written and produced by L. E. Dupont, veep and tv director, Tracy-Locke Advertising. *Homemaker Beans*: writ by Pete Nord, copy chief at Hicks & Greist, New York, with Eli Tulman, art director. Produced in Boston on tape originally using facilities of WHDH. Now, unleash the hounds and let's track down some exciting new tv work for December — now that the election returns are in and the groans have been heard from here to some happier hunting ground. ♦



Pitchman for Homemakers Beans

**COMING
TO
NEW YORK?**



**Stay at the only Inn
in town run the
old-fashioned way!**

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



Holiday Inn OF N. Y. C.
57th ST. WEST of 9th AVE.
Phone (212) LT 1-8100

CALENDAR

NOVEMBER

Standard Rate & Data second meeting between broadcast representatives and management to discuss changes in monthly listings of small market AM and FM stations, New York (23).

Assn. of National Advertisers workshop, MPO Videotronics Studio, New York (24).

National Assn. of Broadcasters meeting of presidential selection committee, Hotel Regency, New York (24).

Radio-TV Education Department of University of Cincinnati and Rho Tau Delta broadcast seminar, Concert Hall, University of Cincinnati College Conservatory of Music (24).

Screen Gems Inc. annual stockholders meeting, New York (24).

National Council of Teachers of English 54th annual convention sponsored by the Television Information Office, Sheraton Hotel, Cleveland, O. (25-28).

Television Information Office Tv Festival at 54th Annual Convention of National Council of Teachers of English, Cleveland, O. (25-28).

National Assn. of Television and Radio Farm Directors annual convention, Conrad Hilton, Chicago, Ill. (27-29).

Electronic Industries Assn. workshop on international selling, Fairmont Hotel, San Francisco (30).

DECEMBER

Electronic Industries Assn. winter conference, Fairmont Hotel, San Francisco (1-3).

Sigma Delta Chi national convention, Hotel Muehlbach, Kansas City, Mo. (2-5).



**WE'VE
MOVED...**

TO...

25 WEST 45th STREET
NEW YORK CITY, 10036
212 581-4200



Sponsor
EDITORIAL AND
ADVERTISING OFFICES

CAROLINAS' BUSINESS

ADDRESS OF DISTINCTION

The *Daniel Building* GREENVILLE, S. C.

THE 25-STORY DANIEL BUILDING, now under construction, is an expression of its builder's faith in the Greenville area. The late CHARLES E. DANIEL, whose construction firm is the largest industrial contractor in the world, was again demonstrating his confidence in the new South, which he so largely helped to build. He has provided in this magnificent 573,923 square foot office building a new "Carolinas' Business Address of Distinction" for scores of national and regional firms who have a stake in this "textile center of the world." WFBC-TV IS PROUD that Greenville, key city in its Greenville-Spartanburg-Asheville market, was selected for the location of the multi-million-dollar Daniel Building. Here is one more evidence of the vigor of the area we serve.



wfbc-tv

GREENVILLE, S. C. CHANNEL 4

**SOUTHEASTERN
BROADCASTING
CORPORATION**

AFFILIATED STATIONS:

WBIR-TV, KNOXVILLE, TENNESSEE

WMAZ-TV, MACON, GEORGIA

Represented by Avery-Knodel, Inc.



Our slogan above aptly describes the new Daniel Building . . . as well as WFBC-TV's 61 county market embracing the Western Carolinas plus counties in Georgia and Tennessee. To learn why WFBC-TV is first choice among viewers in its market, contact the Station or Avery-Knodel.



HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

The WWJ Stations have won the **respect** of their community. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 38 years. And home ownership by The Detroit News.

Because of this **respect**, the WWJ Stations provide advertisers with a more receptive atmosphere for their sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell sponges or soaps.

WWJ and WWJ-TV

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

THE NEWS STATIONS

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

Sponsor

NOVEMBER 30, 1964

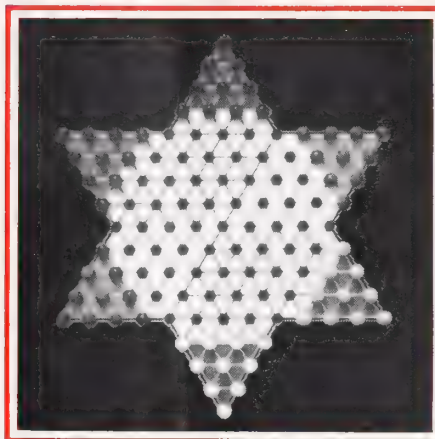
PRICE 40c

Syndication: a big force in spot tv today ...

Are you programming
RUSSIAN ROULETTE or



CHINESE CHECKERS?



When television stations have a time slot to fill, it is no longer a game of chance. At least it need not be. The right move to make can now be determined with much greater accuracy than ever before: the needs of the time period, the type of viewers available, the particular appeal of the program, the requirements of the spot advertiser. With all these facts in the right slots, the program moves of today and tomorrow are not left to chance. They are moves of skill.

The MGM-TV representative has all the facts and the skills of the business to help make your program moves the winning ones.
NEW YORK / CHICAGO / ATLANTA / CULVER CITY / TORONTO



PER • NEWSPAPER • NEWSPAPER

NBC GENERAL MGT

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E}{I}$$

$$Eff = \frac{P_O}{P_I}$$

$$Db = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{106}{2\pi V L C}$$

$$Q = \frac{1}{2}$$

EQUATION FOR TIMEBUYERS

ONE BUY

DOMINANCE*

X

WKRG
CHANNEL

5 - TV •

MOBILE
ALABAMA

* PICK A SURVEY - - - **ANY** SURVEY



Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



NCTA Is Silent on Ford Presidency, Loud on ABC's CATV Recommendations

Washington — The National Community Television Assn. was very voluble last week on why the FCC should not assume jurisdiction and limit CATV activities, particularly as proposed in recent comment by the ABC network.

The NCTA headquarters here was wholly uncommunicative on the well-leaked story of its alleged intent to hire FCC commissioner Frederick Ford to be its next president at \$50,000 a year. Commissioner Ford was just as uncommunicative, but speculation as to his successor at the FCC was heating up all around town, from the White House to the commission's parent committees on the Hill. Commissioner Ford is in a rather delicate situation in view of his fairly recent reappointment by the President, and a nervous staffer in his office responded to queries about the NCTA post with "They're all rumors—they're just rumors."

The ABC recommendations for CATV regulation apparently irked the community antenna system association more than any other broadcaster or network proposals. The ABC network has urged the FCC to assume authority over CATV (commissioner

Lee has recently urged the same thing), limit its zones of operation to a station's Grade B (secondary) area, and set up rules for anything beyond. ABC wanted the commission to recommend broadcaster preference when CATV franchises were up for sale. (SPONSOR, Oct. 19, 1964).

The NCTA, Jerrold Electronics and a number of individual antenna system owners told the FCC last week that the commission did not have jurisdiction to regulate CATV and has said so itself on three earlier occasions. CATV people insist that FCC go to Congress for the authority, and wait for conclusion of talks between NAB and CATVers before rushing into rule-making that might go counter to any compromise worked out between the two industries.

CATV owners say that even if FCC decides it does have the jurisdiction,

there is really no need for general rulemaking. NCTA is scornful of ABC's "conjectural forecasts" of injury to free tv by community antenna airing of multi-channel programming from outside the market. CATV also says it helps, not hinders, UHF development and could do more if UHF permits, otherwise unfeasible, were given to established CATVers who could bolster a new UHF station with outside programming.

About the pay tv angle—community antenna people admit it "may be" technically possible for CATV and pay tv to combine but resultant operation would be all pay tv. In any case, CATVers claim they thrive on extension of free tv programming and would not gain from pay-tv expansion. Still—even if pay tv does become widespread, CATV stoutly proclaims faith in free tv's ability to compete with pay tv's offers for talent. Antennavision Service Co. argued along these lines and said it had much more faith than ABC in free television's ability to hold onto its programming talent.

FCC Chairman Probes into Payola Violations

Washington, D.C. — The FCC has announced an inquiry into payola and lugola violations of its 1960 anti-payola amendment to Sec. 317 (sponsorship identification) of the broadcast statute.

The inquiry, which has grown out of complaints to the commission, will not be a full-dress public operation, involving open hearings, unless later developments warrant it. Instead, the chairman has been delegated to look to complaints. He has been given power to subpoena witnesses and necessary records.

The FCC's announcement does not mention any specific payola cases, but undoubtedly will look into the charges made against a Los Angeles radio station and West Coast record companies, currently the subject of a lawsuit on the coast.

Film, Syndication Firms' Earnings Boom

New York — With Metro-Goldwyn-Mayer moving into the black after last year's loss, four major film and tv syndication firms show healthy profit-and-loss figures on their ledgers. In addition to MGM, these include United Artists, Filmways and Screen Gems.

Metro-Goldwyn Mayer

Sporting net earnings of \$7,390,000 for the fiscal year ending Aug. 31, MGM has made a financial comeback after last year's loss of more than \$17 million.

Net income equaled \$2.83 per share of common stock. Gross revenues for fiscal 1964 totaled \$171,360,000 as compared with \$136,216,000 the previous year.

United Artists

United Artists Corp., leading tv syndicator, is chalking up its greatest year, financially, in history. Net earnings of \$7,005,000 reported for the first nine months of 1964 already exceeds by 50 percent the net earnings for any previous full year.

The \$7,005,000 figure, announced by chairman of the board Robert S. Benjamin and president Arthur B. Krim, contrasts with last year's

first nine month net earnings of \$1,610,000. The record \$7,005,000 was registered after provision for income taxes of \$5,940,000.

Filmways

Filmways, Inc., reported a 167 percent jump in its net earnings in the fiscal year ended Aug. 31, 1964, over the previous year. Net income rose to \$327,434 from the previous year's total of \$122,408, while gross revenue rose to \$13,681,630 from \$10,763,767.

In television, Filmways has four network shows going for it: *The Beverly Hillbillies*, *Petticoat Junction* and *Mr. Ed*, all on CBS, and *The Addams Family*, introduced this season on ABC. Currently, additional television programming is being developed, Filmways said.

Screen Gems

First quarter profits at Screen Gems, Inc., hit a record high, with net income after taxes totaling \$577,000, an increase of 12 percent over the corresponding quarter of 1963 when earnings were \$515,000. This year's first quarter income is equal to \$.18 per share on 3,173,000 shares of common stock.

CONTINUED ON NEXT PAGE

Coyle Foresees Global Satellite Network

New York — Donald W. Coyle, president of ABC International Television, Inc., foresees a global satellite communications network which eventually will carry commercial programs throughout the world within five years.

Speaking on the occasion of the fifth anniversary of the founding of ABC International, Coyle urged advertisers to plan accordingly — to think in terms of the world, rather

than in terms of national markets.

The ABC executive pointed out that when his division started in the fall of 1959, the concept of a worldwide satellite communications network was just "an electronic gleam in the eye of the future. Today we are moving rapidly in that direction. The number of world television sets is growing at the fantastic rate of more than a million a month; commercial television is coming to more and more nations, and, of course, international satellite television has already stirred a tremendous hunger for cultural interchange."

In commenting on the future of satellite tv, Coyle also referred to the many messages received on ABC International's fifth anniversary. Congratulations came from President Lyndon B. Johnson, U. N. ambassador Adlai Stevenson, U.S.I.A. director Carl T. Rowan, New York governor Nelson A. Rockefeller and New York mayor Robert F. Wagner.

ABC International is affiliated with 53 independent ABC world-vision stations in 23 different countries and is the largest independent buyer of programs outside the United States. It purchased more than \$10 million worth in 1963 and expects to top that figure in 1964.

Timebuyers To Be Target Of Radio Rate Card Survey

New York — What do timebuyers want in radio station rate cards to make their job easier and faster? That will be the subject of an in-depth survey to be conducted under the joint direction of Standard Rate and Data Service, the National Assn. of Broadcasters, Radio Advertising Bureau and the National Assn. of FM Broadcasters.

With the target date for completion set for Jan. 15, 1965, the principal objective of the survey is to streamline the Radio SRDS, if possible cutting its length so that all radio stations can be listed in a single volume.

Strong protest was voiced in the broadcast industry recently when SRDS announced its decision to eliminate monthly listing of small market radio stations and all FM stations. As a spokesman for the Georgia Assn. of Broadcasters put it earlier this month, "We view this proposal as destructive to the backbone of the nation's radio system — the small market stations who serve the needs of half of our citizens."

A joint statement by SRDS and the three broadcast associations read: "Specific guidance on what timebuyers need and want in a rate card listing is urgently needed again to serve as a guide for station management. Many rate listings have grown longer and at the same time more complex.

"The ultimate goal of the survey and the liaison by the industry groups with SRDS is to return to one radio book — which has been improved through streamlining — as rapidly as possible."

Godwin Presents Views On Network Advertising

New York — Demographic studies have no place in a network radio buy, argues Charles W. Godwin, vice president of station relations, Mutual Broadcasting System. "It is not designed to single out a particular segment of the market, but to cover it all."

Speaking at the IRTS Timebuying Seminar in New York last week, Godwin said that the "basic thing to remember about people is that they all have the same amount of lips to paint, teeth to brush and headaches to get rid of."

Godwin added that the basic advertising function of network radio is to supply tonnage at low cost and that the basic composition of any network is really a composite of America itself.

Emphasizing that no single medium is perfect for everything and not every product is right for network radio, Godwin declared: "Excluding the automotive field, which is largely a financing operation, if a product costs less than two dollars; if it is used for health, beauty or pleasure; if the distribution is right; if the inherent profit structure is correct—network radio can do an excellent job."

GE Places \$2 Million Network Television Order

New York — ABC-TV has announced that the General Electric Co., absent from television as a major continuing advertiser since the 1962-63 season, has placed a \$2 million order for first quarter prime time with the network. At the same time, the network reports that orders totaling \$10 million in prime time spending have been written by ABC-TV in the past week.

The G.E. buy, placed through Young and Rubicam, Inc., includes *Valentine's Day*, *Burke's Law*, *Ben Casey* and the *Sunday Night Movie*.

Commenting on the order, James E. Duffy, vice president in charge of network sales, said, "This order for General Electric appliances is, we believe, one of the most important we have received this season. It confirms the success of our pro-

graming in delivering viewers and it confirms that they are reaching the primary audiences major advertisers desire: young married households."

Largest of the \$10 million worth of first quarter orders reported by ABC-TV was placed by S. C. Johnson & Son, Inc., through Benton & Bowles. Participations will include such shows as *The Jimmy Dean Show*, *Voyage to the Bottom of the Sea*, *Wagon Train*, *The Addams Family*, *The Sunday Night Movie*, *Burke's Law*, *The Fugitive*, *The Hollywood Palace* and *Ben Casey*.

Four other advertisers placed orders of over \$1 million each. These include Consolidated Cigar Sales, Inc. (Papert, Koenig, Lois), John H. Breck, Inc. (Y&R), Procter & Gamble Co. (B&B) and Joseph Schlitz Brewing Co. (Leo Burnett).



Jubilant winners of WFBM 40th anniversary contest

You may recall that we ran a somewhat unusual contest announcement in this publication some time ago.

"Have a little fun at our expense," we invited. "Tell us why you don't give a hoot about our 40th anniversary."

Pausing only to point out that we are the best broadcast buy in the prosperous Mid-Indiana market, we offered \$100.00 for the most devilishly clever reply.

Pictured above are the happy winners, Chet and Connie Dippel of Fullerton, California, shown with their faithful dog Gogi "Freckles" Dippel.

These three, incidentally, constitute the entire staff of Chet Dippel Advertising. And Gogi—correct us if we're wrong—is the only dog in America officially listed as an agency staff member.

Gogi's duties are simple, according to Chet. "His gentle snoring helps us maintain our relaxed way of doing business, and we wake him as needed to bite the legs of radio and newspaper representatives."

As for us, we want to thank everyone who entered our contest. And we certainly don't feel that we need any thanks, even from the Dippels. Surely those three happy faces are reward enough!

the WFBM
STATIONS

TIME
LIFE



- 31 Syndication: it's changed, but business is strong**
Special SPONSOR survey of leading distributors of programs and features shows syndication thriving despite problems of product supply, with color tv presenting new horizons
- 34 Color: new sales horizons for syndication today**
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The brisk play-by-play coverage of the blades of the Barons, American Hockey Champions, and the beautiful music produced by the baton of Krips, Steinberg or Schippers conducting the New York Philharmonic, both attract attentive adult audiences to WJW RADIO.

*...in a
class
by
itself...*

These specialized programs are part of the pattern of Beautiful Music, Total Information News and pleasing personalities which make WJW RADIO Northern Ohio's adult choice.

Alert advertisers seeking individuals with the income and inclination to buy, have found our adult audiences are more responsive.

Need additional sales in Cleveland and Northern Ohio from now into Spring? Investigate the possibilities the Barons or the Philharmonic provide for a low-cost, all inclusive package.

The cost can be as little as \$175.00 per program on a shared sponsorship basis. Perhaps you should have them both. **Your Katz representative has the details. Call him today. Don't delay.**



LOS ANGELES KGBS	PHILADELPHIA W'IBG	CLEVELAND WJW	MIAMI WGBS	TOLEDO WSPD	DETROIT WJBK	DETROIT WJBK-TV
NEW YORK W'HN	MILWAUKEE WITI-TV	CLEVELAND WJW-TV	ATLANTA WAGA-TV	TOLEDO WSPD-TV	STORER BROADCASTING COMPANY	

"TOUR DE FORCE ... David L. Wolper, expert producer of documentary film for TV, reveals more of his originality and vision with his latest tour de force *MEN IN CRISIS*... Created and fashioned by a crew of preeminent talent, the series appears ordained to join ranks with other Wolper masterpieces."

— HASTINGS, HOLLYWOOD REPORTER

"TOPS ... *MEN IN CRISIS* tops TV."

— TIMES LEADER, MARTINS FERRY, OHIO

"DRAMATIC IMPACT ... David Wolper has assembled some astonishing documentary film sequences... It's a moving story with dramatic impact."

— LARRY WOLTERS, CHICAGO TRIBUNE

"EXCELLENT ... The new television season has brought precious few goodies, but I would like to recommend a documentary series, *MEN IN CRISIS*."

— RAY OVIATT, BLADE, TOLEDO, OHIO

"FORCEFUL ... Don't miss it."

— JO BRADLEY REED, CITIZENS-JOURNAL, COLUMBUS, OHIO

"TENSE...TUMULTUOUS...

Producer David Wolper has adapted all of the methods of a good cook...different proportions and garnished with a new seasoning..."

— KAY GARDELLA, DAILY NEWS, NEW YORK CITY, N.Y.

"OUTSTANDING ... *MEN IN CRISIS* got off to a splendid start...What made the opening episode in this series outstanding, was that the David L. Wolper Production was done so astutely."

— TIMES, TOLEDO, OHIO

DAVID L. WOLPER'S
New First Run Syndication
Show is a HIT!

MEN IN CRISIS

NARRATED BY EDMOND O'BRIEN
SERIES PRODUCER ALAN LANDSBURG

ASK THE MEN WHO KNOW:

Ohio Bell Telephone Co.

Montana Power Co.

Pacific Gas and
Electric Co.

Marine National Bank
of Milwaukee

Metromedia TV Stations

Mutual Federal Savings
& Loan Co.

Volkswagen Co.

Citizens Savings Bank-
Citizens Trust Co.

Naragansett Electric Co.

WOLPER TELEVISION SALES CO.

555 MADISON AVENUE, NEW YORK 22, NEW YORK, HANOVER 1-5322

Welcome KTLA

GOLDEN WEST BROADCASTERS **CWB**

**H-R Television, Inc., the industry's leading national
spot representative, and the family of
important television stations we represent throughout the country,
proudly welcome the Number 1 independent station
in the nation's most dynamic television market,
KTLA, Los Angeles.**



exclusive national representative

Effective December 1



Publisher's Report

A prayer for broadcasters

Elmo L. Romagosa of New Orleans decided to do it differently when he was called on to deliver the invocation at the NAB conference in his city.

Here's what he said:

"Heavenly Father, director of celestial communications and manager of the eternal frequencies, we ask your blessing on this assembly.

"Make us mindful, O Lord, that in the program of life we are always on camera and that the words we speak are always on the air.

"In our role as custodians of the air waves may the welfare of the people direct our programming to such worthy levels that for us, FCC is synonymous with freedom, competence and courage, rather than fear, criticism and conformity.

"May the only news we manage be that of our minds that they may ceaselessly search after truth, so that we in the United States, forgetting our differences of religion, race and party affiliation, may work harmoniously to preserve that freedom under God which is our proud heritage as Americans.

"We beg you, O Lord, to take the controls, cue us to your Holy Scripture, that when the program of life is over, we may be rewarded by a circle of the Divine Hand in heavenly reward for a show well done.

"In this spirit we pray, bless us Lord in these your gifts which we are about to receive from your bounty. And may God provide for the needs of others. Amen."

* * *

The news of Norm Gittleson's untimely death has already gone out. But it's not too late to tell you how we at SPONSOR felt about him.

He was 47 years old and not long at SPONSOR, although I'd known him for many years as a manager of top tv and radio stations. His job took him through Ohio, Pennsylvania, West Virginia, New York State and New England in a steady diet of travel. Almost daily he'd phone me to report on his sales activity and to keep touch with home base. Invariably he'd leave me in a state of high enthusiasm, for his ebullient tone, the quality of his work and the joy he expressed were catching.

He was slated for big things at SPONSOR. We knew he was our kind of guy after a week or two.

We miss you, Git.

Norm Gittleson



THE GREAT UNWASHED MASSES.

There is fairly general agreement that radio delivers huge audiences and they obviously don't wash! In fact, there are many entire categories of otherwise advertised products that use virtually no radio. As a result, we at WPTR have developed a new game. Simply stated, we try to make lists of things our audience obviously does not do (for certainly if they did, advertisers in these fields would insist upon being represented before our audience). For example, radio audiences do not wash or brush their teeth; or protect against underarm odor; or set their hair; or powder their faces; or polish their shoes; or play musical instruments; or clothe themselves; or clean their homes; or wax their floors; or ride in trains or buses; or eat cheese, pies, mayonaise, canned vegetables, salt, cookies, and . . . oh well! Get the idea of the game?

CONTEST: Send us your list. We will award the contestant submitting the longest, valid list, beautifully gift-wrapped matched crying towels monogrammed: "Theirs" and "Theirs," to fit the occasion.

REWARD: And for the client or agency who may feel that his product is in fact used by many among WPTR's vast Northeast audience and, therefore, buys a WPTR schedule, the reward of greatly increased, radio stimulated sales.

Perry S. Samuels
Vice President and General Manager
—WPTR

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

**fifteen
forty PTR**

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY



**GOLDEN
EGGS**

How much is a viewer worth?

To the sophisticated timebuyer and client, that question raises a multitude of other questions involving all of the elements that go into evaluating the kind of buy that will realistically relate the number of potential viewers to the number of potential sales of a product to the viewing consumers.

But it puzzles me that the goose-killers remain unaware, seemingly, of these elementary considerations that conspire to shape and size the golden eggs of both commercial and entertainment products on tv.

In a recent issue I reported on the bemoaning by Screen Actor's Guild president Dana Andrews, of the greater dollar earnings by actors in commercials over actors in film entertainment. Mr. Andrews did not take note, in his speech to the SAG membership, of the great numbers of actors who earn considerable money in both areas. Neither did he recognize that the television industry — which collectively outspends the movie industry by over \$10 million dollars on actor earnings alone — should be commended, nor did he suggest that it was therefore entitled to some loyalty. He called, instead, for support of pay tv.

There is at least one other facet to the dollar value of a viewer — syndication, which is a major source of residual earnings for many working talents. It's a big business. It's a risky business for the syndicator who may possibly never get his investment back, let alone a major profit. A close look at this industry — the largest supplier of non-network programs in the country — by Charles Sinclair, begins on page 31. It should have real meaning for all levels of the broadcast advertising industry.

Sam Elber

LETTERS

Pin-Pointed Praise

As a subscriber to SPONSOR, may I take this opportunity to congratulate you on some of the outstanding and interesting portions of your magazine, particularly Friday at 5 and Sponsor Scope.

THOMAS M. MCAULIFFE

*General Manager
WSRO Radio
Marlboro, Mass.*

Story Is Sales Aid

Your story about the WPEN Sept. 28 issue, certainly was read by the right people. We found that when we went to make our sales presentations many prospects had already read your story and were familiar with our idea.

You'll be interested to know that we just went to press and the promotion is completely sold out. Obviously, your magazine and our promotion are sponsor oriented.

ERWIN ROSNER

*General Sales Manager
WPEN-AM-FM
Philadelphia*

Muchas Gracias

Congratulations on your Oct. 19 "Special Report on the Spanish-Language Market."

It was excellent and we in Spanish-language radio are most appreciative for the excellent manner in which SPONSOR presented it to the vast potential users of our specialized media.

DANIEL C. PARK

*National/Regional Sales Director
KEVT
Tucson*

No Lobbying

In your issue of SPONSOR for Sept. 8, 1964, you state on page 30: "In New England, the New England Gas Assn. (NEGA) had been in the lobbying business since 1926."

This is an untrue statement and one which could be damaging to

the reputation and future of this association. This association at no time has engaged in any way, either directly or indirectly, in efforts to influence legislation or procure the passage of any bills.

We now request that you promptly publish a retraction of this misstatement and that you give it appropriate prominence so that it will be read by your subscribers who read the Sept. 8 article.

CLARK BELDEN

*Managing Director
New England Gas Assn.
Boston*

Fine Job

Just a note from one ex-demo to another to tell you that the character merchandising article, "1965: Big Year for Character Licensing," Nov. 9, was an excellent one—a fine job by a fine publication.

NORMAN A. LUNENFELD

*Merchandising Manager
NBC
New York*

KQV Flips

Turned to page 40 of last week's SPONSOR [Oct. 26] and flipped at the great spread Alcoa Theatre 14 received . . . Also the voting bit.

Just wanted to tell you we think it was great—not only KQV but Alcoa and ABC.

ANTHONY J. CORTESE

*Director of Community Affairs
KQV
Pittsburgh*

B. B. Shot

I don't want to be tabbed a gift-horse-in-the-mouth looker, but I'd sure appreciate it if you could spell my name correctly—vis Nov. 2 issue, page 41.

B. B. RANDOLPH

*Manager, Radio and Television
Aluminum Co. of America
Pittsburgh*

ED NOTE: Our printer's devil will write it 500 times.

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

November 27, 1964

Spring fashions for 1965 are already in forecast in the nation's stores
--and 1965 economic forecasts are now in full swing in the crystal-ball set.

While the President and his economic advisers have been making predictions of continued "strong and steady forward momentum" since last January, other predictors see a slightly milder but still healthy momentum for 1965, and a possible leveling off somewhat in 1966.

A strong school of thought has built up around the theory of retiring presidential economic adviser Walter W. Heller: That the nearly four years of unprecedented peacetime expansion owes much to alert federal fiscal moves. Heller believes that government policy has had, and will continue to have, a large hand in safeguarding economy from the type of down-spiral that sucked the American economy into its historic "depressions."

During the recent Michigan Annual Conference on the Economic Outlook, Julius Shiskin, census bureau economist who specializes in business cycle developments, says the new non-hostile, government-industry cooperation may have found the key to maintained economic stability in this country.

There are plenty who disagree. But proponents point to the fact that tax cuts, liberalized depreciation and credit to business, buoyed a third-quarter Gross National Product to \$628 billion, nearly seven percent above 1963, and disposable personal income at the rate of \$435 billion, in 1964.

In prospect are excise tax cuts, possible further cuts in income and corporate taxes in 1966 or 1967, and the revolutionary possibility that federal funds of up to \$4 billion may be turned back to state and local governments when the national treasury situation warrants it.

Even the less optimistic--including national chamber of commerce spokesman Walter F. Carey--sees strongest carry-forward factors as the two most heavily fueled by advertising: the "explosion in the variety of material goods, and growth of service industries."

Agriculture Department's 1964 outlook conference held here recently got right down to particulars on predicted large consumer spending and the new products in store.

Among the predictions: color tv and "tinyvision" tv look like big growth items in 1965. Color tv may gain as much as 55 percent over this year's sales, and within two years, color sets are expected to have square tubes in 19-inch, 23-inch and 25-inch sizes.

A Labor Department speaker reporting on this aspect, mentioned but did not take sides with the Federal Trade Commission's current quarrel over traditional overall diagonal tube measurement.

— CONTINUED ON NEXT PAGE —

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

The big price breakthrough for color tv is not in sight, but government observers expect price cuts via mass production economies and lower voltage tubes.

Smaller, personal-size tv sets with four- or five-inch screens--originally manufactured here to offset Japanese lightweights in the low price ranges--"may become common as transistor radios," it was predicted.

The "tinyvision" possibility will give networks and advertisers second thoughts about the one-family set viewing concept. It may give radio broadcasters some second thoughts, too, on the possibility of a second tv invasion. Tiny transistor tv's may turn up in the kitchen, bedroom, auto and outdoor locales that radio has claimed as its own.

However, if the cheerful outlook on a stable economy, and the new waves in population, consumer buying plans and possibly more tax cuts hold up, audience and income will be large enough to support all kinds of electronic home entertainment items.

In fact, government spokesmen at the outlook conference say a third "banner year" can be expected for almost all household appliances and home electronic equipment production in 1965. Areas wide open for bigger sales push are in electric washers, vacuum cleaners, toasters, mixers and coffee makers. Only two-thirds to three-fourths of American electrified homes have these items--while all have tv, radios, refrigerators, electric irons.

Marketing analysts will be intrigued by this aspect of the American housewife in buying electric ovens: new, built-in high electric ovens have been the big thing, but coming up even faster are free-standing ranges that look like built-ins.

A propo of the season: those little men in white coats who clean the inside of milady's ovens on tv may be out of a job if upcoming lines with pull-out liners make it big in 1965. Some have super-heat devices to do the cleaning at the flip of a switch.

If Jackie Gleason expects to do retakes on his hilarious explosive extension cord scene for Reggie Van Gleason, he'd better hurry. Large-scale elimination of the "trailing cord" for all items that need to be handily portable is predicted, from portable tv sets and shavers to--no fooling--"electric" socks to keep feet warm.

The consumer protection problems that beset the small-packaging industries--together with designers and advertisers--are also being threshed out in the appliance field. Industry associations are sponsoring new standards voluntarily. If government spokesmen are right, standard-size designations for refrigerators, freezers and laundry equipment based on measures of capacity will "clear up consumer confusion," in the near future.

All of which means revised nomenclature for the advertising.

Mildred Hall

TELEVISION'S NEWEST

MAJOR PRODUCER AND DISTRIBUTOR

AMERICAN INTERNATIONAL TELEVISION, Inc.

RENOWNED FOR ITS MERCHANDISING KNOW HOW



proudly
presents

The Adventures of **Sinbad Jr.**



**130 brand new
five-minute swashbuckling,
action-packed, seafaring
cartoons in
glorious color
with full animation**

**Pre-sold for
TV viewing March 5, 1965
to the entire
Metro Media**

New York/Los Angeles/Washington
Kansas City/Peoria/Decatur
Sacramento



and also available now from AI-TV....

EPICOLOR'64 AMAZING'65 EPICOLOR'65

40 top-notch
action-filled
episodes



20 features with
all the exciting
adventures of
Sinbad Jr.



20 episodes
with the
adventures of
Sinbad Jr.



and ALAKAZAM THE GREAT, full color, full length feature cartoon

and coming in '65

20 spine-tingling suspense features, THRILLERS FROM ANOTHER WORLD

AMERICAN INTERNATIONAL TELEVISION, Inc. 165 West 46th Street, New York, N.Y. Circle 5-3035

Aid To Higher Education Campaign

Volunteer Coordinator:
W. H. Sahloff, General Electric Company

Volunteer Advertising Agency:
N. W. Ayer & Son, Inc.



IT'S YOUR MOVE, BUSINESS

Business needs every kind of man. But for strategy moves, it counts more and more on the college man.

That is because higher education gives executives the mentality and skill, the capability and specialized knowledge so necessary to shoulder the management burden.

Today business is absorbing the largest share of the college product. By this measure, it owes higher education the largest share of debt.

There is no time like the present to face this obligation. The cost of leadership has gone up. Our colleges are in a squeeze. Many need libraries, classrooms and teachers.

These are the needs of a growing society. But automation is adding another demand, namely, that we educate our national manpower to wider usefulness.

College is business' best friend—support the college of your choice.

No Bids on Spot Production'—S&F Executive

New York — Arguing that "it is essential that we spend whatever is necessary in commercial production to obtain the best results," Philip Feld, vice president, radio and tv department, Street & Finney, Inc., last week called for an end to the bidding system in deciding which production house to use for tv commercials.

Feld said that the bid system probably evolved in the early days of tv when both agency and client were new to film production and could not conceive of a better way of obtaining a yardstick for production cost.

Speaking before the ANA workshop on commercial production, Feld declared that the bid system is unique in obtaining creative talent. "For example," he said, "I have never known a client to ask an art director to get competitive prices from a still photographer. You trust the art director's judgment to obtain the best man, at a fair price, to obtain the best result. Why not treat the tv department with the same confidence?"

Feld said that proponents of the bid system generally argue that it's a good yardstick, and if the film production company needs the work, they will do it at a cheaper price. Still another argument in favor of the bid system, according to Feld, is that "you get the creative effort and thinking of an assortment of people."

Feld countered these arguments by saying, "If we know all the facts, we don't need a yardstick." He added: "I don't believe that it should be the position of a client or agency that they take advantage of a situation which would enable

them to pay less than the fair market for a product."

The agency vice president also said that we often hear "that we don't necessarily award the job to the low bidder." If price is not going to be the criterion, he said, why ask for competitive bids?

Finally, Feld pointed out that having received the bids, all you have is a lump sum figure. "You still don't know why you are paying X dollars for the specific job."

Feld's alternative proposal "would give the agency producer the authority to deal with a single source but require that he obtain the necessary facts to enable both him and the client to understand and render an intelligent judgment on value received."

NBC-TV Racks Up Sales Of \$3 Million in Week

New York — NBC-TV reports banner daytime sales for the week ending Nov. 13, plus the complete sellout of the East-West Shrine football game.

The daytime buys, involving eight sponsors and six shows, totaled more than \$3 million. Programs included *Concentration*, *Say When*, *What's This Song?*, *Jeopardy*, *Truth or Consequences* and *You Don't Say*.

Also, with a one-quarter sponsorship purchased by the General Motors Corp., on behalf of the A. C. Spark Plug and Oldsmobile divisions, the Jan. 2 Shrine football game is SRO. The GM order was placed through D. P. Brother and Co. Other sponsors of the game include R. J. Reynolds Tobacco Co. (Wm. Esty Co.) one-quarter sponsorship, and Savings and Loan Foundation (McCann - Erickson, Inc.) one-half sponsorship.

Feld Gives Breakdown on Production Costs

New York — In his talk before the ANA tv commercial workshop (see story on this page), Philip Feld, vice president of the radio-tv department, Street & Finney, Inc., gave the following breakdown of estimated production costs for tv spots:

Studio — Should run about \$300 per day for shooting and 50 percent of that rate for construction and striking.

Equipment — Average rental for one-day shooting about \$200. Special equipment involves extra charge.

Crew and Pre-Production Shooting Charges — Average director is paid \$200 per day, assistant director \$60 per day. Cameraman (top 10 in N.Y.) averages \$200, assistant cameraman at \$70. Grips, props and electricians normally paid \$60 for first man, \$50 to \$55 for second. Three man sound crew costs about \$165 per day. Makeup and hair dresser range from \$55 to \$150. Wardrobe mistress costs

\$50. Stylist and home economist about \$100 per day each.

Sets — Scenic designer averages between \$125 to \$150 per day. Carpenters and painters cost \$55 with a general minimum of two painters on set. Prop and material costs subject to special demands of job.

Film — Rule of thumb is a cost of \$150 per 1000 feet B&W. Average one-minute spot uses about 3000 feet of live sound, 2000 for silent footage.

Opticals — Cost varies tremendously. Average optical negative without complicated devices should run about \$500, but can go as high as \$4000 per spot. Animation can run from \$60 to \$200 per foot.

Editing — Average one-minute spot should cost about \$300.

Sound — If job does not have complicated effects, sound transfer and recording charges for voice-over or straight on-camera dialogue should not exceed \$300 per commercial.

B&B's Webber Cites New Reality in Advertising

Agency vice president sees producer at center of making more effective use of film as selling tool

New York — Describing the agency producer as "the man who's charged with the responsibility for breathing life and memorability and a good research score into that tremendous trifle that rules all of our lives — the sixty seconds of sell," Gordon Webber, vice president and director of broadcast commercial production, Benton & Bowles, Inc., last week cited what he called a "new reality in advertising."

Speaking before the ANA Workshop on Television Commercial Production, Webber placed the agency producer at the center of this new reality, which concerns film, the special way ideas are communicated by film and the new uses advertising is making of film.

The agency producer understands four basic facts about the new reality, Webber said. "First, he knows that the film form is often as important as what you say. In some product categories where there are no substantial product differences to talk about, the commercial vehicle, the mode of expression is all important."

Second, the producer understands that "a film commercial, like a woman, is a cumulative experience. That it is the totality of a commercial, the net impression, just as it is the totality of a woman, that either sets your engine racing — or doesn't. Recognizing this, he understands that the total experience of a commercial, in some cases, can constitute the selling proposition."

Webber continued: "Third, he understands that words in a commercial are important only in the context of a selling proposition that is *visual*, that a selling proposition must be visual if it is to succeed in the medium of television. He knows that words can sometimes *depress* interest and memorability, if they lack visual relevance. He understands that very often pictures are the copy."



Webber . . . "commercial is like a woman"

Finally, the agency producer knows that "film, if properly used,

is the most powerful emotional medium we have."

Pointing out that the new reality in advertising, which has to do with a new, more effective use of film as a tv selling tool, demands that the agency producer become an integral and early part of the agency creative team, Webber declared "When he is involved early and intensively from the conceptual stage on, when he is given the opportunity to contribute from his film visual experience, as well as his advertising background, some pretty good things are likely to happen."

In the making of good commercials, Webber concluded, the producer "is a key man during the time *before* the camera rolls: the period of creation, preparation and planning."

NAB Searches for Recorded Sounds

Washington, D.C. — The National Assn. of Broadcasters is attempting to assemble an Encyclopedia of Recorded Sound — a project that has as its goal a master index on the existence, source and availability of every song, speech, spectacular or musical arrangement preserved by sound recording.

Skipped by Ted Malone, veteran radio personality, all known collectors, archivists and librarians are being circularized and urged to send a description of their collections, as well as an estimate of size and general nature of content.

"Anyone who has to hunt for special sounds for a show, any student who has to do research in the field, anyone who has occasion to inquire comes face to face with a barrier of disorder and utter confusion," declared Malone.

The benefits of an index, he added, "are obvious, but it is already apparent that, without some semblance of order, many important recordings are being lost or

destroyed, and an infinitely large number are being buried under a mountain of unclassified material in libraries of unknown collectors."

Malone urges anyone who has information or recorded collections to advise him of the location and the general size. Write to Ted Malone, NAB Encyclopedia of Recorded Sound, 2 Studio Lane, Bronxville, N.Y.

Ingraham Is New VP Of RKO's KFRC Radio

San Francisco—James Ingraham will become vice president and general manager of radio station KFRC San Francisco effective Jan. 1, replacing Alfred Racco, who is leaving the RKO General outlet.

Ingraham was formerly general sales manager of KNX Los Angeles, joining the CBS-owned station in 1958 as an account executive. He entered broadcasting in 1952 with the Don Lee Stations in continuity and later in sales.

Food Advertisers Are Returning To Radio, Notes WNBC's Mager

New York — After a long hiatus from the radio scene, food and grocery product advertisers are beginning to find their way back to the medium, according to Thomas A. Mager, merchandising manager of WNBC Radio in New York.

Pointing to such advertisers as Kleenex, Alcoa Wrap, General Mills' Betty Crocker cake mixes and Campbell products as examples of the return to use of radio, many after a long absence, Mager listed four basic reasons for the back-to-radio movement:

1. Radio reaches housewives prior to their decisions to buy food, and during the time they sit in their kitchens and actually make up their shopping lists. It is the last buying influence as they drive to the supermarket or shopping center.
2. Radio reaches housewives in a working context when the climate is right for making buying decisions. Whereas women watch tv for enter-

tainment and read for diversion and information, they are actually working and involved in homemaking problems as they listen to the radio.

3. Advertisers get more "stretch" for their ad dollars in radio, Mager said, and because of radio's reasonable rates (average cost-per-thousand is only about one-fourth of tv), the advertising budget goes much farther.
4. Housewives listen to radio a lot. A Marplan study found that the average housewife listens to radio four hours and 36 minutes per day, or 23 hours per week median housewife listening time.

Crosley VP Named Head Of Ohio Broadcasters

Columbus, Ohio — The Ohio Assn. of Broadcasters last week named Walter E. Bartlett, vice president for television of the Crosley Broadcasting Corp., as its new president. Prior to his election to the 96-member organization, he served on its board of directors and as first vice president.

Also named officers at last week's association meeting were Reggie Martin, vice president and general manager of WSPD Toledo, as first vice president, and Collis Young, vice president and general manager of WCOL Columbus, as second vice president.



Walter Bartlett

'Talking Bottles' To Tell Monsieur Henri Wine Story

New York — Filmed in Holland, using talent from Holland, Germany, France and Italy, Monsieur Henri Wines Ltd. has begun "a major effort to build up the appreciation and knowledge" of their products in the mass consumer market."

With the initial drive aimed at the New York City area, the campaign will make heavy use of spot tv, supported by a saturation minute spot buy on WNBC Radio.

Discussing the tv spots, Maurice Feinberg, president of the import firm, said, "We have actually succeeded in making our bottles 'talk' by a combination of vocal choral effects and flashing lights behind the bottles. The animation effects are most striking and we hope they will strike a strong identification in the consumer mind for Monsieur Henri wine selections."

A one-minute spot has been created for each of three wines and will be alternated for more than 20 weeks of solid advertising on such New York stations as WPIX and WNEW-TV.

Feinberg said that, to the best

Golden Grain Ups Ad Budget Again

San Leandro, Calif. — Earmarking \$1 million for participations on five CBS-TV daytime shows, the Golden Grain Macaroni Co. has increased the size of its advertising budget for the seventh straight year.

The Golden Grain story will be told on *CBS Morning News*, *The Real McCoys*, *The Andy Griffith Show*, *I Love Lucy* and *The Jack Benny Show*. Commercials will feature the firm's nationally distributed lines of Rice-a-Roni products and four macaroni convenience dinners.

Commenting on the buy, Paul DeDomenico, national sales and advertising manager, said, "These high-rated network shows are some of the key elements of our 1965 advertising program. In addition, we are buttressing Golden Grain's position in all major markets with a local tv and newspaper blitz that will start after the first of the year."



Bottles . . . "choral effects, flashing lights"

of his knowledge, this is the largest individual effort ever "put behind fine imported wines in this market area, an effort that will be coordinated behind one identifying label, 'A Monsieur Henri Selection.'"

The campaign is expected to be expanded into other key markets after the first of the year.

Spots were produced by W.C.D. through E. A. Korchnoy, Ltd.

The WNBC Radio campaign will involve 40 minutes per week through Christmas. Spots will utilize the sound track from the tv commercials, plus a live tag to dovetail specific Thanksgiving and Christmas themes with the main selling message.

MBS President Paints a Rosy Future For Radio, Sees Tv in Audience Fight

New York — "If you own a radio station — hold on to it," advises Robert F. Hurleigh, president of the Mutual Broadcasting System. "It will be worth many times more in the years ahead. Even with some 4800 AM and FM stations competing for audience and dollars, radio may soon be entering the most prosperous period in its turbulent history."

Pointing out that it is ironic that radio's benefactor is television, Hurleigh said in the network's newsletter, "Who would have

dreamed that tv, which gave radio its trauma in the first place, would end up creating an even greater one for itself? Yet in the process of its own evolution, it begins to look like it may fractionalize itself to a point where the very benefits it had to sell will cost too much to buy."

Hurleigh said that UHF, CATV and pay-tv will all cut into the television audience. How big a piece, he said, remains to be seen, but "as this attrition continues, tv (as we know it today) will enter that phase of its life-and-death struggle which almost toppled radio some 15 years ago."

Whether tv will come out of it as well as radio, only time will tell, continued the MBS president. "In the interim, however, we predict a return of advertisers to our medium that may be reminiscent (in reverse) of the exodus of the post-war years."

Added Hurleigh: "Radio's problems were staggering enough but its costs were never in the same astronomical sphere. And how to cut these costs and still come up with 'product' that will hold an audience is the nightmare of everyone involved in tv."

Hurleigh said that if tv is to remain the medium of entertainment, "it will have a battle on its hands with talent and unions the like of which we cannot contemplate. If it decides to eschew entertainment, as radio was forced to do, where can it go and what can it use for its visuals?"

Hurleigh declared that radio's problems have been overcome. "Costs have been stabilized; our basic raw materials (music and news) are abundant and endless; salaries are fair but one doesn't need a computer to tabulate them."

The whole picture makes economic sense, the MBS president concluded. "And it will make even more sense to advertisers as tv begins to bleed itself in its own internal war."

Station Reps Form New Committee

New York — With the stated aim of looking into the advancement of radio and television on a market-to-market basis, Lloyd Griffin, president of the Station Representatives Assn., has announced formation of new committee.

Dubbed the marketing and planning committee, it will be chairmanned by Walter Nilson of the Katz Agency. Other members include William Knodel of Avery - Knodel, Inc., George Castleman of Peters, Griffin, Woodward, Inc., David Partridge of Blair Television, and Joseph Courtney of the Katz Agency.

It was pointed out that the committee's primary purpose will be to promote the concept that market-by-market placement of radio and television advertising "best serves the needs of today's national and regional advertiser."

Paper-Mate Launches 'Blue' Christmas Campaign

Chicago — Utilizing the talents of comic Ben Blue, Paper-Mate is launching an all-out tv advertising campaign "designed to produce millions of selling impressions during the biggest selling season of the year." With the drive slated to run through Christmas Eve, the company estimates that it will reach seven out of ten Americans on an average of nine times during the six-week period.

Commercial starts with a tickle in a crowded elevator. Merriment mounts as Blue visits the Paper-Mate Christmas display and resolves his gift problems.

In addition to one of the largest spot tv campaigns ever scheduled by the company, Paper-Mate spots will be seen on *I've Got a Secret*, *My Favorite Martian*, *Edge of Night*, *Pete and Gladys*, *The Real McCoys* and *House Party*. Agency is Foote, Cone & Belding.



Ben Blue and tickler

L&M Buys Alpo Pet Food; Tv Credited for Sales

Allentown, Pa. — Alpo, the dog food which gives tv the lion's share of credit for a 388 percent sales gain in the past five years, has been sold to Liggett & Myers Tobacco Co., another heavy tv spender. Purchase was for an undisclosed amount of cash and represents L&M's initial acquisition following announced plans to diversify.

In the announcement of the sale, it was pointed out that "the Alpo business was built on the aggressive use of spot tv and national network tv." Alpo is currently a participating sponsor on both the *Today* and *Tonight* shows on NBC-TV. For its part, L&M was ranked number 20 among network tv spenders last year in addition to its strong spot tv investment.

The Allen Products Co., maker of Alpo, will operate as an autonomous, wholly owned subsidiary of L&M with its president, Robert F. Hunsicker, continuing in his post.

Weightman, Inc., of Philadelphia is the Alpo agency, appointed in 1950 when the pet food firm had a budget of only \$6500.

Sponsor IS FOR THE SPONSOR.
NO OTHER PUBLICATION IS.

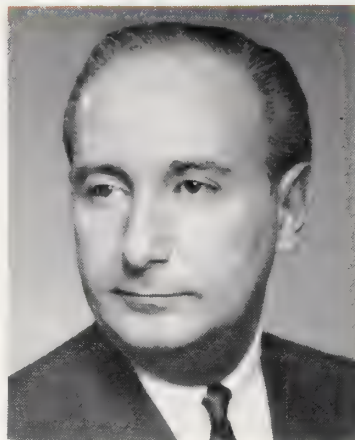
Anything-Can-Be-Done Attitude Essential In Selecting Film House, Says DDB Exec

New York — A film company should not only be a service organization to the agency "but should also be interested in advertising and not only in profit margin," Don Trevor, vice president for tv commercial production, Doyle Dane Bernbach, Inc., last week told an ANA workshop.

Trevor added, "We have found that only a handful of production houses fall into this category." What is important, he said, is the attitude of the film company that *anything* can be done.

As a case in point, Trevor cited his agency's Volkswagen Sedan commercials. "When we shoot the Volkswagen Sedan commercials, we like to have our motion picture lens exactly 14½ inches off the ground . . . At this angle, the bumpers look straight and not curved and the car looks more attractive."

Trevor continued: "For one recent commercial, I required a 180 degree circular shot around the car. No equipment was ever built to make the shot at the required 14½ inches off the ground. When I asked three production companies



Trevor . . . "establish mutual respect"

to bid on this project, I told them this shot might require construction of special equipment. Two of the companies told me that this was not necessary — they would use conventional equipment and do the shot at 18 inches. So what if the Volkswagen does not look as good as we like to have it?"

Needless to say, they did not get the job, Trevor declared. "The company that actually went out and built the dolly and shot the scene exactly as we had requested was

rewarded with first prize at the American Tv Film Festival and lots of repeat business from us."

Continuing his discussion of how to choose a production house, Trevor brought up the matter of money. "While it is important to make sure that prices are in line by using competitive bidding," he said, "we do not feel that price alone should be a prime consideration. I feel that, once we have established a mutual respect between the cameraman, director, editor, etc., on one side, and the tv production department at an agency on the other side, competitive bidding is absolutely unnecessary."

Trevor wound up his talk by citing what to avoid in selecting a production house: "Those who say, 'no, it cannot be done' just because the agency concept is unorthodox or difficult; those who are content with conventional techniques in lighting and set design; those who use a slick, conveyor belt attitude in turning out commercials as though they are pieces of machinery."

"But I really don't worry about them," Trevor concluded. "Because sooner or later, they will dissolve and fall by the wayside."

Maltex Tv Commercial Uses Automated Puppet

New York — Automation is even making inroads into the ancient and honorable art of puppetry with development of an experimental commercial for Maltex cereal in which 57 simultaneous human actions in a puppet character are computer-controlled.

Created by the Fletcher Richards Co., the required puppet actions were pre-programed into the computer. "Then, by a flick of a switch, the computer literally puts the puppet through its paces—smoothly, flawlessly—as if 29 expert puppeteers were putting on a command performance."

The commercial spotlights a "Professor Nutty" selling the "nutty," or nut-like, flavor of Maltex to youngsters, and opens with the puppet coming through a kitchen window. "Professor Nutty" lands on the breakfast counter to present a box of Maltex to a pair of wonder-struck real children.

Tunnel No Obstacle To Radio Reception

Cape Charles, Va. — Sponsors won't have to worry about their selling messages reaching car radios in the 17.5 mile long Chesapeake Bay Bridge-Tunnel.

A new radio system, consisting of AM antennas mounted at each end of the tunnel and connected with amplifiers, boost the signals and feed them to antenna cables running the length of the tunnel ceilings.

"As far as we know, there is not another tunnel anywhere with AM radio reception," said J. Clyde Morris, executive director of the bridge-tunnel. Chief engineer Leon R. Johnson said

that the new AM antenna will eliminate the annoyance motorists feel when they drive into a tunnel and their radio goes dead. "I don't know why it is," Johnson said, "but it always seems to happen just as the announcer says, 'We interrupt this program for a special news bulletin,' or 'It's the last of the ninth, the score is tied, and Mickey Mantle is stepping up to bat.'"

The ceiling antenna cables were built into the tunnels originally to provide two-way short-wave communication for patrol cars, maintenance and emergency vehicles.



Theodore Van Erk



Hugh Gallagher



Donald Green



Thomas Hollingshead

PGW Announces Manpower Build-Up

New York — Recognizing the fact that television is an expanding business and also to meet "increased competition," Peters, Griffin, Woodward, Inc., pioneer station rep firm, has announced what it terms "the largest addition of sales manpower ever to join a major independent station representative at one time."

Expansion includes seven new account executives, plus a series of promotions within the company.

The new men will be involved in re-grouping of PGW's sales operation. In the past, PGW salesmen have been divided into eastern and western groups. The new personnel and staff promotions will mean the start of a third or "mid-America" group in the New York office.

Commenting on the sales force build-up, Lloyd Griffin, president of television, said that "the additional manpower and staff expansion enables PGW to bring more in-depth sales strength to bear for each station we represent, and at the same time offer maximum service and efficiency to agencies and advertisers."

Griffin also pointed out that the tv staff additions closely follow the company's dramatic growth pattern.

He cited the fact that, within the past 27 months, PGW has moved to larger quarters or opened new offices in eight locations.

Moved up to sales manager for the East and Southeast group is Theodore D. Van Erk, a PGW colonel since 1958.

Head of the West-Southwest group is A. E. Muth, with William G. Walters serving as head of the "mid-America" group. Both are vice presidents and veteran PGW executives.

New account executives added are: Hugh Gallagher, former senior buyer with William Esty & Co.; Donald G. Green, from Castor, Hilton, Chesley, Clifford & Atherton, Inc.; Thomas J. Hollingshead, formerly with Adam Young, Inc.; Francis X. Nolan, formerly with George Hollingbery, Inc.; Richard F. Nagle, from Dancer-Fitzgerald-Sample, Inc.

Joining the Detroit office is Jonathan F. Abel, replacing James R. Seftert who moves to New York.

Promotions within the PGW organization include George W. Kupper, elevated to assistant vice president, and the upping of Michael F. Mullins and Kenneth R. Better to account executive status on the New York sales staff.

Survey Shows Most Tv Stations Use Free Films

New York — With more than 300 stations responding to a 14-part questionnaire, a just completed study shows that 99 percent of the nation's television stations program free films supplied by industry, government and other sources.

The study, conducted by Association Films, a national distributor of industry-sponsored motion pictures, revealed that commercial distributors were sources from which they ordered "most free films."

Report of New Harris Probe Denied by Howze

Washington, D. C. — If the much-investigated broadcast industry is skittish about word of new probes, it's understandable. Latest report making the Madison Avenue rounds is that investigators from the Harris Subcommittee have been asking agencies questions about problems involved in bringing their own properties to the networks (see item in Sponsor Scope)—a report denied by a spokesman for the subcommittee.

When queried, Charles Howze of the Harris Investigating Subcommittee said that no look into programming access is planned. He added that he didn't know how the rumor started, unless it was his visit to New York recently when he talked to some agency people.

Howze insisted that his conversation was with "friends" in advertising and was just informal and casual.

The only other possibility, said Howze, is that one of the subcommittee members has sent a staffer around, or talked to someone about the ever-popular idea of new blood in tv programming.



Francis Nolan



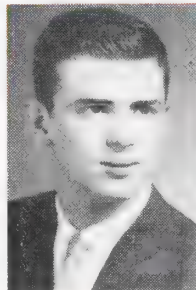
Richard Nagle



Jonathan Abel



George Kupper



Michael Mullins



Kenneth Better



Look who's in prime time

Yes, that's right . . . "Ma and Pa Kettle" and "Francis" (The Talking Mule).

And they're repeating their tremendous popular appeal against the best prime time network programming—evidenced by results of ARB rating studies. These two feature series are attracting the same mass audiences on TV as they did in theatrical release, when each and every one of the seven "Francis" and eight "Ma and Pa Kettle" features (now in Seven Arts' Volume 9) spelled box office success! When a "Ma and Pa Kettle" takes 63% share-of-audience in Friday prime time, and when "Francis" can run neck-and-neck with ABC's Tuesday night prime time best on this season's opening night, you know you can have feature film programming that can register top ratings and profits for your station.

To learn more about Volume 9's 215 Universal/Seven Arts "Films of the 50's", contact your nearest Seven Arts salesman today.



FRANCIS



FRANCIS COVERS
THE BIG TOWN



FRANCIS GOES TO
THE RACES



FRANCIS GOES TO
WEST POINT



MA & PA KETTLE



MA & PA KETTLE
AT HOME



MA & PA KETTLE
AT THE FAIR



MA & PA KETTLE
AT WAIKIKI



making TV rating history!

TULSA KVOO-TV

		RATING	SHARE
Sept. 11	"MA & PA KETTLE" KVOO-TV	29	63%
Friday	Lawbreaker, Alfred Hitchcock CBS (KOTV)	10	22%
8:30—10 P.M.	Price is Right, Boxing, Make That Spare ABC (KTUL-TV).....	7	15%
Sept. 21	"FRANCIS JOINS THE WACS" KVOO-TV	20	37%
Monday	To Tell the Truth, I've Got A Secret, Andy Griffith, Lucille Ball CBS (KOTV)...	21	39%
6:30—8:30 P.M.	Voyage to the Bottom of the Sea, No Time for Sergeants, Wendy and Me ABC (KTUL-TV)	13	24%

LOS ANGELES KABC-TV

	DATE	TIME SLOT	RATING	SHARE
"MA AND PA KETTLE"	SEPT. 16	"6 O'CLOCK MOVIE"	11	25%
(#1 in the time slot—beating KNXT's long time top-rated news show!)				
"FRANCIS"	APR. 25	"SATURDAY NIGHT MOVIE"	15	38%
(This was the highest rating received by any feature film ever telecast by KABC-TV!)				



Seven Arts

ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue, YUkon 6-1717

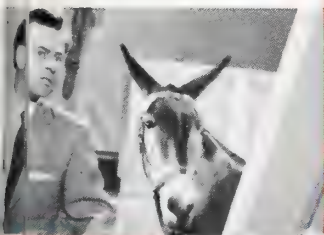
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105

DALLAS: 5511 Royal Crest Drive, EMerson 3-7331

LOS ANGELES: 3562 Royal Woods Drive,
Sherman Oaks, Calif., STate 8-8276

TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's"
see Third Cover SRDS (Spot TV Rates and Data)



FRANCIS IN THE HUNTED HOUSE



FRANCIS IN THE NAVY



FRANCIS JOINS THE WACS



MA & PA KETTLE GO TO TOWN



THE KETTLES IN THE OZARKS



MA & PA KETTLE BACK ON THE FARM



MA & PA KETTLE ON VACATION

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

ABC-TV's \$25 million regional pot

Sellers of tv spot may not be fully aware of a competitive set-up at ABC-TV that's burgeoning into big business: the section specializing in regional hook-ups. Looking at the current season, the section has already gathered about \$20 million in regional sales. The outlook before the season is over: at least another \$5 million. Some of the dimensions of this ABC-TV operation: (1) 40 advertisers have already been committed to regional buys, and the anticipation is that the total will be up to 60 by the summer of 1965, (2) the sales are preponderantly in nighttime and these are spread over 25 to 30 program series, (3) other programming types on which the network's regional buyers place their chips are sports, news and specials, (4) the roster of regional users include such important national tv advertisers as P&G, General Foods, Bristol-Myers, General Mills, Miles, Chesebrough-Pond's, U.S. Tire, Pharmcraft, Pabst, Armour. In the past the networks, including ABC-TV, have been rather leery about concentrating in any fashion on regional sales. A notable restraining factor: fear of stirring up recriminations among affiliates — to the effect that the networks were overtly competing with them for spot business. ABC-TV seems convinced that, if a concerted effort were made to go after regional business, the revenue for the networks could tally over the \$50 million mark.

Expect same pro quid as B-M

Tip to tv stations that have entered into bulk spot deals with Bristol-Myers: they'll be hearing from Benton & Bowles and Ted Bates. B&B will be speaking for P&G and General Foods, and Bates for American Home Products. The message the agencies will convey: it is expected that the same extra discount extended to Bristol-Myers will be available for all advertisers whose annual expenditures are comparable to Bristol-Myers'. The B-M deals, in essence, "guarantee" a specific expenditure over 52 weeks in quarterly segments, with the station, in turn, granting a 20 percent discount off the end rate. So far Bristol-Myers agencies have closed such deals in New York, Chicago, Detroit and Los Angeles. Both B&B and Bates have no qualms about the B-M aligned stations in these and future markets

being amenable to the request. Ted Shaker, head of ABC-TV's o&o stations, had previously told Sponsor Scope that his stations' arrangement with Bristol-Myers would automatically become part of the ratecard.

Springtime spot radio for Gurlain

Seems that Gurlain Perfumes (Gilbert) is turning into a gift-type account with ideas of using spot radio other than just before Christmas. Gurlain's due back in the spring with substantial schedules in 25 markets. Another toiletries company, Mennen (Grey), is buying 36-week schedules in the top 10 markets.

More feelers on prime 30s

Another station feeler on advertiser interest in 30-second spots in prime chainbreaks has come up. The sounding out in this instance was from KNXT Los Angeles. Ray Beindorf, the station's sales manager, did it in calls on several agencies heavy in spot tv accounts. Beindorf explained that it was being offered as a "new vehicle" and that it was intended to set up a specific rate for 30s, if enough interest became manifest. A couple stations in the Midwest have put a different variation on their feelers, namely, would the advertisers go for 30s, if they could get them at the 20-second rate on a more or less preemptible basis.

NBC-TV poses query on Alka-Seltzer

NBC-TV has a "little discussion" going on with the Jack Tinker agency about the copy in the latest Alka-Seltzer commercial. The network wants more laboratory support for statements about (1) the product's speed to the blood and (2) the relative effectiveness of Alka-Seltzer vs. other analgesics. Both CBS-TV and ABC-TV, Sponsor Scope learned upon inquiry, have accepted all the Alka-Seltzer commercials out of the Tinker shop to date. A statement in the Alka-Seltzer commercials that has caused some eye-brow raising in Madison Avenue circles: "If it weren't so [referring to the preceding claims], it wouldn't be on television." Sundry copywriters

see the statement, by implication, serving as an endorsement. Rejoinder to this from the acceptance departments of all three networks: tv, as a rule, doesn't allow any claims that can't be substantiated.

Harris men quizzing N.Y. agencies

Orrin Harris must be taking a look into tv network practices. Making the rounds of New York agencies and asking questions are people from his special subcommittee on investigations of the House Interstate and Foreign Committee. The queries, in the main, have to do with the leeway advertisers have for bringing in their own shows to the networks and the difficulties, if any, encountered in having foreign-produced programs accepted.

Some sponsors' batting averages

A bemusing exercise at this time of the year: put some of the leading users of nighttime network tv through the NTI Top 40 ringer and see how they average out as program "hit" pickers. The Top 40 is regarded in the trade as a fairly equitable yardstick in determining the "hits" from the "misses." Sponsor Scope used the October II NTI as the winnowing agent in evolving the following chart of "hits," "misses" and "batting averages":

ADVERTISER	TOTAL PROGRAMS	HITS	MISSSES	BATTING AVERAGE
P&G	18	9	9	.500
Lever Bros.	10	6	3	.625
Colgate	6	1	5	.166
General Foods	7	4	3	.570
Bristol-Myers	13	4	9	.308
Whitehall	9	5	4	.555
Alberto-Culver	5	1	4	.200

Block blocked out of 'CBS Reports'

Block Drug took with grace the treatment its commercial got on the Nov. 18 *CBS Reports*. The network's news chief, Fred Friendly, ruled that the Block commercial was not in keeping with that night's episode, "The Burden and the Glory of JFK." The commercial wound up after the program's credits, something that most likely

had never before happened in network tv. The juxtaposition gave the Block commercial, piggybacking Omega Oil on Corregia denture adhesive, the aspect of a chainbreak. Block paid \$28,800 for the participation in *Reports*. Why Block, Sponsor Scope learned, raised no fuss over being relegated to the "back porch": (1) the program was the last of three scattered minutes bought on the series, (2) since *Beverly Hillbillies* came next, Block figured it got a bigger audience in the "station break" than it would have garnered in the body of the documentary.

Lestoil makes short buy

LaRoche has made its first spot tv buy for Lestoil. The schedule runs through December. The list covers 25 major markets in the east. Three stations per market are being used in Boston, Philadelphia, Pittsburgh and Cleveland. The decision on schedules and markets for early 1965 will be made in mid-December.

Bates media draws from DCS&S

Conspicuous about the personnel changes that've been going on in Ted Bates' media department: Sam Vitt, the department's new administrative boss, is helping himself to people from his previous shop, DCS&S. So far his enticements from DCS&S media have been Ken Castelli, David Garvin and Joe Cacciabauda. Incidentally, Bates is one of those shops where they draw a blueprint of future progress for an inductee. He's told what promotions he can look forward to over so many years. Bates media is also quite sensitive about a key man getting restless and looking elsewhere. It points out to such that he may not find the opportunities of advancement, within reasonable periods, as exist at Bates.

Agency-group spenders in spot tv

Indications are that the 1964 national-regional spot tv billings will come to around \$850 million, with agency and rep commissions included. If you use this figure as a base, you can work out some interesting agency-source sidelights from the tabulation of the top 50 tv-radio agencies which

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

SPONSOR carried in its Nov. 16 issue. Such break-outs as these: (1) the top 15 agencies accounted for 56 percent of the year's spot tv billings, (2) the top 20 agencies delivered 64 percent, (3) the top 25 agencies furnished 70 percent of the total, (4) 80 percent of the billings derived from agencies with main offices in New York. Added note: five of the top 25 tv-radio agencies had their number one bases in cities other than New York.

Code exempt: premiums, contests

Latest issue settled by the NAB's tv code review contingent: whether premiums fall within the purview of the multi-product amendment. The decision is that they don't. In other words, a premium offer tacked on to a product sell in a film or tape commercial doesn't make that commercial a piggyback. Member stations of the code raised the issue with regard to doll premiums offered in Crest and Fab commercials. Also exempt from being considered a separate "sell" are contests and sweepstakes.

Miss America: tv set El Dorado

Youth, beauty and glamour persist as surefire magnets in tv as well as any other entertainment or communications media. For the third successive year the Miss America program went over the 25 million-mark in total home viewing. The upward glide was both in percentage of sets-tuned-in and number of homes. The three-year Nielsen measurement in homes: 1962, 25,846,000; 1963, 26,200,000; 1964, 26,800,000. S-I-U: 1962, 38.3; 1963, 39.4; 1964, 40.3.

Tuesday ousts Monday in tv audience

Sunday and Saturday remain the hottest viewing nights of the week, but Tuesday has replaced Monday as the third most popular night around the set. Friday continues in the tradition of being the "stage wait" night, a status that dates back from radio. In terms of sets-in-use the current season appears to be breaking all records. Compared to 1963, not only is average viewing by nights up this season, but the tune-in by hours

of the night has taken a hike. Following are the average sets-in-use for '63 and '64, with the rankings by night of the week in parentheses:

NIGHT	1964	1963
Monday	56.2 (4)	55.0 (3)
Tuesday	56.5 (3)	53.0 (4)
Wednesday	55.2 (6)	51.7 (6)
Thursday	55.3 (5)	52.2 (5)
Friday	53.7 (7)	50.4 (7)
Saturday	56.7 (2)	55.5 (2)
Sunday	59.0 (1)	55.4 (1)

Source: NTI, eight weeks ending Oct. 25, 1964, and eight weeks ending Oct. 27, 1963.

When should commercials go color?

Maybe yours is one agency that has had this question thrown at it: would it be advisable to put in color commercials which would be used throughout 1965? The question is predicated on the estimate of 3.3 million color homes for January, 1965, and an increase through the year of another million or so color homes. Sponsor Scope put the query to several agency color experts and emerged, in essence, with this consensus: (a) the decision, basically, should depend on the needs of the product, (b) black and white delivers much of the color home audience, anyway, and the point to be resolved is whether the number of color homes merits the added cost for color.

All NBC-TV premieres in one week?

Look for NBC-TV to unveil its 1965-66 schedule all in a single week, probably the second week in September. That stratagem would make NBC-TV's premiere week the same as the one ABC-TV has elected the past two seasons. All that has to happen now for an unprecedented log-jam of program sampling is for CBS-TV to go premiere week synchronously with the other two networks. Then nobody could claim that the early ratings were handicapped by later premieres. Incidentally, the competition estimates that CBS-TV o&o's and affiliates spent around \$500,000 for the latest program spotlight campaign in newspapers. It was the second campaign of the kind for the current season.

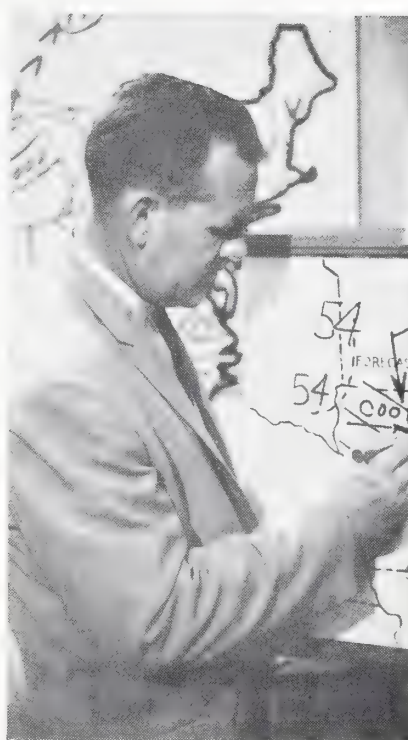
*He translates
the martial music
of the wind*

Weather is news in Eastern Iowa, where frost bites bank accounts as well as fingers, and snow clogs feeding troughs as well as roads. "Rain by afternoon" means equip the kids with rain gear before the morning school bus arrives, and make hay in the north forty while Channel 2 shines.

Whether nature is relaxing or blowing up a tempest, Conrad Johnson draws weather conclusions whose accuracy is astonishing, even for a pro. He is not an announcer who does the weather when there's a lull in commercials. He isn't cute about the weather. He doesn't draw little pictures or use arcane visual gimmicks.

He is a professional member of the American Meteorological Society, a weather expert with special training at Purdue and Iowa Universities, Penn State, and in Navy schools. He uses WMT-TV's weather radar installation, a direct wire to the Weather Bureau, four wire services, a picture service, and knowledge derived from an adult lifetime of weatherwise study.

Conrad Johnson's weather reporting is one of the reasons for WMT-TV's dominance in three of Iowa's six largest cities, plus coverage of more than half of Iowa's tv families.



WMT-TV

*CBS Television for Eastern Iowa
Cedar Rapids—Waterloo*

National Representatives:
The Katz Agency—Affiliated with
WMT, WMT-FM; K-WMT,
Fort Dodge; WEBC, Duluth



how do you fit a moose into a mail box?

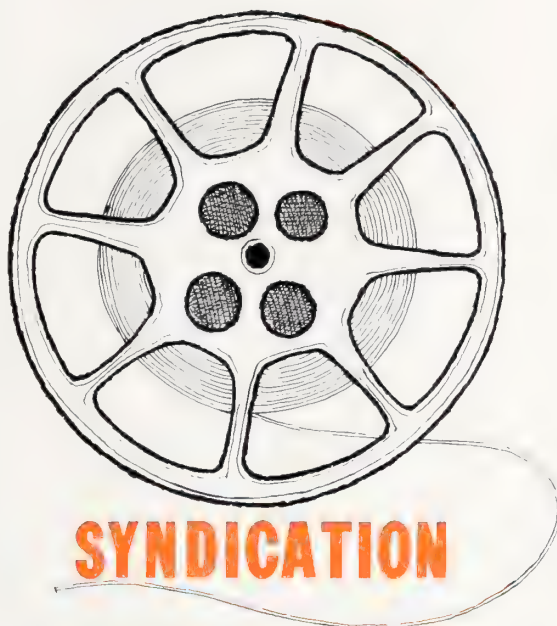
You can! . . . if you're willing to settle for the tip of the nose. Like ranking TV markets . . . you can take a small section of the market by using the metro approach . . . but if you want the whole moose, you've got to rank by total market! **Fact!** More than 80% of the Charlotte WBTV Market is located outside the metro area. The Charlotte TV Market contains **550,000 TV homes . . . ranks 22nd in the nation . . . and 1st in the Southeast!*** Sleet! Snow! Hail or rain! . . . WBTV steadfastly delivers your mating call to a vast coverage area that really counts!

* 1964 Sales Management Survey of Television Markets

WBTV
CHARLOTTE

JEFFERSON STANDARD BROADCASTING COMPANY

Represented Nationally by Television Advertising  Representatives, Inc.



it's changed a lot, but business is strong

Special SPONSOR survey of leading distributors of programs and features shows syndication thriving despite supply problems, with color tv presenting new horizons

■ Said the sales vice president of a major syndication firm in New York last week, summing up the state of the union in non-network program selling:

"Syndication is the only \$100 million business in the United States in which a guy is often lucky just to break even."

Indeed, syndication continues to be a mercurial, sensitive and sometimes exasperating business which supplies the bulk of local-level television station programming — apart from local newscasts, sports, weather, service features and special events — and which indirectly supplies most spot tv advertisers with the tv vehicles in which their non-network commercials are seen.

It is a business that has changed radically in the past decade. An executive of one of the major suppliers of syndicated cartoon packages told SPONSOR that he had suddenly realized just how much the business had changed when he strolled through the TFE-'64 exhibit at last spring's NAB convention in Chicago.

"I looked at the company names on the doors of the hospitality suites," he said. "Most of the big names of 10 years ago were gone. Most of the names that were there represented either relatively new companies, movie companies now in syndication, or the few syndicators who have managed to stay active."



Today, syndicators fall into several clearly defined groups:

There are the few oldtimers, like Screen Gems and MCA, which have been active since the beginning, sometimes absorbing other syndicators and their catalogs (as Screen Gems absorbed Hygo-Unity or ITC took over Television Programs of America).

There are the movie company syndication arms. Virtually every movie major whose theatrical or tv product has been seen fairly regularly on tv — particularly those motion picture giants whose product may have been distributed at first by a syndication house already established — now has a syndication arm. Some principal movie-owned syndication firms: MGM-TV, UA-TV, Screen Gems (owned by Columbia Pictures), Warner Brothers, 20th Century-Fox, Embassy, Hollywood Tv Service, Allied Artists, American International Tv, Medallion Pictures. Most movie companies today are convinced that do-it-yourself syndication is an important source of corporate revenue in the United States.

There are, of course, the network-owned syndication subsidiaries, and they rank with the majors. Few give out gross sales figures, but it's generally felt in the syndication industry that CBS Films has the edge, followed in dollar grosses by NBC Films and ABC Films. The network syndication arms receive for rerun syndication a certain amount of the program product seen on the network (usually that in which the network has an ownership position of some sort), plus network-owned shows such as documentaries.

There is, also, an important group of syndicators which includes syndication subsidiaries set up by production firms to handle the subsequent runs of the firm's own shows (such as Four Star's syndication arm, or Desilu Sales); syndication companies controlled by theatrical distribution firms (Trans-

Lux and Walter Reade-Sterling); small "specialty" firms (Spotlight Films, Framar Productions, Hoffberg Productions); and syndication companies owned by foreign broadcast interests (BBC-TV).

There is, finally, a group of syndication firms which represents the newest trend in syndication — the sale to tv stations of programs produced by a large station group operation. These are primarily Group W's syndication offshoot, as well as Triangle Programs, Storer Programs, WGN-TV Chicago and a few others. In this same group, technically, belongs Tv Affiliates Corp. (TAC), which functions as a combination of clearing house and program sales organization for member stations.

It was this many-segmented business that SPONSOR turned to in order to gather, by means of a special survey of high-ranking executives, an over-all look at the syndication business as it has operated during 1964.

These were highlights of SPONSOR's survey:

- State-of-the-union in syndication — A narrow majority of syndicators (54 percent) told SPONSOR that the year had been only "fair" in U.S. syndication. None said it was quite bad enough to be categorized as "poor" (although one syndicator made up his own category in his survey questionnaire — "incomprehensible.").

A little less than one out of four syndication firms said that business had been "above average," with this reaction drawn from all types of syndicators with no particular pattern evident.

A few — 15 percent — felt that business was good enough for 1964 to be classified as an "excellent" year. These replies came primarily from two types of syndicators — those who handle packages of post-1950 feature films (a type of syndicated fare heavily in demand by stations), and station groups now syndicating new production in the documentary or informational area (a type of modestly priced show property also in demand among stations).

- Sales trends in syndication — The days of the giant sales force in syndication, when such firms as Ziv Tv Programs (now part of

United Artists Tv) could field 75 or more salesmen in all parts of the country, are over. This could be seen clearly in the responses to SPONSOR's questionnaire survey which produced a figure of six full time salesmen (plus small headquarters sales staffs) as an average for the industry today. (Note: this six-man average does not include sales executives covering the foreign market; in this area, the figure has been edging upward as more companies have gotten into the foreign syndication field.)

A strong sales trend could be seen in the opinions of syndication executives concerning the program lengths most popular today among tv stations. Two out of every three syndicators handling program series (several handled features as well) told SPONSOR that the "most popular" program size was the half-hour show. Only 17 percent said they had most demand for hour-long shows — an interesting figure when you consider that something like half of the syndicated off-network series reaching the market in 1964 were in the hour length. The remaining syndicators queried divided about equally between citing long length tv shows (90 minutes) or short-length (five to six minute cartoons) as their most popular program length among stations.

Why the popularity of the half-hour syndicated show?

These were representative comments from syndicators: "Fits local programming needs" (CBS Films), "Easiest to schedule and sell time on" (Screen Gems), "Greater program flexibility and scheduling" (ABC Films), "Time availability poses programming problems with shows of greater length" (20th-Fox).

Although few syndicators like to talk about it on the record, one of the continuing reasons for the popularity of half-hour syndicated shows is simply that so much prime time on network affiliates is filled with network programming — despite an official end to "network option" periods — that it's hard for buyers to find time slots for hour-long reruns in affiliate schedules. Independent stations don't face the same problem—one reason why so many hour-long reruns (*Checkmate*, *East Side/West Side*, *77 Sunset Strip* etc.) will be found by timebuyer

and admen on independent tv outlets. Features don't present the same kind of scheduling headache; they're generally programed in morning, afternoon or late-night slots even on independent stations. Cartoons, short subjects and other "short-length" fare are generally slotted in potpourri moppet-appeal shows with live hosts, and also do not face the same kind of syndication time squeeze that confronts our-long programs.

- Color shows in syndication — Color is a hot syndication trend, although not all syndicators are jumping on the color bandwagon. In SPONSOR's survey sample, 46 percent said they felt color was "an important factor" in syndication, 38 percent said it wasn't, and 16 percent were on the fence with what amounted to an it-all-depends vote.

Those who were bullish on color tended to be feature film distributors with packages in which color is a strong factor, varying from the 50 percent-color averages of feature packages available from Seven Arts, 20th-Fox, MGM-TV and United Artists to the heavily-color (frequently 100 percent) packages of action pictures from Embassy, Metrolia, American International and Four Star. On the program side,

the strongest color booster was Triangle Programs, whose sales chief, Edward H. Benedict, explained his color enthusiasm for his firm's largely-color film series thusly: "Non-color stations expect to go color, and frequently like a second 'premiere' of series in color for the future."

Most filmed or taped syndication shows — whether old syndication properties (with a few exceptions, such as *Cisco Kid*), new syndication shows (such as the "actuality" shows from Official Films or Wolper) or off-network shows (such as CBS Films' *Marshal Dillon* rerun package) — are filmed originally and distributed in syndication in black & white.

Advertisers whose tv campaigns involve color commercials will find, however, that there is an increasing number of local-level color syndication vehicles in which to slot colorized tv spots. Some idea of this spreading wave in color could be seen in a comment from a Seven Arts executive, whose firm has been one of the prime movers in non-network color: "Sixty-four stations have already colorcast Seven Arts' 'Films of the '50s' — including 10 which began this fall." Other distributors, such as Trans-

Lux on behalf of *Felix The Cat*, have noted that renewals for shows filmed originally in color, but televised in black & white, are beginning to be written as color renewals as stations acquire color film chains and the number of color tv homes increases.

- Agency information level in syndication — Although the day has passed when most new syndication shows almost automatically were snapped up for multi-market regional deals before sales forces even started to make individual sales to stations, agencies still do a pretty good job of keeping in touch with trends in the syndication market.

That was the general opinion of most syndicators surveyed by SPONSOR for this report.

Of the respondents, 46 percent said they felt agencies were "well informed" today on the main trends in syndication and its place in spot tv, 30 percent said agencies were "adequately" informed, and only 15 percent felt that agencies were "poorly" informed (the remaining 9 percent of syndicators in the sample gave no answer, possibly for diplomatic reasons).

In part, this is due to the siz-

Continued on page 64

Station reps are important promotion target for syndicators

MGM-TV's *The Lieutenant* is among hour-long, off-network shows now on syndication market. In action shot, actor Gary Lockwood studies orders for an air-sea Marine Corps operation when his commander is suddenly stricken. In companion shot, Ted Page of Petry rep firm studies new promotion piece for show

while visiting actress Chris Noel, who has played in the series, provides running commentary aided by escort of real Marines. Syndicators feel reps are important link today in syndication, since stations often seek rep advice in buying offerings, and later feed availabilities through rep channel for presentation to agencies.





COLOR: new sales horizon

■ As far back as 1948, Ziv Tv Programs was experimenting with color on a syndicated tv show (*Cisco Kid*), but it has only been in the past year that color tv began to emerge as a factor in syndication.

A growing number of syndicators now offer a variety of color programming — first-run, off-network and cartoon shows, and former theatrical movies. Sales are a minor part of total syndication volume, but demand — and product supply — is on the way up.

Pictured are some of current crop of filmed color syndication properties:

Desilu's off-network *The Greatest Show on Earth*,

starring Jack Palance with the firm's boss, Lucille Ball making a guest appearance; United Artists Tv's *Lee Marvin Presents — Lawbreaker*, a half-hour action-adventure show that is one of few U. S. drama series filmed in color for syndication.

CBS Films' *America!* series, another made-for-syndication entry, which deals with history and scenic beauty of the U. S.; Trans Lux's *Felix the Cat*, typical of many new first-run cartoon series made in color for syndication, and King Features' *Popeye*, a strong cartoon property.

On some series, original run was b&w; later, a station



America!



The Greatest Show on Earth



Lee Marvin Presents—Lawbreaker



Sons of Hercules



Rio Bravo



Demetrius and the Gladiators

for syndication today

added color equipment, and signed for color reruns.

Feature films, which went heavily to color when tv began to cut into the box office, are a prime source of color programing for stations now that late-model movies are on the market. Among popular booked-in-color features are:

The Glenn Miller Story, the most-booked color film in Seven Art's library; *Sons of Hercules*, a package of 13 features (or 26 hours) from Embassy; *Ivanhoe*, a star-studded extravaganza from MGM-TV's vaults; *Pal Joey*, a sophisticated musical with Sinatra and Hayworth from Screen Gems; *Demetrius and the Gladiators*,

one of the first big CinemaScope pictures, from 20th Century-Fox; *Rio Bravo*, an outdoor epic with John Wayne, Dean Martin, Ricky Nelson, from Warner Bros.; *Scheherazade*, Italian-made spectacle in new package from Four Star; *Black Orpheus*, prize-winning feature that is one of several color movies in United Artists "Showcase 2" package.

In recent feature-package releases, a level of 50 percent in color is common. Some packages, particularly in the action-adventure area, are 100 percent color. Such features provide sponsors seeking local-level spot color tv exposure with strong spot-carrier vehicles. ♦



Popeye



Felix the Cat

Scheherazade



The Glenn Miller Story



Ivanhoe



Pal Joey

Black Orpheus





PROGRAMS: Traditional "regional spread" pattern can be found in syndication in such first-run shows as ITC's filmed "Jo Stafford Show" and "Lena Horne Show," and for CBS Films' color documentary "America!"

Regional advertisers continue to buy first-run programs for multi-market spreads, but product shortage has meant cutbacks. Feature "specials," however, show some gains



Full-sponsorship deals are

■ Actually, a syndicator can gross more from a tv series or a feature package in station-by-station sales than he can by selling to sponsors and agencies for the equivalent number of full-sponsorship deals. However, syndicators like the convenience and the prestige of "regionals" and invariably measure the chances for new properties against them when starting a sales drive.

At one time, regional spreads were common in syndication. Less than a decade ago, names like Ballantine and Kroger stores and White King soap and Esskay meats and Union Oil were among syndication's biggest program customers, signing new shows each season for market lists of two or three dozen stations.

Rising production and sales costs, the flow of off-network shows into the market, the growth of participation buying at network level (which filtered down to syndication very quickly), rising time costs coupled with a lack of choice local time slots — all of these combined, in varying degree, to cut back heavily on the early regional spreads.

Regionals, nevertheless, are far from dead. In addition to the traditional spread of markets for a single advertiser, either on a full-sponsor-

ship or part-sponsorship basis, there are some new variations on the theme.

Among advertisers sponsoring syndication shows on a regional basis are these recent or current examples:

Pacific Gas & Electric has been sponsoring the first-run *Men in Crisis* series (Wolper Television Sales) in San Francisco and six other California markets. Ohio Bell Telephone has been sponsoring the same show in Cleveland, Columbus and five other Ohio markets. More recently, Chesebrough-Ponds for Vaseline Hair Tonic, and Esquire Hose have picked up Wolper's *Pro Football Specials* for regional deals.

Pacific Gas & Electric has also been a regional co-sponsor, with Wells Fargo Bank, of NBC Films' *Science in Action* series in a half-dozen California markets (San Francisco, Sacramento, etc.). The series is also under the PG&E banner in Portland, Ore., and San Luis Obispo. The same syndicator recently scored a full-sponsorship regional sales to MacDonald Hamburgers, a restaurant chain, of *Astro Boy*.

Fels & Co. and Foremost Dairies, two sponsors active in the heyday of

regional spreads, have signed for ITC's filmed-in-England *Jo Stafford Show* in a long list of market that literally stretches from Portland Maine to San Diego; Fels has spot in the show in 27 markets, mostly in the East and upper Midwest, and Foremost has a similar deal in 27 markets in the Southwest and Pacific areas. ITC, incidentally, has several other notable regional deals active, such as Schmidt Brewing in 15 markets with *Lena Horne Show* and Remco Toys with spots in *Supercar* in Cleveland and 14 other markets.

California Oil Co. (Chevron and American Home Products have bought the filmed-in-color, first run *America!* series from CBS Films for slotting in 30 markets, including Los Angeles. Not long ago, Caloil sent its dealers a handsome mailing calling attention to the fact that nine of the first 39 shows "will be devoted entirely to the states of scenicLand — Caloil's marketing territory," and that the show "will attract hundreds of thousands of weekly viewers who will see your sales messages and will appreciate your bringing them this fine entertainment." A full station list, with colorcasts noted, was also given.



FEATURES: Among new full-sponsorship trends is use of features as local level specials. These include "From Here to Eternity" (Screen Gems), "Young Philadelphians" (Warner Bros.), "Ma & Pa Kettle" (Seven Arts).



still syndicator favorites

Clairel has been an active participation sponsor of ABC Films' first-run *Girl Talk* in a long market list, and the same distribution firm has signed regional deals for *One Step Beyond* in several Texas markets with Texas State Optical Co. (another veteran regional sponsor of syndicated shows), and in several Western markets by Montana Power & Light.

Admen scanning the examples above will note two obvious patterns: (1) the shows that are being picked up for regional deals are nearly always first-run shows, even though they are in short supply due to the economics of the industry and (2) the sponsors are often, but not always, in the public utility or large service organization category and are not inclined to be straight product advertisers of regional or national rank.

A new kind of regional deal has emerged in recent seasons. This is typified by the deals made by leading toy companies (particularly Mattel) for cartoon shows (*Funny Company*, etc.) in which the sponsoring firm literally underwrites the cost of a syndication show, and helps place it on tv stations with one or more commercials for the

underwriting firm. In some cases, the deal approaches barter, with the sponsor giving the station the film series in exchange for time slots in the show, plus others; the station then sells the balance of the availabilities to other advertisers.

On the feature film side of the syndication fence, the gradual release of late-model, big-name movies from Hollywood and other film vaults has triggered a form of full sponsorship deal. These are usually for one major city, rather than a spread, and involve an advertiser picking up the tab for all the spot availabilities in a particular feature film and running it as a local special.

In New York, the pattern-setter in this area has been F.&M. Schaefer Brewing, whose *Schaefer Award Theatre* series on WCBS-TV, in what is normally the station's *Late Show* time, is a periodic viewer attraction. The Schaefer series has showcased such films as "Mr. Roberts" (Seven Arts, which has had over a half-dozen features tabbed in the Schaefer series), "The Young Philadelphians" (Warner Bros.) and "From Here to Eternity" (Screen Gems).

In Tulsa, Okla., KVOO-TV this fall sold *Ma & Pa Kettle*, a feature

in a recent Seven Arts package, to Consumers, a chain of service stations, for a prime-time telecast, fully sponsored. Prime Tv Films, a relatively small distributor, nevertheless sold a one-shot regional recently, signing Archway Old Fashioned Cookies, via the Upjohn Agency, for full sponsorship of *Golden Age of Comedy* in 18 markets. In Los Angeles, Colgate has signed for a Schaefer-type deal on KHJ-TV sponsoring a feature showcase with live host and films from packages of several distributors.

There have been several more full-sponsorship deals in the feature area, with a number of new ones being considered by advertisers in major markets.

Will regional deals ever assume the dollar importance they once had in tv syndication?

Probably not, in the opinion of distributors queried by SPONSOR. But regional deals will continue, and may even accelerate, thanks to the new sales pressure being directed by syndicators toward agencies and reps. If more first-run product comes into the market, backed in advance by station guarantees, the chances for additional regional deals are even better. ♦



Off-network shows continue

■ National rating track records, coupled with the fact that the series is already completed and does not represent a pilot-based production gamble, makes the off-network show a continuing favorite in syndication. From the producer's standpoint, such reruns may well move him from a loss to a profit position since network runs seldom make money for a producer. Off-network shows, however, are seldom bought by advertisers in full-sponsorship deals, are generally purchased by

tv stations and sold as carriers for spot announcements.

Pictured are a number of current off-network properties of major syndication distributors:

Richard Diamond, a private-eye series from Four Star; *Loretta Young Theatre*, a long-run network series (250 half hours) whose backlog is big enough for across-the-board stripping, from NBC Films; *Arrest & Trial*, a 90-minute series from MCA which some stations will use in place of feature movies.



Richard Diamond

77 Sunset Strip



Arrest and Trial



Loretta Young Theatre

Espionage



to be prime syndication supply

77 *Sunset Strip*, another big-backlog show which virtually set the pattern for hour-long private-eye series, from Warner Bros.; *Espionage*, a literate filmed-in-England series which had a tough break in network slotting (it had to battle *Beverly Hillbillies* and *Ben Casey* on NBC last season), from ITC.

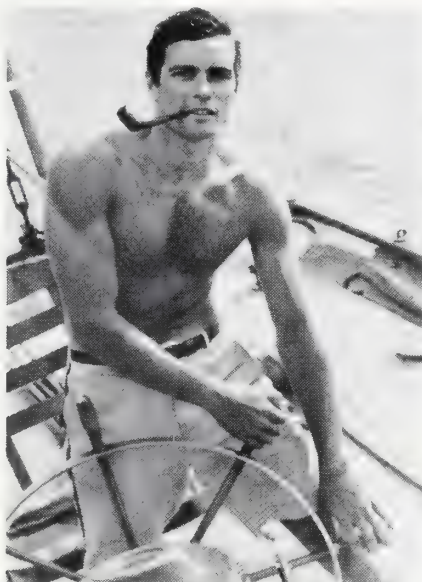
Breaking Point, an hour-long series dealing with psychiatry, from ABC Films; *Adventures in Paradise*, one of the early syndication entries from 20th Century-

Fox, which frequently scored ratings in reruns that topped the original network levels.

Naked City, a filmed-on-location series, hour-long, from Screen Gems; *East Side/West Side*, a serious show in which George C. Scott plays a social worker, from United Artists Tv; *Marshal Dillon*, reruns of the half-hour *Gunsmoke* series, one of the most popular tv westerns on the market, a syndicated entry from CBS Films. ♦



Breaking Point



Adventures in Paradise



Naked City



East Side/West Side



Marshal Dillon



First-run shows are in short

■ There's a large backlog of syndicated product available, but new first-run series are not plentiful. Syndicators lay blame on rising production and residual costs, coupled with station reluctance to buy on basis of pilot shows without "proved" track record; stations say asking prices are high for new shows.

New syndicated shows not seen

previously on networks do make their appearance:

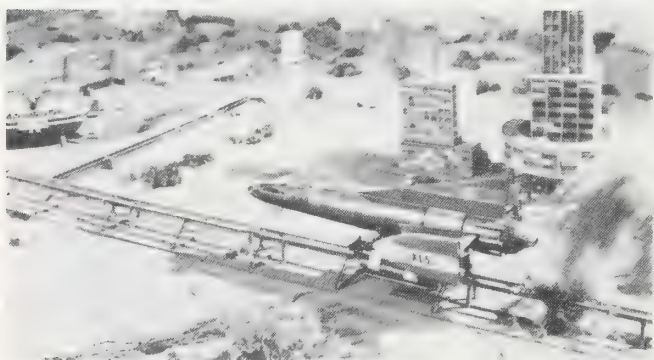
Trans-Lux invaded neglected field of slapstick comedy with new *Mack & Myer* series, starring Joey Faye and Mickey Deems; it has scored sales success as "bridge" between afternoon and evening shows. MCA TV recently launched taped-in-Hollywood *Lloyd Thaxton Show* for similar time periods.

Desilu first-run entry is *Fractured Flickers*, with Hans Conreid hosting burlesqued version of old silents (such as "The Sheik"). ITC turned to England for production of first-run *Fireball XL5*, an action-adventure done with puppets and tabletop photography.

ABC Films has built long market list with first-run *Girl Talk* show, starring Virginia Graham and



Mack and Myer



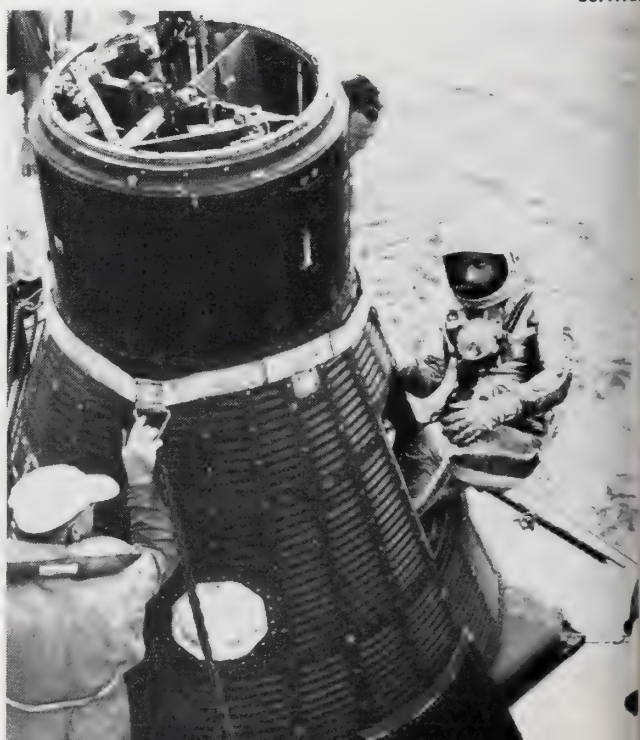
Fireball XL5



Fractured Flickers



Lloyd Thaxton Show



Survival

supply, and new ones move fast

built mostly around conversation format. Screen Gems cartoon series *Magilla Gorilla*, closely linked to major toy company, lends itself well to special promotions, as in "Magilla Gorilla Day" outing at Toledo, Ohio, zoo staged by WTOL-TV. Embassy Pictures, long a major distributor of action-adventure films, is backing production of *Dodo*, a cartoon series about

a youngster from outer space. Below, E. Jonny Graff, Embassy v.p. for tv, and Britain's Lady Robinson, creator of cartoon character, inspect footage of new series.

United Artists Tv counts *The Human Jungle*, a British-made hour-long series in which Herbert Lom stars as a psychiatrist, among its catalog of first-run syndication properties.

Official Films, which has three dozen series in syndication, has lately pushed first-run "reality" shows, notably *Survival!* which portrays events such as the rescue of Scott Carpenter's astronaut capsule; American International, which has invaded the syndicated first-run cartoon market with a package of 130 five-minute *Adventures of Sinbad, Jr.* episodes in color. ♦



The Human Jungle

Girl Talk



Dodo — The Kid from Outer Space



Magilla Gorilla

Adventures of Sinbad, Jr.





Late-model features are

■ Demand for feature films has steadily exceeded the supply in tv syndication. Most Hollywood pre-1948 films have long since played tv (and still are playing, for that matter). More recently, the post-1950 crop has been reaching the market, including many international and foreign productions. Features are a prime source of color programing for stations at local level, and are virtually made-to-order as spot carriers, or as occasional fully-sponsored specials. Trend in recent seasons is to release of small (20-40 titles) packages, sometimes built around a particular theme, such as action-adventure.

Photos here are representative of the type of top-line features available from leading distributors:

"Magnificent Obsession," with Rock Hudson and Jane Wyman (Seven Arts); "Desert Rats," with Richard Burton (20th-Fox); "The Nun's Story," with Audrey Hepburn (Warner Bros.); "Cartouche," a French action film with Claudia Cardinale and Jean-Paul Belmondo which was bought for a tv package and then given theatrical release (Embassy); "Picnic," with William Holden and Rosalind Russell (Screen Gems); "La Strada," an Italian film with Anthony Quinn and Giulietta Masina which has won many honors; "Father's Little Dividend," with Spencer Tracy and Elizabeth Taylor (MGM-TV); "The Scavengers," with Vince Edwards, who is also tv's Ben Casey (Desilu); "Battle Beyond the Sun," a foreign-produced science-fiction thriller (American International). ♦



Magnificent Obsession



Desert Rats



The Nun's Story



Cartouche

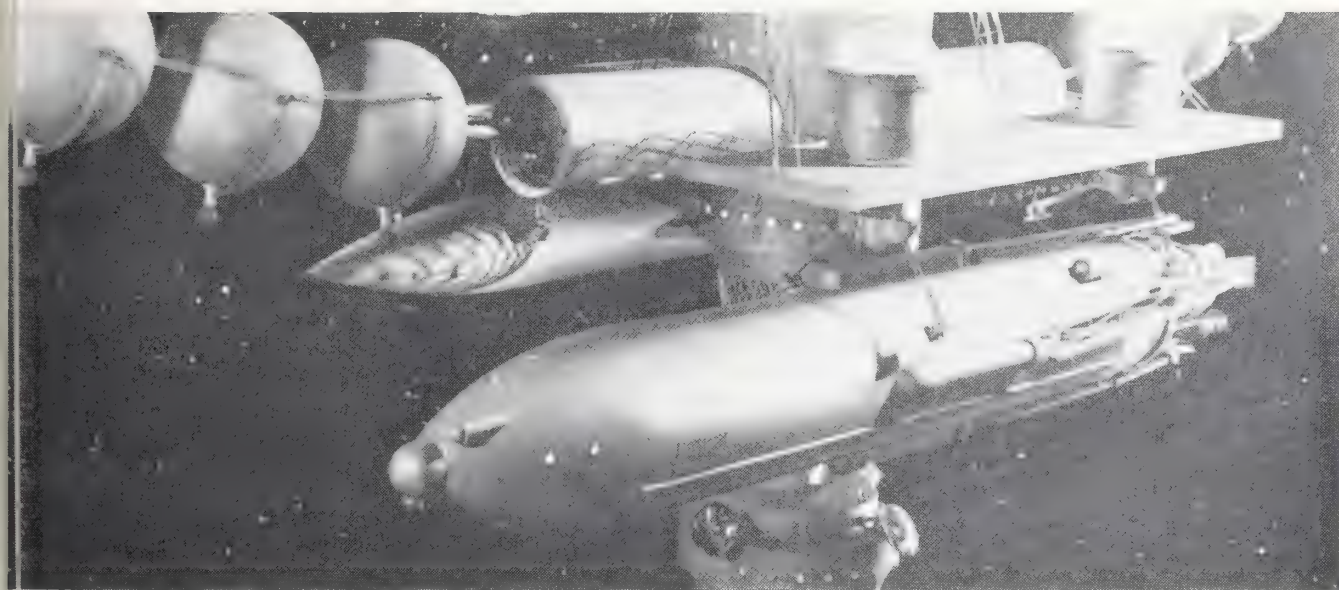
a hot item on syndication circuit



The Rat Patrol

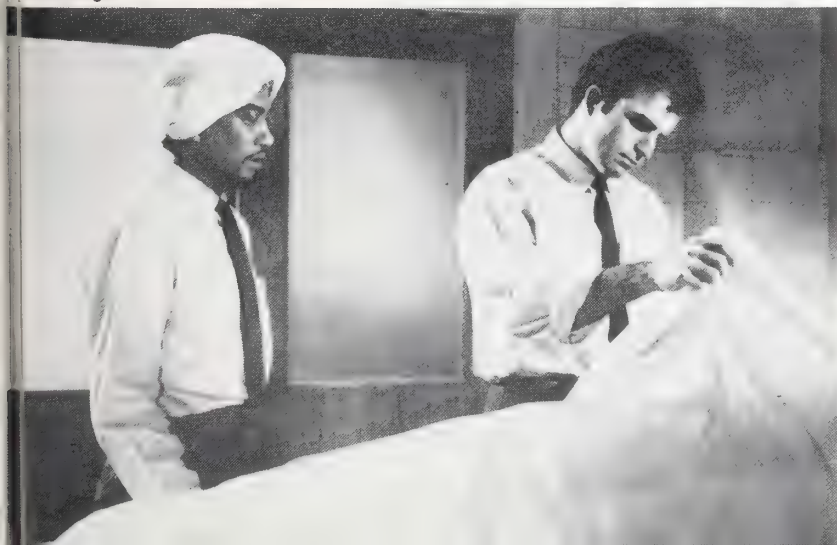


La Strada



Battle Beyond the Sun

The Scavengers



Father's Little Dividend



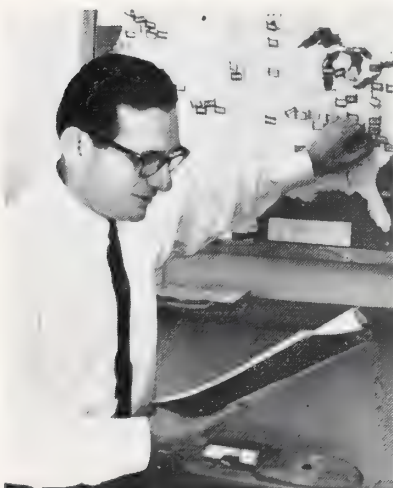
Stations and groups emerge as new source for syndicated fare



Triangle Programs has large group of nearly 20 syndicated shows launched since last fall. Here, Dr. Joyce Brothers addresses Triangle sales force in Philadelphia at WFIL-TV production headquarters to give details of her new Triangle show; host Bob Rambo of "Wonderful Age of Play" gives first-hand tips to viewers on diving and other sports.



Group W is a pioneer force in syndication of station-group-produced shows. One of major entertainment entries is "Mike Douglas Show," taped at KYW-TV Cleveland, in recent cycle using Jack E. Leonard (l) as co-host with Douglas (r). In informational area, Group W list includes "The Fair Adventure," a series about Shakespeare plays and times, with Dr. Frank Baxter.



Television Affiliates Corp. is program exchange and consultant firm which distributes station-produced informational and entertainment shows between nearly 80 member stations. Head of operation is vice president Robert Weisberg; scene is from "The Light Within," documentary produced by WXYZ-TV Detroit.

Talent residuals— the 'big nut' in syndication

Steady rise in rerun payments to talent has provided a bonanza for performers, but a profit squeeze for tv distributors who feel residuals may kill off show supply

■ All is not gold that glitters in syndication's local-level sales area.

You are, let's say, a distributor with a strong off-network film series so good and so star-studded and so rating-loaded that stations are practically breaking down your door to buy it.

You've been offered \$1500 for a weekly showing by a tv station in New York, \$1100 by a top independent in Chicago and \$1200 by a tv outlet in Los Angeles — good prices in the three biggest tv markets.

Money in the bank? Yes and no. Lots of nice black-ink profit? Forget it — at least for the moment.

The \$3800 you'd receive in these markets for each half-hour episode in your package would be just about enough to pay the basic talent residuals you inherited the moment you made your first sale.

Add extra markets? Boston, Cleveland, San Francisco, Atlanta, Miami, Houston?

You're on the right track, but you're still not running far out in the clear. Reason: when distribution, sales, advertising and other costs of being in the syndication business are added on top of the talent residuals — which themselves continue over a half-dozen runs, dropping gradually with each run — you must figure today that some \$4500 grossed in sales per half-hour episode is just about a break-even point for a Hollywood-produced film series which has played a network run and is now in syndication.

The situation's no better in hour-

long shows; you simply double the above figures for quick reckoning.

Old tv film series — those made in the early pre-residual days of tv syndication, such as *Highway Patrol*, or released in syndication after an early network run, such as *My Little Margie* — seldom involve residual payments to talent. This is one reason (but not the only reason, since the quality of production, as in *Victory at Sea*, is a factor) why so many old film series are still in distributor catalogs.

Feature films are not in the same union category, precisely, as tv film series. From a distributor's standpoint, movies made in the palmy pre-tv days in Hollywood involved a single payment or studio salaries that covered world-wide distribution in every conceivable medium. After 1948, the tug-o'-war started between talent and producers.

Today, few feature films are made with a big star in which he or she doesn't come in for a piece of the action (usually, a percentage of gross) at the box office, be it theatrical or tv. Lesser stars and bit players may get only a small tv residual payment, or none at all, on feature films. The situation is unlike that of filmed or taped tv programs, where all performers, as well as directors, writers and musicians, come in for a residual payment.

Distributors, SPONSOR learned in preparing this report, are generally delighted to talk about their tv syndication product — but not about residuals and the problems

they cause. To what extent talent unions in Hollywood and New York, working in all good faith for what they believe to be the commonweal for membership, are affecting the kind of syndicated product in which sponsors can put their commercials in U.S. tv is something on which one can only speculate. But some signposts are clear.

In general, according to leading syndication distributors, a U.S. program producer (Hollywood studio, major independent tv producer, tv network offshoot, or what-have-you) is fortunate indeed if he even breaks even on his first network run. Most don't.

Recoupment therefore begins with U.S. syndication, the prime non-network sales channel. Here, the residuals begin to shape up as a problem, as outlined earlier. On some deals today — such as Four Star's *Tom Ewell Show* — a distributor may have a show in active U.S. syndication, but may make little or no profit for himself and the show's producer.

On some other shows — such as *Route 66*, to name one — the residuals may well be so high that only an overwhelming pre-release commitment from stations will produce enough revenue to spring the series for syndication in the first place. It has actually happened, syndicators point out, that some former network series are languishing on the shelf even though a number of stations would like to buy them and timebuyers would almost certainly grab them as vehicles for spot tv commercials.

Where, therefore, is the profit to come from on a tv film series today? It isn't too likely to come from a network sale, since the centralization of most program buys in the hands of three networks tends to keep a tight ceiling on prices. It may not even come from off-network syndication in the U.S., since there is more of a buyer's than seller's market in syndication and break-even levels are dictated — with payments up front — by the residual scales of actors, writers and musicians.

To a large degree, the profit picture has been in the foreign tv market, which has grown larger each year.

The foreign market is vital to major distributors. Not long ago, Alan M. Silverbach, vice president in charge of syndicated sales for 20th Century-Fox, admitted to SPONSOR that his firm's foreign tv sales produced a revenue that was about 50 percent of the firm's domestic level in syndication. Even though the foreign arm of 20th-Fox sells shows like *Voyage to the Bottom of the Sea* which are available this season only as network buys in the U.S., the figure is an eye-opening one.

But even the foreign market — whose total dollar volume is unknown, but is estimated at anywhere from \$20 million up annually — is now receiving the residual squeeze.

Since mid-year, new talent con-

tracts have been in effect covering performers and writers. Now, even though quota restrictions and pressure for home-grown production abroad is growing, residual payments on a global level must be made when the initial foreign sale is wrapped up.

One effect of this national-international residual squeeze can be seen in the growing amount of "run-away" or foreign production that is finding its way into U. S. syndication sales channels, in an attempt to keep down costs.

NBC Films' *Astro Boy* series was actually produced in Japan, where animation is cheaper, and voiced with U. S. actors. A somewhat similar deal was worked out by King Features for a number of *Popeye* cartoons, where the animation was done in Australia rather than New York or Hollywood. ITC is distributing *Man of the World*, made in England but starring Craig Stevens (*Peter Gunn*). MGM-TV syndicates the British-filmed *Zero One*, with American actor Bill Smith in a co-starring role. MCA TV is distributing *The Human Jungle*, a first-run, hour-long syndication series filmed in England with Herbert Lom starring.

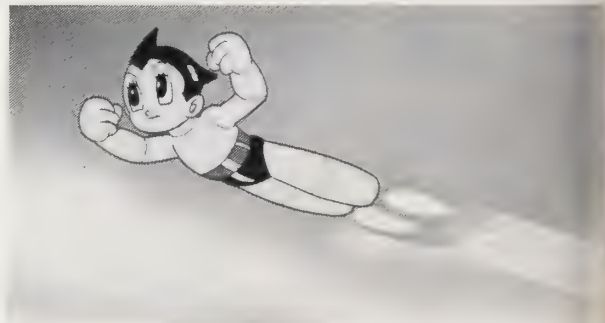
These shows are a sampling, and are not meant as finger-pointing. There are other shows produced in Italy, France, Canada, England, Mexico and other countries seen (or scheduled to be seen) on tv in the

U.S., which thus shave the payments either on residuals or below the-line costs.

There is also foreign-made product finding its way steadily into future channels. Many of the first postwar feature films seen on tv — such as *Breaking the Sound Barrier* and *Seven Days to Noon* — were produced overseas, and involved talent repayments.

The process didn't stop with the release of many of Hollywood post-1950 pictures to tv via Seven Arts, Screen Gems, 20th-Fox, MGM and others. Most of the sword-and-sandal epics imported by such firms as Embassy, Medallic and Four Star are made in Italy with European actors in the minor roles, and are dubbed outside the U. S. with American actors residing in Europe. (Some, it should be pointed out in fairness, are dubbed in "post-sync" in English by the same actors who are in the movie and are every bit as good, from the standpoint of being "natural," as they were shot in Burbank or Culver City.) Also, a sprinkling of major features filmed in a sort of "international" environment in recent years, from *Fire Down Below* to *Chase a Crooked Shadow*, avoid residuals for most minor stars, but players, writers, et al. before being launched in U. S. syndication simply because they are technically classified as "British" or "French" or other foreign-based features as far

OVERSEAS PRODUCTION: To duck labor costs and talent residuals, which frequently make first-run syndicated dramatic shows prohibitive, producers and syndicators have turned to foreign market for series and features. Sometimes, cast of film is headlined by American or international star to make product more saleable, with special contract covering residuals. Minor players, extras, et al. are usually paid for the job with no participation. Pictures show samples of product filmed outside U.S. and, in order, are: ITC's "Man of the World" series, starring Craig Stevens, filmed in England in deal with ATV and distributed on first-run basis in syndication; NBC Films' "Astro Boy," popular moppet-appeal space cartoon series with 52 new half-hour episodes slated for 1965, is voiced by U.S. actors but has animation done in Japan; ABC Films' "Counterthrust" series, now a veteran first-run property starring Tod Andrews (r), filmed in the Philippines; Four Star's Spectacular Showcase group of cloak-and-sword, and spear-and-sandal action melodramas (here, a scene from "Avenger of Venice"), in same vein as action pictures from Embassy, Medallic, etc., which are filmed in Italy on sets used in big spectacle films, and dubbed there with U.S. voices; MGM-TV's "Zero One," which has guest stars such as Margaret Rutherford and deals with security police at jet airport, filmed near London.



as union jurisdiction is concerned.

With the possibility of U. S.-produced tv programs being priced out of the world syndication market by rising talent residuals, on top of previous cost hikes in distribution, production, promotion and other areas, syndicators are, however, beginning to strike back.

One such blow was struck earlier this month by Sam Cook Digges, administrative vice president of CBS Films, who told the Hollywood Advertising Club that "another round of cost increases" could very well mean "the end of distribution of off-network properties throughout the world."

Said Digges: "It was only about six or seven years ago that some 30 or so new program series were produced each season for domestic syndication. All of the major companies were in the business of producing product for syndication. As production costs continued to rise, local stations could not pay increased prices for product, because they could not get increased prices from local and regional advertisers. Today, there are only two or three series produced a year for domestic syndication, and these are usually in the documentary field."

In the area of syndicating U. S.-made taped shows in foreign markets, Digges charged, both AFTRA and AF of M "prefer to have a high, unrealistic rate written into contracts, even though shows are not

sold, than to have a realistic rate, enabling the programs to be sold and talent to receive some additional compensation instead of nothing.

"We are at the breaking point in terms of cost in the sale of film and tape programs overseas. If our industry is to stay in the business of selling U. S.-produced tape and film shows overseas, there certainly should be no further increases in talent payments."

This was hardly the kind of statement likely to be unchallenged by talent unions — and it wasn't. John L. Dales, national executive secretary of the Screen Actors Guild — which collects about \$1 million a month, on the average, in tv residuals for members—promptly charged that the SAG contract was "a fair, balanced deal . . . covering both domestic and foreign reruns." Then, mixing apples and oranges, Dales pointed out "the extraordinary profits piled up year after year by the networks" as compared to "the very modest amounts that actors get for re-use of their performances in television films."

Since Dales' statement didn't cover the problem of the independent producer or distributor trying to recover his investment in syndication, or even the profit-and-loss situation of network syndication subsidiaries (none of which exist as charities), the question is largely left unanswered and unsolved.

The problem of talent residuals

and rising costs in syndication are not as far removed from the spot tv advertising scene as some agency-men and advertisers might think.

Residual costs, to a large extent, control what is released from former network program stockpiles. If a U. S.-produced show has a specialized appeal, such as to stations in farm markets or to minority groups or to businessmen only, or is likely to be bought by some, but not all, of the stations or advertisers that might be its potential customers, it may never be released in syndication in this country.

Residuals put a sales squeeze on syndicators. If a station can't afford to meet a syndicator's price for a show, and wants it for less, a syndicator may be able to make an exception — but he can't make many such deals and stay in business.

Residuals and present talent scales have also had a disastrous effect on new production specifically for syndication, in the opinion of distributors. One reason why there are so few multi-market syndication buys by advertisers these days is that there is so little brand-new first-run syndication product. Producers, for the most part, can't afford to produce anything except documentaries and public affairs shows for syndication.

It's a big syndication problem — and one that may well come to a head in 1965. ♦





Silverbach



Carlton



Digges



Plitt



Kotler



Friedland



Golden



Brodax



Benedict



Firestone



Reed



Wise

An adman's

■ The top administrative and sales executives in the syndication field today are a unique breed. They are not agency men, although some have had ad agency or client experience and many know much about tv campaigns from the client's point of view. They are not station operators (although some syndicators, like Screen Gems and Embassy, are involved in station operation), but all have had to become familiar with the problems of building program structures, attracting spot clients and running tv stations efficiently. They are not, in most cases, actual producers of programming, but they have had to learn much about the cost and talent factors of production of everything

from cartoon shorts to series and feature films.

They're not simply "salesmen," either, for they have learned — often the hard way — to become virtual program consultants and to argue effectively for a place in the sun for the syndication field.

Pictured on this page are some, but not all, of the best-known syndication executives. Many faces will be familiar to agency men and clients, to station reps and tv producers:

Alan M. Silverbach, vice president in charge of syndicated sales, 20th Century-Fox Tv, and **Richard Carlton**, vice president and general sales manager of Trans-Lux. Messrs. Silverbach and Carlton

were co-chairmen of the "TFE-64" syndication exhibit at last spring's NAB meeting in Chicago, have been vocal in feeling that syndication should be treated as important segment of the tv broadcast field.

Sam Cook Digges, administrative vice president, CBS Films, who made headlines recently with warning to talent guilds that rising residual costs, particularly in foreign market, could seriously hamper production and release in syndication; **Henry G. Plitt**, president of ABC Films; **Morris Rittenberg**, president of NBC Films. All three executives head syndication firms which are divisions of parent networks.

W. Robert Rich, vice president and general sales manager, and **Donald Klauber**, vice president and national sales manager, both of Seven Arts Associated Corp. and both prime movers in the development of premium-priced feature packages of late-model Hollywood films.

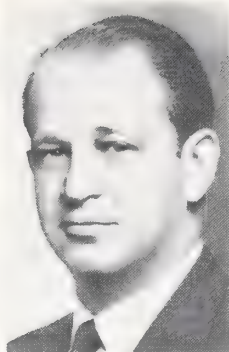
Abe Mandell, executive vice



Rittenberg



Rich



Klauber



Mandell



Seidelman



Rifkin



Ezzes



Weis



Dinsmore



Dudelson

'Who's Who' on syndication executives

president of ITC, whose firm has set a pace in developing co-productions and imports from England for the U.S. market, along with a large catalog of ITC properties; **Robert Seidelman**, director of syndication sales for Screen Gems, pioneer large-scale syndicator among distribution offshoots of movie majors and a prime force in developing regional and national-level sales to clients.

Joseph Kotler, vice president of Warner Bros. Television, who recently warned stations bluntly that they would have more first-run product when they indicated "a willingness to invest considerably higher dollars than they are now paying for off-network shows."

Lou Friedland, vice president and director of syndication, and **Hal Golden**, vice president and director of sales of MCA TV, Ltd., a firm which grossed so well in distributing the Paramount pre-1948 backlog that most movie companies today retain their own syndication rights.

Al Brodax, director of tv, King Features, which has specialized successfully in children's programming; **Edward H. Benedict**, national sales director of Triangle Programs, an offshoot of Triangle station group which has largest group-produced catalog of syndicated shows.

M. J. (Bud) Rifkin, executive vice president, sales, United Artists Tv. A veteran syndication sales executive — he once headed the sales force for Ziv Tv, then the largest sales operation in the industry — Rifkin is also involved in network level sales.

Other key United Artists television executives include **Erwin H. Ezzes**, executive vice president, United Artists Associated, which handles huge catalog (pre-1948 Warner Bros., plus more recent UA films, cartoons, shorts, etc.) of feature and other film product; **Pierre Weis**, vice president and general manager, syndication division, UA-TV, whose division handles off-network reruns, made-for-syndica-

tion product and other syndication releases.

Richard Dinsmore, vice president and general manager, Desilu Sales, Inc., a company which began its syndication career as a channel for Desilu-filmed reruns but has added first-run shows and features as well; **Stanley E. Dudelson**, vice president in charge of distribution, American International Tv, a relatively recent syndicator which specializes in action-adventure and "exploitation" pictures.

Len Firestone, vice president and general manager, Four Star Distribution Corp. A onetime top sales executive of Ziv Tv specializing in big regional sales, Firestone's present forte is handling late-model off-network reruns and action features; **Seymour Reed**, president of Official Films, which has lately been specializing in first-run documentary and biographical series; **Dan Wise**, executive vice president of Philadelphia's Tel Ra Productions, now in its 16th year of syndicating sports films (pro football, etc.). ♦



Spot tv advertiser's

Advertisers and their agencies active in spot tv cannot consider their basic media information complete unless they are familiar with at least the highlights of syndication's "Who's Who." To bridge this informational gap, SPONSOR therefore presents the following reference list of leading syndication companies, their top officials, and a brief profile of the company's area of syndication specialty as well as an indication of the type of product distributed. Information for this list was gathered by SPONSOR in a special survey of syndicators, and through telephone follow-ups and standard reference sources.

ABC Films, Inc.

Principal officers:

Henry G. Plitt, president
Harold J. Klein, senior vice president & director of world-wide sales
Raymond C. Fox, vice president, director of domestic syndication
Irving Paley, promotion director

Home office address:

1501 Broadway, New York City

Company is the syndication arm of ABC-TV, and entered syndication field in 1953 with the *The Playhouse*, a series still active in seven markets. Current catalog lists 14 off-network series, 11 made-for-syndication entries for total of 25. Most series (but not all) are half-hour length. Added features to catalog in 1955, with group of 15 J. Arthur Rank films. Now has total of 45 features in three packages. Not active in color, but looks for new sales area in growth of UHF telecasting. Maintains offices in Beverly Hills, Chicago and New Orleans, plus five foreign countries. Parent firm is American Broadcasting-Paramount Theatres, Inc. Receives flow of off-network product in which ABC has major financial position or where independent producer does not have own syndication arm.

Allied Artists Television Corp.

Principal officers:

Ed Morey, president
James C. Stern, general sales manager

Home office address:

165 W. 46th St., New York City

Company is one of several in "new" group of syndicators representing movie majors which entered syndication field after 1960. Allied Artists launched its initial tv package of 40 features, drawn principally from AA theatrical product, in 1961. Now has a total of 347 features in 12 packages in current syndication; several are groups of features based on central characters (Bowery Boys, Bomba the Jungle Boy, et al.). Sells primarily to stations, but some station

purchases in turn have sold AA action packages in full-sponsorship deals to clients such as Minnesota Mining in Minneapolis. Not active in color distribution. Maintains branches in Los Angeles, Chicago and Dallas. Some AA product is distributed in foreign market, but via other distribution channels (notably Seven Arts.)

American International Television

Principal officers:

H. Nicholson, president
Samuel Z. Arkoff, executive vice president
Stanley E. Dudelson, vice president, general sales manager
Milton Moritz, advertising-promotion director

Home office address:

165 W. 46th St., New York City

Company made its entry into syndication only a season ago, launching a package of 40 post-1960 action-adventure movies, all available in color. Most came to AI-TV from the parent company's theatrical motion picture activities, in which AI has been known for "exploration" action, science-fiction and teen-appeal features. The company has moved rapidly in the field, and has added two more packages of 20 features each (science-fiction and adventure), plus plans for a syndicated cartoon series (*Adventures of Sinbad, Jr.*) and another package of 20 suspense features in 1965. American International is a big believer in color tv, and in promotion-exploitation aids for station use.

BBC-TV Enterprises

Principal officers:

Jack Aistrop, BBC representative in U.S.
Peter G. Green, director of sales, syndication
Sue Goldman, assistant director of sales

Home office address:

630 Fifth Ave., New York City

A prime consumer of U. S. export tv programs, the United Kingdom re-

verses the sales channel through BBC-TV Enterprises, its U. S. production-sales offshoot. Best known in the U. S. syndication field for its literate documentaries and Shakespeare adaptations (*An Age of Kings*, *Spread of the Eagle*), BBC actually has a large catalog of more than three dozen series in various dramatic, entertainment, children's and other categories. Usually, these have been filmed by BBC or produced live or taped and then kinescoped for U. S. distribution. Not active in color or in feature distribution. Parent network in Britain has one of the world's largest tv production plants, from which comes a steady flow of product for the export market.

CBS Films

Principal officers:

Sam Cook Digges, administrative vice president
Jim Victory, vice president of domestic sales
Eugene Moss, promotion director

Home office address:

485 Madison Ave., New York City

One of earliest syndicators, CBS Films, subsidiary of CBS Inc., entered syndication field in 1950 with *Cases of Eddie Drake*, half-hour private eye series no longer in distribution. Company now has 30 series in active syndication, two-thirds of them originally seen on networks with remainder made directly for syndication. Not active in feature area, and is beginning to be active in color syndication. Maintains offices in Chicago, San Francisco, Dallas and Atlanta, with facilities overseas. One of few syndicators distributing first-run product (*America!*). Receives flow of off-network product in which CBS has major financial position or where independent producer does not have own syndication arm. Is active in promoting regional sales with agency-level contacts, such as the recent 30-market spread which was done for Chevron.

guide to syndication

Desilu Sales Inc.

Principal officers:

Richard W. Dinsmore, vice president & general manager

Dick Woollen, director of sales & programs

Jerry Franken, promotion director

Home office address:

780 N. Gower St., Hollywood

Company is the syndication arm of Desilu Productions, long a leading Hollywood producer of tv film series. Entered syndication in 1961 with release of Desilu-produced *Guestward Ho!* off-network series, now has balanced catalog of six former network properties, seven made-for-syndication. Active in feature area, with package of 42 titles launched in 1964, and active in foreign sales. Maintains branch offices in New York, St. Louis and Jacksonville. In made-for-syndication area, properties are primarily documentary and informational, or cartoon series. Receives additional new off-network properties periodically from Desilu.

Embassy Pictures Corp. Television

Principal officers:

Joseph E. Levine, president

Leonard Lightstone, executive vice president

E. Jonny Graff, vice president for television

Arnold Friedman, advertising & promotion director

Home office address:

Time & Life Bldg., Sixth Avenue,
New York City

Company is a principal source of action-adventure and adult-appeal feature films, is now branching into made-for-syndication and network-level programming. Maintains branch offices in Chicago, San Francisco, Los Angeles, Philadelphia and six other cities, plus overseas facilities. Parent firm is Embassy Pictures Corp. Active in syndication since December, 1962, releasing initially 35 titles seen in theatrical distribution under Joseph E. Levine banner. Now has 80 feature titles in total of three packages. Specialty is action movies of "Hercules" variety, but distributes adult-appeal and cartoon fare as well. Heavily involved in color tv, with 75 percent of current tv product available in color.

Four Star Distribution Corp.

Principal officers:

Tom McDermott, president

Len Firestone, vice president & general manager

Leo Gutman, vice president, advertising, promotion

Home office address:

600 Fifth Ave., New York City

Company is primarily the syndication arm of Four Star Television, a leading producer of network-level tv film shows.

Entered syndication in 1962 with initial group of five film series (*The Detectives*, *Zane Grey Theatre*, etc.), all still active in nearly 180 markets. Now has 12 series in syndication, all off-network, all produced by Four Star. Recently added package of 17 Italian-produced, English-dubbed action movies, all available in color. Company is known in industry for strong promotional follow-through at station level, frequent mailings of rating data, etc. to ad agencies, station reps, and tight quality control of tv prints.

Independent Television Corp.

Principal officers:

Michael Nidorf, president & chairman

Abe Mandell, executive vice president

Cy Kaplan, vice president and general sales manager

Irving Klein, vice president for creative services

Home office address:

555 Madison Ave., New York City

Company's predecessor was Television Programs of America, whose initial show, *Ramar of the Jungle*, circa 1952, is still active (it recently entered its 19th run in the New York market). ITC now is linked to Britain's Associated TeleVision Ltd., and syndicates a number of first-run properties (*Man of the World*, *The Saint*, *Jo Stafford Show*, etc.) which are actually filmed in England. Has huge catalog (45 series) of syndication properties, of which about three-fourths are made-for-syndication and balance off-network. Also handles feature films, with 97 titles in five packages, including group of 30 Edward Small-produced films launched in 1952. Active in foreign market, and maintains offices in Los Angeles and Chicago.

King Features Syndicate-TV

Principal officers:

Al Brodax, director of tv

Ted Rosenberg, director of tv sales, East

Maurie Gresham, director of tv sales, West

Gene Plotnik, director of creative services

Home office address:

235 E. 45th St., New York City

Company is a department of King Features Syndicate, which is a division of the Hearst Corp. Chief specialty is production and distribution of cartoon series based on King Features properties. Entered syndication in late 1959 and early 1960 with new *Popeye* cartoons, contracts for which have been in renewal for past four months with 92 percent of such markets renewing. Series is active in 136 U. S. cities. Catalog includes two more cartoon series, both made for syndication. Production is in color, with demand for color version increasing gradually. Company distributes feature films.

Maintains offices in New York and Hollywood.

MCA TV, Ltd.

Principal officers:

David V. Sutton, vice president in charge of syndication

Louis N. Friedland, vice president & director of syndication

Hal Golden, vice president and director of sales

Sheldon A. Saltman, director of advertising & promotion

Home office address:

598 Madison Ave., New York City

Company is one of largest, oldest syndicators, maintains branch offices in Universal City (Calif.), Chicago, Cleveland, Dallas and six other U. S. cities, plus overseas offices. Subsidiary of parent MCA Inc. Active in syndication since early 1950s, absorbed United Tv Programs in 1954. Has been syndication arm for MCA-produced or co-owned series from beginning. Has large catalog of three dozen series which includes off-network shows, made-for-syndication shows, etc. Recently entered field of taped syndicated programming, with *Lloyd Thaxton Show*. Distributes pre-1948 Paramount movie backlog, other features.

Medallion Pictures Corp.

Principal officers:

B. R. Schrift, president and sales director

Home office address:

200 W. 57th St., New York City

Company has been in the syndication field since 1956, and is largely a specialist in providing feature films in the action-adventure and sword-and-sandal categories. Current product list includes 80 features in four packages. First action package, launched in 1956, is principally from Paramount pictures. Features now sold in total of 93 markets. Company is active in promoting color feature films of action variety.

(Additional listings next page)



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We need a man who enjoys contact at an important level and can close a sale.

We need a man who likes to travel. Drop us a line if you're that man. All replies in strictest confidence.

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221 North LaSalle St.
Chicago, Ill. 60601



Metro-Goldwyn-Mayer Television

Principal officers:

John B. Burns, vice president, sales

Edward A. Montanus, director, syndication sales

Keith Culverhouse, promotion director

Home office address:

1540 Broadway, New York City

Company is a division of MGM, Inc., one of the top-rank Hollywood majors, and is a pioneer in the syndicate-it-yourself movement among big movie companies. Entered the field in 1955 with huge (720 titles) backlog of MGM pre-1948 pictures, plus cartoons, short subjects, etc. Since then, has added small groups of post-1948 pictures until feature total is about 900. Began syndicating its own network-level production in 1961 with *Asphalt Jungle*, which is still in circulation. Currently has 10 series on market, of which nine are off-network. Promotes color extensively in station sales, with about 50 percent of recent feature packages available in color and with off-network series, *Northwest Passage* in color. Has branches in Chicago and Los Angeles, is very active in foreign market.

NBC Films, Inc.

Principal officers:

Morris Rittenberg, president

William P. Breen, vice president, sales

Morton Slakoff, director of advertising & promotion

Home office address:

30 Rockefeller Plaza, New York City

Company is a pioneer in syndication, having entered field in 1949 with *Hopalong Cassidy* hour-long features (to which, later, were added 52 tv half-hour films). Large catalog now includes 32 series, 12 made for syndication and 20 off-network. Most series are half-hour. Not a force in color syndication, although parent NBC has been the major color network for more than a decade. Maintains offices in Los Angeles, Chicago, Detroit and Greensboro, and is active in overseas market. Does not distribute feature films. Receives flow of off-network product in which NBC has major financial position or where independent producer does not have own syndication arm.

National Telefilm Associates, Inc.

Principal officers:

Bernard Tabakin, president

Peter S. Rodgers, senior vice president

Sheldon Lawrence, sales promotion director

Home office address:

8530 Wilshire Blvd., Beverly Hills

Company is a reorganized version of NTA, which began syndication existence with such programs as *The Adventures of China Smith* in 1954, a series still active in some 12 markets. Current catalog lists 25 series, several produced or co-produced by NTA. An active distributor of feature films since 1954, when it launched a "Fabulous Forty" package of J. Arthur Rank films. NTA has continued in feature area, now has nearly 1000 movies in 15 packages, such as early Shirley Temple pictures. Active in color syndication, maintains offices in New York, Minneapolis and Cincinnati. Has lately been putting strong emphasis on feature sales, and grouping features by certain in-common factors such as color or a central character.

Official Films, Inc.

Principal officers:

Seymour Reed, president

Charles King, vice president in charge of sales

Hal Williamson, advertising-promotion director

Home office address:

724 Fifth Ave., New York City

Company is a syndication pioneer, having entered the then-new field in the early 1950s. Since then, Official Films has launched a number of first-run series—several filmed in England—and off-network packages. Company is credited with originating the idea of "stripping" reruns of comedy shows (*My Little Margie*) in daytime tv. Reorganized a few seasons ago, Official concentrates today on first-run documentary series (*Survival*, *Battle Line*, *Biography*), and has also moved into the feature film area with a "Space Group I" package of a dozen Hollywood-made space operas.

Prime TV Films, Inc.

Principal officers:

Alec Campbell, Jr., president

Ted Swift, sales director

Rae Cole, promotion director

Home office address:

120 W. 57th St., New York City

Company is a relative newcomer in syndication, having entered the field in May 1961. Assumed distribution of large group of 300 feature films, mostly from Hal Roach, and now has total of over 500 in 18 packages. Also maintains offices in Chicago. Company feels that color is important factor in syndication market, plans more acquisitions in this area, now has special group of 13 color features. Prime source of Laurel & Hardy comedies, with 13 features and 60 two-reelers in catalog.

Screen Gems, Inc.

Principal officers:

Jerome Hyams, executive vice president & general manager

Robert Seidelman, vice president, syndication

Don Garrett, promotion director

Home office address:

711 Fifth Ave., New York City

Company was the first subsidiary of a movie major to take television "seriously," entered syndication in 1955 with reruns of SG-produced *Ford Theater* under title of *All Star Theatre*. Has over 40 off-network series in catalog, plus 10 series made for syndication. On feature side, has been active since 1955 release of "Hollywood Movie Parade," a group of 104 films from parent Columbia Pictures. Now has over two dozen feature packages (including pre-1948 Universal films) for huge total of 1600 titles. Absorbed early syndicator Hygo-Unity in 1956. Maintains offices in Los Angeles, Chicago, Dallas and Atlanta, is very active in the overseas market, which it helped pioneer. Not a major force in promoting color tv, but many of most recent feature releases are in color.

Seven Arts Associated Corp.

Principal officers:

Eliot Hyman, president

W. Robert Rich, vice president & general sales manager

Donald Klauber, vice president & national sales manager

Harvey Chertok, promotion director

Home office address:

200 Park Ave., New York City

Company is one of the main sources for post-1950 feature films in syndication industry, is branching into made-for-syndication and network-level series. Entered syndication in 1960 with first package of 40 Warner Bros. features, now has a total of 522 (including Universal post-1950's). Maintains offices in Los Angeles, Chicago and Dallas. Was one of earliest syndicators to stress color in feature sales, has so far had features colorcast on 64 stations, including 10 starting this fall. Has nearly 50 percent of large feature catalog in color. Known for strong promotional aids (trailers, slides, etc.) for station customers, is very active in promoting station purchases to ad agencies and station reps. Parent, Seven Arts Productions, Ltd., is active in theatrical and motion picture production.

Storer Programs, Inc.

Principal officers:

Henry J. Davis, general manager

Robert R. Rodgers, manager, northeast

Charles (Chick) Kelly, promotion director (Miami)

Home office address:

500 Park Ave., New York City

A subsidiary of Storer Broadcasting Co., Storer Programs entered the syndication market in 1962 with

Divorce Court, a show originally taped and syndicated by KTTV Los Angeles. There are now seven properties in the company's catalog, of which the most popular is *Littlest Hobo*, a juvenile action-adventure series filmed by Storer in Vancouver and which is something like *Lassie*. Several regional deals have been scored with *Littlest Hobo*, a first-run property; Savannah Sugar bought it for six markets in the southeast U.S., Hart Mountain took co-sponsorship in several major markets, and General Foods sponsors it on the CTV network in Canada. Company is unlike Westinghouse and Triangle in that it does not draw most or all of its syndication product from programs produced by members of a station group, although one show, *B'Wana Don*, is produced by Storer-owned WJBK-TV Detroit. Does not handle feature films.

Tel Ra Productions

Principal officers:

Norman T. Hayes, president

Dan Wise, executive vice president

"Bosh" Pritchard, vice president, sales

Home office address:

1518 Walnut St., Philadelphia

A leading producer of packaged sports films, Tel Ra is currently involved in a sales campaign for a 14-week series called *1964 NFL Highlights*, available during the first week of January (Tel Ra has had a similar package before; this year, the offering will come after the season since Tel Ra is supplying the footage for an *NFL Countdown to Kickoff* show on CBS-TV). Company plans other syndication year-end sports specials, including reviews of major college football games, major sports events and races, and individual athletic performances, along with *NFL Ten Years Ago* and *1964 Bowl Preview* specials. Tel Ra does not handle features or dramatic series.

Trans-Lux Television Corp.

Principal officers:

Richard P. Brandt, president

Richard Carlton, vice president & general sales manager

Albert Boyars, director of advertising & publicity

Home office address:

625 Madison Ave., New York City

Company maintains branch offices in Chicago and Hollywood, and foreign sales office in Zurich. Subsidiary of Trans-Lux Corp., engaged primarily in exhibition and distribution of theatrical movies. Entered syndication field in 1956 with *Encyclopaedia Britannica Films Library*, a series active in 65 markets. Has a total of 12 series in syndication, none off-network. Also distributes two packages of features (total of 18 titles) with first launched 1958. Latest feature group includes domestic and foreign production, such as "La Strada." Principal specialty: children's-appeal shows.

THIS SPACE CONTRIBUTED BY THE PUBLISHER



give your employees a "briefing" break

Let us help you brief them on how to help protect themselves against cancer, and especially...

The cancer that can be prevented and yet is the leading cause of cancer death among men...lung cancer!

The cancer that is practically 100% curable and yet is a major cause of cancer death in women...uterine cancer!

The cancer nobody talks about and yet is curable in 3 out of 4 cases...rectal and colon cancer!

Your local unit of the American Cancer Society will be glad to help you with a free employee education program, geared to your factory or office.



american cancer society



PUBLIC SERVICE

To Some, Just a Duty—
To WNEM TV-5, a Pleasure.

EDUCATION: our Special
Duty and Pleasure
WNEM TV-5 brings

Education
One hour a day
Five days a week
To 201,800 students
In 306 Public and
Parochial schools in
25 Counties in
EASTERN MICHIGAN



When it comes to Public Service, we do more than we have to — because we enjoy doing it. That's why more people in Flint-Saginaw-Bay City and all of Eastern Michigan turn to WNEM TV for entertainment and information. Take WNEM TV's part in the People to People Program, for example.

I-75 to Europe. A series of documentaries done in Europe by our News Director, including special programs on Ansbach, Germany, sister city of Bay City; Melchen, Belgium, sister city of Frankenmuth, Michigan; and the Berlin Wall.

Pacific Trip. Series of ten documentaries on Hawaii, Alaska and Japan, with a special program on Tokushima, Japan, sister city of Saginaw.

Bay City Day at the World's Fair: Special program covering the Fair's tribute to Bay City for its part in the People to People Program.

Local Events. Special documentary on Saginaw's history as lumber Capital of the World — Timber-r-r Town, U.S.A.

Special on Flint Olympian and Canusa Games tracing the history of the Mott Foundation athletic program.

Local People. Special program on U. S. Winter Olympic Team's only Gold Medal winner Terry McDermott from Bay City.

Special on National Rifle Champion Larry Rackel of Saginaw.

This year WNEM TV-5 is initiating a weekly series of local public service programs, "TV-5 Presents" each Sunday at 6:30.

Any wonder more people in Flint, Saginaw, Bay City and Eastern Michigan turn to WNEM TV-5 for information as well as entertainment.

FLINT-SAGINAW-BAY CITY

WNEM-TV





Triangle Program Sales, Inc.

Principal officers:

Edward H. Benedict, director
Clyde Spitzner, supervisor
H. T. Vaden, promotion manager

Home office address:

320 Park Ave., New York City

Company is a division of Triangle Publications, Inc., a leading publishing house and station-group owner. A relative late-comer to syndication, Triangle entered the field in 1963 with filmed coverage of top auto races, a series now sold on regular basis in 47 markets. Has a total of 19 tv series (two off-network) in active syndication, tops among station groups in field. Many (but not all) series are in educational-informational area, and are designed for general syndication. This year, entered feature-film field as well, syndicating package of 11 titles acquired from various sources. Is very active in color, with nearly all filmed series offered either in color or b&w. Uses Triangle station group as "proving ground" for shows, but initiates programs and does not depend on Triangle group alone for program product.

20th Century-Fox Television, Inc.

Principal officers:

William Self, executive vice president
Alan M. Silverbach, vice president,
syndicated sales
Joseph Fusco, Jr., promotion director

Home office address:

444 W. 56th St., New York City

At one time, parent 20th Century-Fox Film Corp. had a production-distribution deal with NTA to handle tv release of features and series, but 20th-Fox, a movie major, launched its own syndication arm in 1961 with *Hong Kong* and *Five Fingers*. Currently has six series in active syndication (including original two). In 1962, launched first package of post-1950 feature films following network exposure on NBC-TV. Now has total of 97 features in three packages. Color is major factor in syndication activities, with company noting that "over 50 percent of our feature sales have been made for color telecasting rights. Company has discussed new syndication series, but so far has specialized in off-network reruns of 20th-Fox series and features.

United Artists Associated

Principal officers:

Erwin H. Ezzes, executive vice president
and sales director

Mel Bernstein, promotion director

Home office address:

555 Madison Ave., New York City

UAA is a division of United Artists Tv, and functions with considerable autonomy in distributing features in tv syndication. Company, which has branches in Los Angeles, Chicago and Dallas, entered syndication in 1956 with a package of 52 United Artists films, and now has a stockpile of features for tv — about 2000 — that is generally regarded as the industry's largest. Active in color distribution (principally, post-1950 UA films), UAA also handles a number of related former theatrical properties such as packages of cartoons, and is active in foreign tv distribution. Latest feature package is "UA Showcase II," but company also has the Warner and RKO pre-1948 libraries.

United Artists Television, Inc.

Principal officers:

John L. Sinn, president
Maurice J. (Bud) Rifkin, executive vice
president, sales

Mel Bernstein, promotion director

Home office address:

555 Madison Ave., New York City

Active syndication operations of United Artists Tv began in the mid-1950s, but company merged with Ziv Tv Programs, which had been active in syndication field since 1949, during 1960. Has a huge (52 series) catalog of film series (14 off-network, 38 made-for-syndication), primarily in half-hour length. First Ziv series, *Sports Album*, is still in active syndication in 17 markets. Has largest sales force (21) of any syndicator, is active in color syndication, development of regional deals. Maintains branch offices in Beverly Hills, Chicago and Cincinnati, is a subsidiary of UA Corp., a leading distributor of theatrical motion pictures.

WBC Program Sales, Inc.

Principal officers:

Donald H. McGannon, president
Alvin Sussman, vice president & general
manager

Milton R. Shefter, promotion director

Home office address:

122 E. 42nd St., New York City

A pioneer in the syndicate-it-yourself movement among major station groups, WBC Program Sales is offshoot of parent Group W, is active both in film and tape areas, as well as radio syndication. Entered syndication in 1960 with *PM East*, *PM West* series, no longer active. Current total in syndication is eight tv series. Does not handle feature films. Firm's "specialty" could be said to be in documentary and public affairs area. Biggest syndication effort has been *Steve Allen Show*, recently switched to star Regis Philbin, and *Mike Douglas Show*. (Philbin is in 20 markets, Douglas in 30.) Has functioned as American member of "Intertel," which produces tv documentaries on international basis. Pioneered with day-and-date telecasts of Broadway play,

"The Advocate," on Westinghouse outlets, and specials for children.

Walter Schwimmer, Inc.

Principal officers:

Walter Schwimmer, president
Bernard Crost, vice president in charge of
sales

Home office address:

410 N. Michigan Ave., Chicago

A specialist in the field of syndicated sports programs, company is best known for its *Championship Bowling* series of hour-long shows, although it has also packaged programs dealing with championship bridge, tennis and horse racing. Does not handle feature films or off-network and dramatic series. Maintains a branch office in New York, and is active in the Canadian market.

Warner Bros. Television Division

Principal officers:

Joseph Kotler, vice president and general
manager

Gordon Hellmann, promotion director

Home office address:

666 Fifth Ave., New York City

Company was created in 1962 primarily to handle the off-network reruns of Warner-produced tv series, launching a half-dozen properties (*Maverick*, *Surf-tan* tripled from May to October, 1964." *Side Six*, etc.) on a two-run syndication basis. Current series total is 13, all off-network and most in one-hour length. On feature side, WB at one time disposed of its pre-1948 backlog to AAP (now part of UA), but handles more recent features itself, launching first package of 25 features in 1963. Previously, late-model features had been distributed via Seven Arts. Several WB features have been used in spot tv for "full sponsorship" showcases for Schaefer and other advertisers. In feature area, very active in color, reporting that "color bookings on WB features more than tripled from May, to October, 1964.

Wolper Television Sales, Inc.

Principal officers:

David L. Wolper, president
Ira Gottlieb, executive vice president
Henry Arnsten, promotion director

Home office address:

555 Madison Ave., New York City

One of the newest firms on syndication front. Wolper Tv Sales is a specialist in documentary and informational programing, launched its *Men In Crisis* series in 1964. Current market list for this show stands at 65. Company now has three first-run series in syndication. All are b&w. Does not handle feature films. Parent firm, Wolper Productions, Inc., was recently acquired by Metromedia, Inc., a major complex of broadcasting and communications media. Producer David L. Wolper is actually a pioneer in the non-network production and distribution of documentaries, although his activities today include production of specials and documentaries for network exposure.

THE CHANGING SCENE

Syndication Sales Rise; Foreign Activity Strong

Malaysia and Korea are the 39th and 40th markets to buy *Victory at Sea* from the International division of NBC Enterprises, it was announced by George A. Graham Jr., vice president in charge of NBC Enterprises. *Victory at Sea*, the first tv documentary of World War II was produced by the late Henry Salomon Jr., under the aegis of Robert W. Sarnoff, chairman of the board of the National Broadcasting Co. The musical score was written by Richard Rogers. The 26 scripts of *Victory at Sea* have already been sent to USAI for forwarding to Malaysia to be translated into Chinese, Malay and Tamil, which will be used along with English in voice-over transmission.

Voyage to the Bottom of the Sea, *Daniel Boone*, *Peyton Place*, *12 O'clock High*, and *Valentine's Day* have been sold in Mexico and the United Arab Republic, it was announced by Alan Silverbach, vice

president in charge of syndicated sales for 20th Century-Fox Television, Inc. In addition to Mexico and the UAR, all five series also have been sold in Australia, Venezuela, Uruguay and the Philippines. Ten additional sales have been made on *Century I* and *Century II* features. Eighty percent of current 20th Century Fox sales have been for both packages. *The Best of Charlie Chan*, a package of 21 features in current release, has been sold in six additional markets, including KENS-TV San Antonio; KATV Little Rock, Ark.; WBIR-TV Knoxville, Tenn.; KTVK Phoenix, Ariz.; WBRC-TV Birmingham, Ala. and WTVO, Rockford, Ill.

Syndication Div. of United Artists Television under the aegis of Pierre Weis announces sales for varied product including: *Highway Patrol*, added to WKEF-TV Dayton, Ohio and WWOR-TV Springfield Mass; *Men Into Space*, pur-

chased by WTVK-TV Knoxville, Tenn. and KSTP-TV Minneapolis, Minn.; *The Men of Annapolis* programmed by WMUR-TV Manchester, N. H. and KSTP-TV Minneapolis, Minn. and the off-network western series, *Tombstone Territory*, which has added WMUR-TV Manchester, N. H. to its list.

Wolper Television Sales, Inc. has chalked up 10 new sales including three new markets for the David L. Wolper documentary, *A Thousand Days*. The tribute to John F. Kennedy was bought by WGN-TV Chicago, WCNY Watertown, N. Y. and WFBG-TV Altoona, Pa.

Woroner Productions announces 11 new subscribers for *The First Christmas* and three for *July 4, 1776*.

With episodes 16 and 17 just completed, production on *The Conciliator*, new first run, half hour series being distributed by National Telefilm Associates, Inc., is being accelerated in order to have at least 26 stanzas ready by the end of the year. The series initially will have 39 episodes.

Eleven markets for *Anniversaries in Sound* kept the documentary series in the sales lead among the nine properties being offered by Triangle Program Sales, the syndication arm of Triangle Stations. Also on the radio sales front, Triangle's marathon holiday special, *30 Hours of Christmas*, has been bought by two more outlets.

BOSTON AD CLUB WELCOMES PAAR



NBC-TV star Jack Paar, who recently purchased majority control of WMTW-TV Poland Springs, Me., is welcomed to a joint luncheon sponsored by the Advertising Club of Greater Boston and the Broadcasters Executives Club of New England. (r to l) BEC president John T. King II of Metro Radio Sales, Ad Club president A. Harvey Cinamon, of Hub Mail Advertising/Boston, Paar and Ad Club first vice president, Jack Drummy of Cahners Publishing Co.

BPA Announces Annual 'On-Air' Award Winners

The broadcasters Promotion Assn. has announced the winners of the "third annual On-The-Air BPA awards competition for 1963." The announcement of winners was made in a joint statement by BPA awards chairman, David Klemm, director of operations, WXYZ Radio Detroit; and BPA president Clark Grant, of WOOD-AM-TV Grand Rapids.

Judges for the BPA competition included four well-known advertising executives: Walter Eckley, radio and television production director of Young & Rubicam, Inc., New York; Jack Richter, vice president creative sales development for Papert, Koenig & Lois, New York;

William Meeks, president Pams Advertising, Inc., Dallas; and Dave Watson, product manager of Best Foods Corp., New York. Klemm said, "We are honored to have such a distinguished panel of advertising executives work with us on this important event. Their choices represent the finest on-the-air promotion for radio and television in America." The entries were judged on four criteria, including: motivation, creativity, execution of an idea and contribution to industry.

The television winners are: category A, station image: first place—WFAA-TV Dallas, Tex.; honorable mention—WITI-TV Milwaukee, Wis.; CBC-TV Network, Toronto, Ont.; and WFAA-TV Dallas.

Category B, special events: first place—KARD-TV Wichita, Kan.; honorable mention—WXYZ-TV Detroit, Mich.; KNXT Hollywood, Calif.; and WJRT-TV Flint, Mich.

Category C, personalities and programs: first place—WJZ-TV Baltimore, Md.; honorable mention—KTUL-TV Tulsa, Okla.; KYW-TV Cleveland and KABC-TV Los Angeles.

Radio winners include: category A, station image: first place—WIL, St. Louis, Mo.; honorable mention—KMPC Los Angeles, Calif.; WNAC Boston, Mass.

Category B, special events: first place—KSFO San Francisco, Calif.; honorable mention—KYW Cleveland, Ohio; KLAC Los Angeles, Calif.; WLC Chicago, Ill.

Category C., personalities and programs: first place—KSFO San Francisco, Calif.; honorable mention—WNBF Binghamton, N. Y.; KMPC Los Angeles, Calif.; and WSUN St. Petersburg, Fla.

The winners each received engraved awards from the Broadcasters Promotion Assn., which were formally presented to them at the association's annual seminar luncheon in Chicago.

NAB's Taylor Sees Era Of 'Well-Being' for Radio

Predicting that the work of the point NAB-RAB All- Radio Methodology Study will allow stations to "put proper advertising value on the medium," Sherril Taylor, vice president for radio of the National Assn. of Broadcasters, last week declared that radio is approaching an era of "unmatched well-being."

Taylor, in his talk before the Nashville Advertising Federation, said that broadcasters no longer fear strong television competition. "Radio today is too mobile, too personal and too ever-present to

AWARD WINNER HENRY



"Champion of the Public," FCC chairman E. William Henry receives an award from The National Audience Board for "Distinguished Service in the Public Interest." A plaque was presented to chairman Henry by Leo Soloman (right), the Board's Washington correspondent, at a ceremony in the chairman's office.

have to be concerned with television audience competition," he said. "Even in prime television viewing time almost half of the population isn't watching."

Pointing out that in line with the predicted growth of the nation's economy, Taylor said that advertising expenditures are expected to increase at an accelerated pace, adding that radio's share of these expenditures will also increase.

Taylor pointed out that "radio birth control" will continue despite the lifting of the AM freeze by the FCC. This is assured, he said, by the strict engineering standards which will prevent all but a "precious few" stations from receiving new grants. As a result, Taylor told his audience, new advertising expenditures won't be scattered among a wider selection of stations.

Oldsmobile Golf Sponsor On Network Television

Oldsmobile will sponsor the largest single sports event in the world in total contestants, National Golf Day, which will be seen on network television for the first time on Memorial Day of 1965.

Under terms of an agreement between the Professional Golfers' Assn. and tv producer Walter Schwimmer, the 1965 Round of the Champions, between U.S. Open king Ken Venturi and PGA winner Bobby Nichols at the Laurel Valley Country Club in Ligonier, Pa., on May 31, will be broadcast live from 4:30 to 6 p.m. EDT. The network will be announced at a later date.

AWNY PREPS GIRLS FOR AD CAREER



Luncheon speaker Dr. Robert Sorensen, vice president and corporate director of research, D'Arcy, and panelist Jeanette Le Brecht, vice president and media director, Grant (second from left), greet college girls attending recent Advertising Women of New York annual career conference.

Trans-Lux Registers Slight Gain in Nine-Month Profits

Trans-Lux Corp. reports net income after taxes for the first nine months of 1964 at \$403,276, or 56 cents a share. This compares with \$398,927 in the comparable period last year.

Commenting on the financial statement, Percival E. Furber, chairman, said that gross receipts of the company's theaters were above those of a year earlier, and television programs produced for younger people "... continue to measure up fully to our expectations."

Among the Trans-Lux syndication properties are *Mack and Myer for Hire*, a package of 200 slapstick comedies, and the recently released 130 episode action cartoon series, *The Mighty Hercules*.

Furber pointed out that the company's net profits continue to be affected by non-recurring conversion costs and expenses associated with the introduction of the "900" series projection equipment to accommodate the New York Stock Exchange's new high speed ticker.

Pulse Announces LQR Audience Analysis Service

Dubbing it the "most comprehensive qualitative analysis to date of the local radio audiences," Pulse, Inc., last week announced its new service to the public.

Designated as LQR III (Local-Qualitative-Radio), the service will analyze audiences for stations in the 100 top markets, in four distinct time periods, from 6 a.m. to 12 midnight.

The service will take into account the following factors: audience composition by age and sex; occupation of adult men and employment status of adult women; income of adult listener's household and of listening household; family size of adult listener's household; family cycle (i.e. age of youngest child); comparison of city with suburban area in terms of listening households.

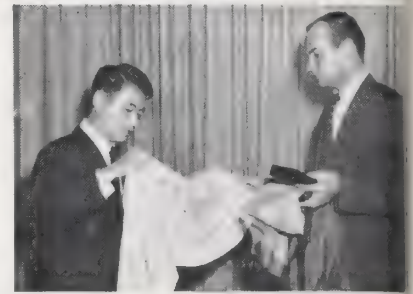
In announcing the service, Dr. Sidney Roslow, president of Pulse, said, "For a long time, qualitative research was a matter of lip service. Everybody talked about it and clamored for it, but precious few were willing to back their words with necessary financial support."

The onset of computer-oriented buying and media analysis, coupled with the growing need for both broadcasters and buyers to know more than "numbers alone," Roslow said, created a genuine demand for this kind of research.

Stations Affiliate With NBC Network

The English language television affiliate for San Juan, Puerto Rico, WTSJ has commenced operations from 5 p.m. to midnight daily. Until established UHF circulation warrants it, the station will operate as a bonus affiliate to the NBC-TV Network. It will tape available

SISTER STATION



In a ceremony held in its studios, WNEB-Flint-Saginaw-Bay City, Mich., became the first television station in the United States to officially join hands with a sister station in a foreign country in conjunction with a local chapter of "People to People International" in Saginaw, Mich. Sinjiro Sumi JOJR Tokushima, Saginaw's sister city, presented Jack Berry, station manager of WNEB with a white silk scroll announcing the official sisterhood of the two stations.

NBC-TV programs in New York City for rebroadcast one week later in San Juan. The San Juan market is composed of approximately 30,000 English speaking families.

WSEB Sebring, Fla., has become affiliated with the NBC Radio Network. WSEB is owned and operated by Dixon Industries Inc. H. Philip Nesbitt is president. The station operates full time on 134 kilocycles with power of 250 watts. The new affiliation will bring NBC service to Highlands County, Fla. where previously no such service was available.

'Feminine Mystique' Bought by Wolper

The controversial best selling book by Betty Friedan, *The Feminine Mystique*, has been purchased by David L. Wolper and will be produced by his company as an hour long documentary film to be presented over ABC-TV as one of six 3M specials next year.

The book details pressures which have caused a harmful discrepancy between what women really are against and what they are told they should be.

Cameras from the Wolper Production Company will cover large and small cities across the nation capturing American women in all walks of life, seeking their opinion of their place in today's society. Van Heflin will host and narrate this film, as well as the other five 3M specials.

ADVERTISERS ATTEND ANNUAL MEETING



Attending the Association of National Advertisers, Inc. 55th annual meeting at the Homestead are (l to r) Ernest P. Zebian, Vick Chemical Co. division of Richardson-Merrell Inc.; Robert Boslet, Norwich Pharmacal Co.; James Mahoney, Norwich Pharmacal Co. and Lincoln Allen, C. Schmidt & Sons, Inc.

**Script House for Television
Movies Is Formed in West**

With seven scripts already in the works, Bardena Associates, a new company "for purchasing and developing film properties for motion pictures and television" has been formed on the West Coast.

Pointing out that more than \$100,000 has been invested for film properties to date, the firm is the brain-child of Richard C. Meyer, veteran film editor turned producer, in association with Robert Nagy, San Francisco financier.

Among the authors in the Bardena stable are Eugene Burdick and Jesse Lasky, Jr.

Pointing out that the firm is essentially a clearing-house for new properties, Meyer declared, "Already we have drawn great attention from the studios, independent producers and the networks."

**Firestone, Kodak Sponsor
Big Three Golf' on NBC**

Arnold Palmer, Jack Nicklaus and Gary Player will compete in weekly matches on *Big Three Golf*, to be colorcast by the NBC-TV network on eight consecutive Saturdays starting Jan. 30 (5 to 6 p.m. EST).

The filmed series will be co-sponsored by the Firestone Tire & Rubber Co. (through Sweeney & James Co.), and Eastman Kodak Co. (through J. Walter Thompson Co.).

Palmer, Nicklaus and Player will engage in a series of 18-hole, medal-play matches, with each winning one point for every opponent he defeats and a half-point for a tie. The golfer garnering the most points at the end of the eight weeks will receive \$50,000 with the runner-up getting \$25,000 and the third-place finisher \$10,000.

NBC-Paramount Dividend

American Broadcasting-Paramount Pictures, Inc., will issue a 3 cent per share quarterly dividend on its outstanding common stock. According to the announcement made by Leonard H. Goldenson, president, the dividend will be payable Dec. 15, 1964 to stockholders of record on Nov. 20, 1964.

**SYNDICATED
COAST TO COAST**

•
Video Tape for TV

•
Audio Tape for Radio

**CLASS "A" RATINGS
FOR CLASS "D"
PRICES!**



**COUNTRY &
GOSPEL**
Music Shows

★ THE LEFEVRES ★ THE BLUE RIDGE QUARTET ★
THE JOHNSON SISTERS ★ THE PROPHETS QUARTET
★ JAKE HESS AND THE IMPERIALS ★ WENDY
BAGWELL AND THE SUNLIGHTERS

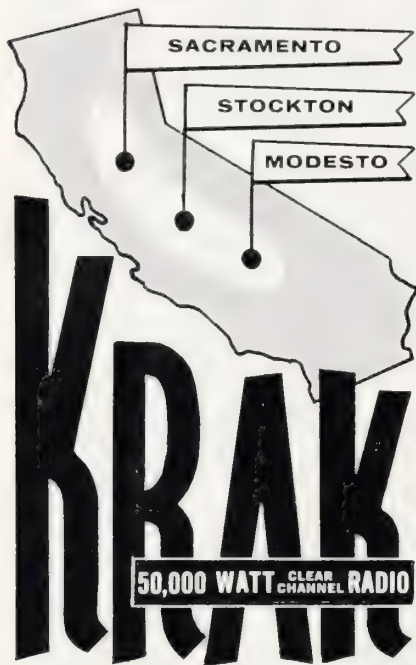
1. Programs live on video tape — taped each month to insure that contents are current.
2. Talent exclusively on our programs.
3. Talent available for local, regional, or national commercials.
4. No repeats — no re-runs of any Programming, Inc. property in any market.
5. Great variety of merchandising pieces available at cost to sponsors who use them to merchandise.
6. Complete promotion package available to stations at no cost; includes audio promos, video promos, glossy prints, mats, personality sheets, sales brochures, and other material.

Programming, Inc.

PRODUCTIONS FOR TV, RADIO AND STAGE
SUITE 1224-5 CANDLER BUILDING • P. O. BOX 1313 • ATLANTA, GEORGIA

One
buy
gets
all
three

(only
KRAK
can
do
it)



You'd buy KRAK for Sacramento alone even if it didn't give you the BONUS coverage of Stockton and Modesto plus Marysville and Chico. It's Northern California's "One Station Network"... No. 1 in a special Pulse in a 17-county area. PULSE shows one KRAK buy covers the Golden Heart of California's Billion Dollar Central Valley... 2,236,000 people in KRAK'S 17 counties. (50 smart nationals are on KRAK now).

Ask your ADAM YOUNG man. He's got the Pulse Report on KRAK'S Bonus Buy in California. KRAK, Hotel Senator, Sacramento

THE CHANGING SCENE

Metro Radio Sales Names Vice Presidents

Four Metro Radio sales managers were named vice presidents by H. D. (Bud) Neuwirth, president of Metro Radio Sales which is a division of Metromedia, Inc.



Robert Coppinger



William Dallmann



William Lauer



Richard Schutte

The newly appointed vice presidents are Robert V. Coppinger, New York sales manager; and William Dallmann, manager, Philadelphia office; William Lauer, manager, Detroit office and Richard Schutte, manager, San Francisco office. With their new titles go added responsibilities in planning future growth and direction of Metro Radio Sales, the firm said.

Carl Ally Agency To Serve N.Y. Educational Channel

John W. Kiermaier, president of WNBT, the city's non-profit tv outlet, last week announced that the Carl Ally Advertising Agency had volunteered its professional services to the station.

"A great part of the future strength of channel 13 must come from a wide base of volunteer effort," Kiermaier said, adding that he was pleased that Ally had come forward "to lend their particular talents to this channel."

Kiermaier also expressed the

hope that "after a year has passed some other agency might consent to assume this role."

The announcement follows a decision of the Board of Governors of the International Radio and Television to form a committee to explore ways and means by which IRT can aid the nation's educational networks and stations. Heading the committee is John P. Cunningham, chairman of the executive committee of Cunningham & Walsh, Inc. advertising agency.

Heublein Uses Videotape For A-1 Sauce Commercial

Fletcher Richards, agency for Heublein's A-1 sauce, has just completed a series of eight women service tv commercials on videotape. The new 60-second commercials — offering housewives imaginative, easy-to-make recipes for ground beef, pot roast, chicken, pork roast, party spreads, and fish — were produced on videotape just as all A-1 commercials have been for the past four years.

John S. Tyson, vice president advertising at Heublein, feels the videotape is especially effective for making food look appetizing on television. The latest commercials, which introduce a new theme, "The A-1 touch adds so much," are seen on daytime network tv.

Walker to Head NAB Broadcast Management

William L. Walker, assistant treasurer of the National Assn. of Broadcasters and a veteran NAB staff member, was named director of broadcast management for the association, effective Dec. 1. He succeeds James H. Hulbert who earlier this year was named assistant to the NAB president.

David L. Doughty, a member of the department staff, was appointed labor counsel in the department, reporting to Walker.

The Broadcast Management Department advises NAB members of station business, personnel and financial matters, conducts surveys on wages and other operating costs and develops yardsticks and other suggested procedures to permit more efficient and economical operations.

TIO and NCTE Present Television Festival

The Television Information Office and the National Council of Teachers of English joined forces to present a four-day commercial television festival at the council's 54th annual convention in Cleveland, Ohio.

Teachers belonging to the 100,000 member organization viewed 25 programs which were chosen because of their application at all curriculum levels (elementary, high school, college). The shows represented the three national networks, along with a number of independent producers.

"The purpose of the festival is to encourage greater interest in the use of commercial television programs as part of the English curriculum," explained Roy Danish, director of TIO. He added that the festival epitomizes a mutual awareness of common ends to be served by TIO and NCTE, an awareness that has been growing since 1961

when the two organizations cooperated in the publication of "Television and the Teaching of English," a manual and resources book that has been distributed to some 60,000 teachers of English throughout the United States."

Danish also pointed out that as an adjunct to the festival, TIO commissioned 10 essays by English scholars.

"These deal with specific television programs and their place in elementary, high school, college and graduate school curriculums, and will be available to teachers attending the convention. The essays will be combined later on for publication and wide distribution," Danish said.

NAEB Re-elects Hull as Chairman

The National Assn. of Educational Broadcasters has announced re-election of Richard B. Hull as chairman of its board of directors for 1965.

TOP TALENT FOR MELDRUM AND FEWSMITH, INC.

WE ALL WORKED FOR M&F CLIENTS THIS YEAR ON TV RADIO AND FILM

- JOHNNY CARSON
- TENNESSEE ERNIE FRED
- CHET HUNTLEY
- FRANK BAILEY
- GEORGE MONTGOMERY
- HUGH DOWNES
- ALAN DYER
- MEL ALLEN
- BOB AND RAY
- MORGAN BEATTY

Other names on the board include: CHET HUNTLEY for Glidden, FRANK BAILEY for Glidden and Johnson, BOB AND RAY for Glidden, and MORGAN BEATTY for Glidden.

Vitors at the Cleveland headquarters of Meldrum and Fewsmith, Inc., often did a double-take as they stepped out of the elevators on the second floor during October. Confronting them was a life-size figure of Johnny Carson, host on the NBC "Tonight Show," introducing them to an array of nationally-known entertainers, newsmen, and other public personalities who have been featured on radio, tv and films for M&F clients during 1963-64. Each month, the agency features an activity of the tv-radio-film dept. or the marketing services dept., including media, which are housed on the second floor.

**CHECK THE
UP RATINGS
IN THE
TWIN CITIES**

**JUST FOR
THE
WLOL*
OF IT!**

MINNEAPOLIS • ST. PAUL

**WLOL
up*51%
IN AUDIENCE**

July-Aug. to Sept.-Oct., 8 a.m. to 6 p.m.,
Mon. thru Fri. Hooper Survey. Submitted as
estimate only, not exact measurement.

**WIN WITH
WLOL**

3942

This number computer—selected by
Data Division of Standard Rate
& Data Service, Inc.

SPONSOR SPOTLIGHT

ADVERTISERS

Harry N. Stevens has been named technical director of International B. F. Goodrich, a division of the B. F. Goodrich Co., effective Dec. 1, 1964.

Herbert L. Barnet, chairman of the board of the Pepsi-Cola Co., elected to the board of directors of Columbia Pictures Corp.

Roy Raymond appointed eastern regional sales manager for the industrial products division of the Sony Corp. of America, New York.

David W. Peck, Jr. and **Harry F. Upton** promoted from Pabulum-BiB marketing manager to director, new product marketing and from Metrecal marketing manager to group product director at the Edward Dalton Co., division of Mead Johnson & Co.

Thomas E. Davis elected vice president - marketing for Ampex Corp., Redwood City, Calif.

Herbert W. Neal, **James S. Witherell**, **Manuel V. del Mercado** and **George L. Kregos** appointed new product managers for Lever Brothers Co.

AGENCIES

Nicholas Alexis joined the creative department of Street & Finney, Inc. to work on Colgate-Palmolive.

Fred C. Bartholomew and **Maximilian B. Bryer** elected vice presidents of Benton & Bowles, Inc.

William W. Lewis named vice-president and director of radio and television programing at Maxon Inc.

Kenneth E. Lane named manager of the media and program analysis section and a media group supervisor of the Leo Burnett Co., Inc.

TIME/Buying and Selling

Paul D. Campbell joined the New York tv sales department of Advertising Time Sales, Inc.

Robert H. Delahanty added to the Chicago television sales staff of Edward Petry & Co., Inc.

Tom Carroll appointed sales account executive for Metromedia owned Metro Tv Sales.

Serge T. Popper added to the New York sales staff of AM Radio Sales Co.

TV MEDIA

Kent J. Fredericks and **Alfred T. Parenty** joined the Chicago office of ABC Television Spot Sales, Inc., as account executives.

Vincent dePaul Garrity, vice president of the Metropolitan Sanitary District and a board member of the station, is chairman of the board of directors.

J. Peter Grace elected to the board of directors of National Educational Television.



Jack Singer



Jeraldine Freed

Jack Singer promoted to manager of programing for ABC International.

Jeraldine Freed joined the staff WICS-TV Springfield, Ill. as sales promotion manager.

John Box, Jr., **Lee Fondre**, **Michael J. Foster** and **Robert Lusk** appointed to the board trustees of the Educational Foundation of American Women in Radio and Television.

RADIO MEDIA

Don French appointed to the post of program manager of Crowell Collier Broadcasting Corp. as program director of KFVB Los Angeles.

James Creed joined the sales department at KRAK as an account executive.

Phil Sheridan and **Bill Collier** named director of FM operation and program director.

Richard Marshall returned WAGM as an account executive for the WAGM advertising department. He will service local clients using WAGM radio and tv facilities.

J. E. Ansell elected a director of the Pacific National Exhibition. He is a radio executive in Vancouver.



Herbert Neal



James Witherell



Fred Bartholomew



Maximilian Bryer



J. Peter Grace



J. E. Ansell



William Ross



John Donofrio

William C. Ross named radio operations manager for WAVY Radio Norfolk, Portsmouth, Newport News, Va.

John E. Donofrio named vice president of Charles River Broadcasting (Providence), Inc. and general manager of radio station CRQ Providence, R.I.

Gene Thomas and **Jim Gaskin** added to the sales force and appointed a local account executive for XYZ Detroit, Mich.

David H. Polinger appointed vice president of Friendly Frost, Inc. in charge of their broadcast division.

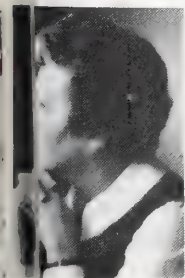
SYNDICATION & SERVICES

Bob Carlson joined VPI of California, Inc.

Carter Ringlep, southwestern division manager of CBS Films and had of its Dallas office since 1953, will retire, at his own request, at the end of 1964.

Bernard H. Franzman named director of film operations for ABC Films, Inc.

Dorothy Williams appointed media traffic manager of Cooper, Stock & Scannell, marketing communications firm.

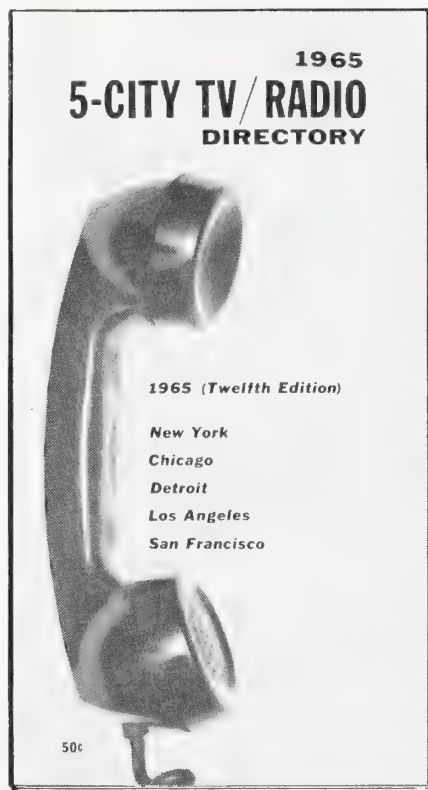


Dorothy Williams



David Polinger

NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH
ASSOCIATIONS • TRADE PUBLICATIONS • NEWS SERVICES
PROMOTION/PUBLIC RELATIONS • FILM/TAPE COMMERCIALS
FILM/TAPE PROGRAMS • TRANSPORTATION • HOTELS
ADMAN'S EATING DIRECTORY

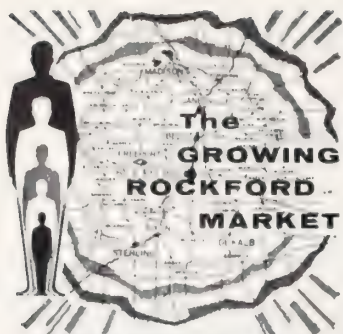
52 PAGES WITH JUST ABOUT EVERY PHONE NUMBER YOU NEED IN SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each.

JUST WRITE TO

Sponsor

25 West 45th Street,
New York, N.Y. 1003
212 581-4200



**DELIVERED BY
WREX-TV Channel 13**

NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

WREX-TV COVERAGE

- Blanketing Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America.

WREX-TV 13 Remarkable
abc **ROCKFORD, ILL.**

MOVING?

Be sure to let us know your new address at least six weeks in advance. And please enclose a complete address label from one of your recent issues.

SPONSOR

Ojibway Building
Duluth, Minn. 55802

WSTV-TV
WHEELING-
STEUBENVILLE

DOMINANT
IN
WHEELING-
STEUBENVILLE

RUST CRAFT
STATION

CALENDAR

NOVEMBER

Electronic Industries Assn. workshop on international selling, Fairmont Hotel, San Francisco (30-Dec. 3).

Communications Alumni Society of Syracuse University featuring Wesley C. Clark, dean of the Syracuse School of Journalism, and film on dedication of Newhouse Communications Center, Gotham Recording Studios, New York (30).

DECEMBER

Sigma Delta Chi national convention, Hotel Muehlbach, Kansas City, Mo. (2-5).

Du Mont TV Network Alumni annual reunion, Hotel Elysee, New York, (7).

Hollywood Advertising Club luncheon, Hollywood Roosevelt Hotel, Hollywood (7).

American College of Radio Arts, Crafts and Sciences fourth annual awards program, Conrad Hilton Hotel, Chicago, Ill. (9).

National Assn. of Broadcasters, Tv Code Review Board meeting, Washington, D.C. (9-10).

Art Directors Club of Los Angeles awards luncheon, Statler-Hilton Hotel, Los Angeles (10).

SYNDICATION . . .

Continued from page 33

able flow of promotion material, rating reports, samples of press kits, station lists and other information which leading syndicators today aim regularly at agency timebuyers and station reps. Most syndicators feel that it's a necessary part of their basic service to station customers to keep agency men and reps informed on who has signed for what new shows and feature packages.

Additionally, the top-rank syndicators are returning steadily to the

policy of making agency calls. Sales executives no longer return to their offices with as many regional deals wrapped up as they might have, say, 1956 or 1957. But there's a growing movement for a return to regional deals and syndicates feel that the constant mission work pays off in stepped-up spot tv activity at station level in premium-priced shows.

A few of the better-known syndication sales executives who call advertising agencies on the Madison Avenue circuit:

Richard Feiner, national sales representative, Four Star; William L. Clark, eastern division sales manager, 20th-Fox; Leonard Hammer, director, national sales, Seven Arts; Raymond C. Fox, vice president and director of domestic syndication, ABC Films; Ted Rosenberg, eastern tv sales director, Ki Features Syndicate; Alec Campbell, Jr., president, Prime Tv Film; William P. Breen, vice president sales, NBC Films; Jim Victory, vice president, domestic sales, CFI Films. ♦

**WE'VE
MOVED...**

TO...

**25 WEST 45th STREET
NEW YORK CITY, 10036
212 581-4200**

Sponsor
EDITORIAL AND
ADVERTISING OFFICES



Once...could be luck.



Twice...could be coincidence.



Seven times...it must be love!

It happened in New York, Chicago, Boston, Philadelphia, St. Louis, Los Angeles and San Francisco.

The local media experts were asked which local radio stations they choose for the bulk of their buying.*

In every city, the great majority picked the CBS Owned radio station as one of the top three.

What are their reasons?

They want talk-and-information programming.

They find it a most effective setting for their commercials. They also want programming that people respect and respond to favorably.

Because they live in the community, listen to the local stations, talk to people around town—they know first-hand that the CBS Owned radio station gives them what they want.

And they put their money where their choice is. It can't be luck. It must be love!

THE CBS OWNED RADIO STATIONS

WCBS New York, WBBM Chicago, WEEI Boston, WCAU Philadelphia, KMOX St. Louis, KNX Los Angeles, KCBS San Francisco
Represented by CBS Radio Spot Sales

Source: Study by Charles Harriman Smith/Associates, Inc. Available on request.

WOMEN LOVE THE MEN IN HER LIFE..



...AND THEY LOVE LORETTA, TOO. They love her versatility, her preference in drama, and her taste in leading men — (a love that's verified by ARB, Nielsen, Trendex, and TVQ Reports) — and they'll love you too when you invite Loretta Young into your market 250 times!

That's how many half-hour dramas are now available as Loretta Young Theatre moves into syndication for the first time. Loretta's troupe includes Hugh O'Brian, John Hodiak, Gary Merrill, Ralph Meeker, Eddie Albert, and top female stars — Joanne Dru, Diana Lynn, Teresa Wright, Merle Oberon, Nina Foch, and many others. **If you like to be loved . . . call**

NBC FILMS

30 Rockefeller Plaza / Circle 7-8300



Robert Preston



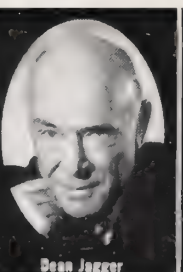
Gene (Burke's Law) Barry



Craig (Mr Broadway) Stevens



James (Virginian) Drury



Dean Jagger



Ricardo Montalban



Hume Cronyn

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

DECEMBER 7, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER • NEWSPAPER

Brand popularity: it still zig-zags	29
Selling better electrically	38
College radio and the college man	42

Ready to Start on Your Station in January



49
ONE-HOUR
SCIENCE FICTION
ADVENTURES
“THE
OUTER
LIMITS”

a Daystar-Villa di Stefano-UA production

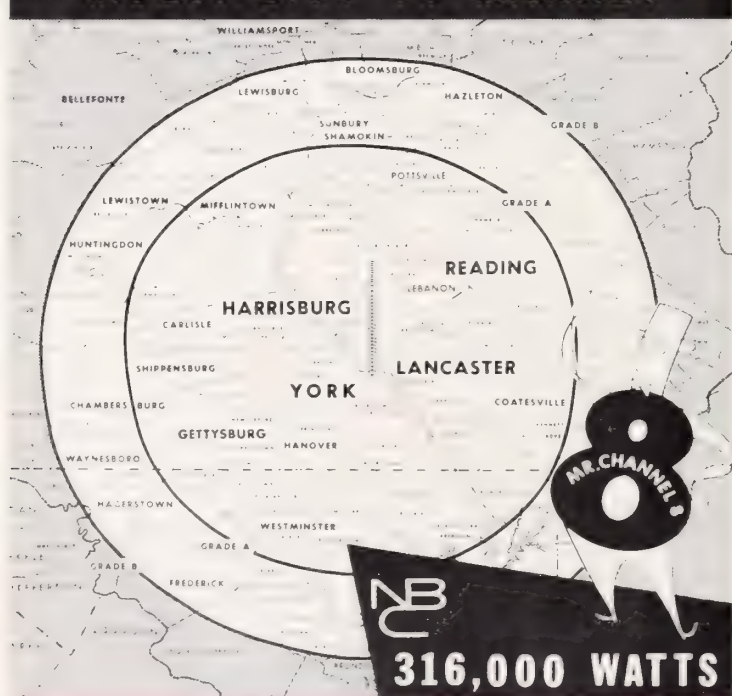
JUST RELEASED AND ALREADY SOLD in New York WNEW-TV • Los Angeles KTTV
Chicago WGN-TV • Washington, D.C. WTTG-TV • Minneapolis-St. Paul KSTP-TV
Phoenix KOOL-TV • Fort Worth-Dallas KTVT • Indianapolis WTTV • Miami WCKT
Seattle-Tacoma KTNT-TV • New Orleans WWL-TV • South Bend-Elkhart WSJV-TV
Columbus, O. WTVN • Detroit WXYZ-TV • Tucson KOLD-TV.





the facts show you... **WGAL-TV** reaches the **entire** market

MULTI-CITY TV MARKET



Buy WGAL-TV. No other station or combination of stations in the Channel 8 area can claim total-market saturation. Don't cover just one limited area over and over. Reach all the market all the time. Buy WGAL-TV.

WGAL-TV
Channel 8
Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Nielsen Sample Reduces Youth Factor Just as Do-or-Die Ratings Appear

Chicago — More tv-watching children aged 6 to 17 may be "seeing" without being heard from.

Reason: Nielsen is revising its national sample (heretofore somewhat youth heavy) just as today's (Monday's) critical ratings appear. Pros informally agree today's listing will play hefty role in determining surviving programs this season, new series for next.

Observers predict a close race.

Sample-shuffling — a gradual process that goes on for some time and should be "reasonably complete" by the end of 1965 — should equate any extra advantage scored by shows appealing primarily to youngsters. This season's neck-and-necking between NBC-TV and ABC-TV has raised question of audience age (as well as size) more than once.

It should also remove whatever ratings handicap the non-children's program has suffered. Most important is the over-all intent: to achieve a more precisely constructed sample.

That's fully in keeping with the Broadcast Rating Council's objectives. Says its executive head, Dr. Kenneth Baker: Nielsen has a stable sample, "but no sample can stay the same,

unchanged. A sample normally rotates because families drop out, move away or just get 'fed up'." He points out that age, itself, is a continually shifting factor (currently "on way down toward younger side"). "To be representative," Dr. Baker asserts, "a rating service has got to keep changing its sample."

The Nielsen sample-shuffling is, actually, just one of a series. Initially, it was sparked by Washington's Harris Committee hearings in 1963, when Nielsen's sample appeared to include more older people than U.S. Census figures indicate is true of over-all population breakdown. To correct that, Nielsen mixed in more families with children.

Then, last week (Wednesday), Nielsen's executive vice president Henry Rahmel announced his firm has been revising its sample again — "to eliminate substantial bias" in favor of families with 6- to 17-year-olds. In short

they probably overcorrected the first time.

U.S. Census Bureau reports number of tv homes with children in that age span is 27,050,000 — or 51 percent of all tv-equipped homes. (The October Nielsen included 58.3 percent of such homes.) Government data indicates the remaining 49 percent of tv homes do not include such children. (October Nielsen included 41.7 percent "childless" homes.)

Straightening out discrepancy is "important factor," says Mel Goldberg, research chief for Blair station rep firm and former NAB research director. Major problem is highly technical one — "to find the right families."

Goldberg explains importance of today's Nielsen: It's the first after elections, thereby omitting political coverage that necessarily was included earlier this fall.

Eliminating such non-normal political programming (and viewing) will, in effect, perform same feat that the sample-change is intended to — refine another element of the survey and thereby hopefully deliver greater accuracy.

New Radio Network Aims at Taxi Riders

New York — Advertisers may soon have a new mobile captive-audience radio medium in which to place spot ads. It's the Red Carpet Network, of which sportscaster Connie Desmond is executive director, and it has picked as its audience target the 1.5 million taxi passengers daily in New York, with expansion plans blueprinted for other cities like Chicago, Detroit, Philadelphia and San Francisco.

Here's how the system will work: In New York, Red Carpet will use an FM subcarrier of WEVD, an existing independent, and hopes to use the call letters WCAB. Cabs — there are more than 12,000 in New York — will be equipped with a single-channel transistorized FM receiver pre-tuned to the multiplexed frequency. Cab operators will receive a gratuity of \$2 monthly for the installation.

Program service planned is for a 22-hours-daily potpourri of background music, public service and traffic spots, police messages, and the like. Commercials will be sold as radio minutes, for an estimated \$50 apiece, with National Time Sales acting as rep.

Red Carpet Network hopes to tap

a number of ad revenue sources for its operation not particularly active in radio such as hotels, amusements, restaurants, department and specialty stores, guided tours, expositions, etc., in addition to regular national, regional and local clients.

Manoff Gains Tussy

New York — Lehn & Fink's \$1.1 million ad budget for its Tussy cosmetic division will be handled by Richard K. Manoff as of Feb. 28, 1965. The Tussy account, currently held by the Kudner Agency, has been using spot advertising, as well as magazines. "The Tussy account involves a tremendous number of products (about 500) and may take some time to analyze," says Manoff spokesman. Manoff already handles Lehn & Fink's Stri-dex Div., a \$750,000 account, mostly in network tv.

The acquisition of Tussy marks Manoff's second new account last week — the other being the \$500,000 Ronrico Puerto Rican rum account. Manoff now bills about \$13.5 million, about \$11 million in broadcast.

Will NAB Ease Ban On Personal Products?

Washington — There's a chance that the NAB Code's frown on the air selling of such products as Preparation H may relax into a smile.

A study subcommittee of the Code met in Denver last week to discuss whether some products in previously "delicate" areas might be accepted, in commercial form, by Code subscribers provided those commercials met the general standards of good taste.

Although the report of the subcommittee is still under wraps, it could represent a step forward for a number of manufacturers whose products like the hygiene group are "acceptable" for print ads but not for broadcast media. It also forecasts possible new sources of billings in the broadcast area.

CONTINUED ON NEXT PAGE

Community Antenna Television Under More Attack—From TAME This Time

Washington—While the NAB again last week urged the FCC not to try to regulate community antenna service on a piecemeal basis (limited to microwave units, program duplication control, etc.), the Tv Accessory Manufacturers (TAME) put out a four-page bulletin of assorted anti-CATV ammunition, and invited all electronic equipment manufacturers to join the association in battle.

To top it all, New York City's Bureau of Franchises has proposed to put licensed CATV service into the utilities category, limiting profits and supervising all of its activities. The CATV service would be barred from originating any programming or advertising, or meld with pay tv service. It will have to carry all local stations at high quality standards, including educational tv. No programming could be wired in from competing stations outside the city area.

Further complicating the issue before the Board of Estimates are demands made by United Artists at the Thursday session. Louis Nizer, representing the company, asked the board to refrain from acting on the applications until the applicants had come to terms with film companies on their copyright claims on films shown over CATV.

The week before these developments, the FCC had tossed out a strong hint to the West Coast about protection to local stations. The FCC suggested that grant of a Bakersfield, Calif., CATV all-wire franchise be contingent on protection of three local UHF stations. Latter would have

to compete with piped in Los Angeles stations on CATV.

The commission tactfully addressed its remarks to counsel for KLYD-TV Bakersfield, who had asked that the city council be informed of CATV ramifications in today's television situation. The city council was also made aware of pending proposals at the FCC either to assume federal authority over all-wire CATV's as well as air-link systems now subject to control, or go to Congress for the authority to regulate the whole CATV field.

DGA Seeking Tape Commercial Residual

New York — Strengthened by the signing last week of a new four-year contract in Hollywood covering feature movies, tv film shows and Hollywood-produced film commercials, the Directors Guide of America wants to lock up another union area before the end of the year: directors' fees for live and tape commercials in New York.

Furthermore the DGA wants something new: residuals for directors of tape commercials, which would follow a pattern resembling the residuals which directors now receive through DGA on taped programs.

DGA presented these initial demands to four major tape production houses in New York—Videotape Center, MGM Telestudio, Taped Programs and Teletape Productions — which, together, represent about 95 percent of all video tape commercial production done outside the tv networks.

A similar move may eventually be launched in New York covering film commercials. DGA does not cover directors of film commercials in the east, but is negotiating for a merger with the primarily local Screen Directors International Guild in New York. If the DGA scores its residuals point in tape commercials, it may speed merger negotiations with the SDIG.

The New York-based tape firms are currently preparing an analysis of the effect on commercial costs of residuals for DGA directors. Such a tab, actually, would have to be picked

NBC To Shift U.N.C.L.E.

New York — At week's end, NBC-TV finalized some program shifts which had been in the works (see Sponsor Week story, p. 20) for some time.

Instead of dropping in *Hallabalo* as a replacement for part of 90 *Bristol Court*, NBC elected to spot its teen-appeal package on Tuesdays in the slot now occupied by *The Man From U.N.C.L.E.* The spy series will continue however, but in a Monday slot starting Jan. 11.

Chevrolet, major sponsor in the spy show, is re-allocating this budget to other NBC shows.

up by the advertisers using video taped commercials, and would almost certainly raise their costs in network and spot tv. Informal feeling among tape producers is that directors have less claim to residuals than do actors since directors are seldom concerned with product exclusivity.

Personnel Shifts Noted At Interpublic, EWR&R

New York — The appointment of David B. Williams as senior vice president and group officer of the Interpublic Group has been announced by Marion Harper, Jr., president of Interpublic. Williams, chairman and president of Erwin Wasey Ruthrauff & Ryan, will continue to have world-wide responsibilities for the development of the agency, in addition to his corporate duties for Interpublic.

At the same time, Williams announced the appointment of Marvin Corwin as president and chief operating officer of EWR&R. Corwin, who will be based in New York, resigned last week from his post as senior vice president and plans director in charge of media, research and marketing at Doyle Dane Bernbach where he was management supervisor on General Foods, Heinz, Quaker Oats and Lever Bros. accounts.

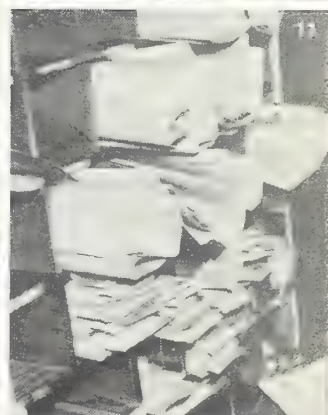
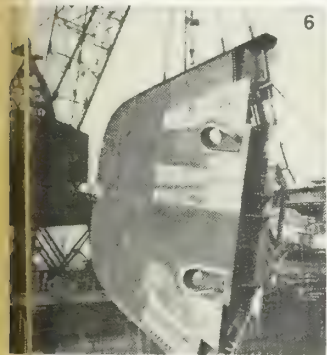
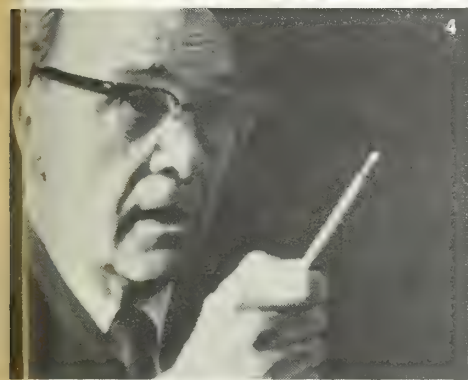
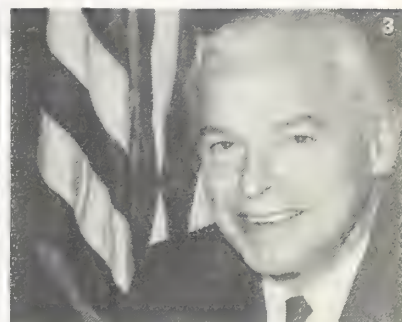
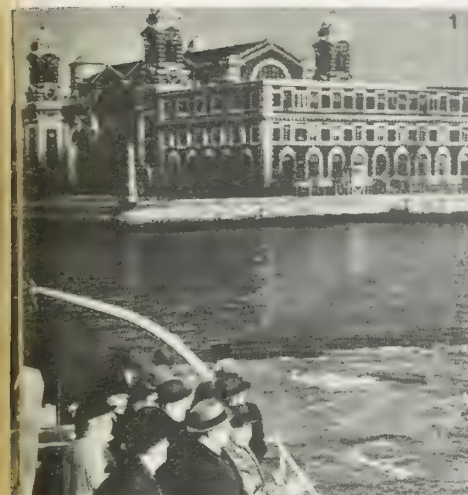
Fred Mitchell, executive vice president of EWR&R was promoted to chairman of the company.

'CBS Reports' Hassle

New York — This week's *CBS Reports* episode, "Segregation: Northern Style," has run into a client hassle with an unusual angle.

The objection, in this instance, had nothing to do with the theme but with the fact that hidden cameras and mikes were used to gather evidence, Sponsor Scope has learned. Norelco, which cancelled, held that this was an invasion of private rights for which it might directly be legally accountable.

1 Washington: Interior Secretary Udall says development of Ellis Island offers possibilities. **2** Washington: Los Angeles Angel's Bo Belinsky bounced from team for slugging sports writer. **3** Washington: Navy Secretary Nitze optimistic about Philadelphia shipyard future. **4** Washington: Senator McClellan says underworld is doubtless behind Chicago bombings. **5** Washington: Brooklyn Navy Yard workers protest threatened shutdown. **6** Washington: Senator Clark urges purchase of Army Base Piers by Philadelphia. **7** Washington: California's Engle makes final Senate appearance. **8** Washington: FBI unofficially investigating Chicago bombings. **9** Washington: Illinois Senator Douglas says Dunes must be saved. **10** Washington: St. Louis businessman, named "King" of West African village, poses protocol problem. **11** Washington: Representative Curtis reports on efforts to preserve old St. Louis Post Office.



Washington news, yes. But of particular local interest. When anything of special local or regional import happens in the capital, our 7-man Washington News Bureau headed by John Hart and Ivan Scott gets the whole story (279 stories filmed in the past 90 days alone). And speeds it directly to the CBS Owned station in the community where it matters most. That's what the Bureau was designed to do. That's what it does. And that's one more reason why audiences in five major U.S. population centers find—and have always found—the best, most complete news coverage on their local CBS Owned television station! **CBS TELEVISION STATIONS**

A DIVISION OF COLUMBIA BROADCASTING SYSTEM INC. OPERATING WEBS-TV NEW YORK KNXT LOS ANGELES WBBM-TV CHICAGO WCAU-TV PHILADELPHIA KMOX-TV ST. LOUIS

29 Brand popularity: it still zig-zags

TvAR's fifth annual report on brand usage again specifies wide variations from market to market, even among items with big national backing. The answer: extra spot weight?

32 Shields meets competition on tv battleground

\$50,000 pre-Christmas television campaign for Dante cologne and after shave lotion marks New York firm's debut in broadcast media

34 Win, place or show — with radio

Econo-Car, number four in the \$300 million car-rental field, rides radio heavily as it jockeys for number three spot

37 Media reps are important to good media planning

Proper utilization of late-model information is a key part of development of sound media plans, says Kudner media vice president

38 Selling better electrically

Philadelphia Electric Co.'s route to the family purse turns its back on ratings and downgrades hard sell in favor of weekly mail pull

40 Overseas visitors 'oversees' U. S. television

Broadcasters from many lands participate in 60-day, one-way exchange

42 College radio and the college man

Often overlooked, sometimes for good professional reasons, student stations are coming into their own as a meaningful commercial buy

DEPARTMENTS

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how to sell AUTOMOBILES in Detroit

Talk to the right people with Detroit's leading radio station

For example, between the hours of 4 PM and 7 PM WKNR is first in men between the ages of 25-34, third of all Detroit stations in men between the ages of 35-49 and first in women between the ages of 35-49.

You'll find these figures in the Radio Pulse LQR-100-II (Supplement) for April, May, June, 1964 just released.

For the complete story of WKNR's complete audience . . . for automobiles or almost anything else you have to sell . . . see your KeeNeR salesman or your Paul Raymer man.

WKNR

**THE STATION THAT
KNOWS DETROIT**



KNORR


BROADCASTING CORPORATION

Mrs. Fred Knorr, Walter Patterson,
President Ex. V. P. & Gen. Mgr.

Represented nationally by the Paul H. Raymer Co.

ABC
TELEVISION SPOT SALE





This is our House of Representatives

This is the ABC Television Spot Sales office in New York. There are others in Chicago, Los Angeles, San Francisco and St. Louis.

The thing that sets ABC Television Spot Sales apart is the fact that the men really represent the markets they sell.

Six of our salesmen came to the New York office after serving in our other markets. And they keep going back to keep up to date. They know our stations. They know our markets. That's one of the rules of the house. It makes for total service to advertisers.

It's no wonder that the best way to reach the people in



New York, Chicago, Detroit, Los Angeles and San Francisco is through the five stations represented by ABC Television Spot Sales.

ABC Owned Television Stations

WABC-TV New York • WXYZ-TV Detroit

WBKB Chicago • KABC-TV Los Angeles • KGO-TV San Francisco

WWDC radio salutes Washington's finest

Milton L. Elsberg, personable president of Drug Fair, modestly relates an incredible success story of the phenomenal rise of Drug Fair in the Washington D.C. area from a one-store operation in 1938 to over a \$50,000,000 corporation of 84 stores in 1964. Drug Fair, one of the fastest growing drug chains in the country, attributes much of its success and growth to the effectiveness of local radio promotion. WWDC, "the station that keeps people in mind", is pleased to have been an important cog in the wheel of good fortune that has contributed to the success of Drug Fair and has made their catchy motto a household phrase: "Don't say Drug Store —say Drug Fair—there's a Big Difference."

Represented nationally by John Blair & Company



Photograph by Schonbrunn

WWDC RADIO WASHINGTON, D.C.





Publisher's Report

Those top 50 radio/tv agencies

What makes an advertising agency big?

Or putting it another way, how can an advertising agency grow best?

I've put this question to an astute advertising man. His answer was blunt and quick—"By helping his clients grow."

Each year we do an analysis of the top 50 radio/tv advertising agencies in terms of billings. We show total billings, total air billings, tv network and spot billings, radio network and spot billings. We also show the percentage of air billings at each agency in relation to its total billings.

We've been doing this for years, as have other publications.

Each year I'm fascinated by individual growth. For example, SPONSOR's research this year shows no less than 14 agencies with domestic billings of \$100,000,000 or more.

But what rivets me to the chart (see page 18 of Nov. 16 SPONSOR) are the year by year evidences of increasing confidence by experienced agencies in the air media.

In 1964 eleven agencies will place \$80,000,000 or more with air media.

In 1964 thirty-four of the top 50 agencies will invest 50 percent or more of their clients' media dollars with air media. Four more will invest 46 percent or more.

Fifteen will invest 70 percent or more.

Six will invest 80 percent or more.

That's confidence.

Since these 50 agencies represent many hundreds of diversified clients, whose ad budgets seem to prosper in the invigorating climate of air advertising, it's obvious that big agencies have discovered that there's a definite relationship between emphasizing air advertising and growing bigger.

Some while back, one of these top 50 agencies (which happens to be in the top 10) placed some impressive house advertising in the metropolitan dailies and trade magazines to the effect that they had few new clients. But they had been growing like Topsy because their old clients were finding new products to put on the market with the full force of advertising behind them.

This agency is putting 93 percent of its dollars into tv and radio this year. It comes close to being No. 1 in spot radio . . . a medium that many agencies (even some in the top 50) virtually ignore. If its tried and true clients keep asking it to introduce new products, and to improve the sale of old products, you know that tv and radio can't be doing too badly for them.

The automotive agencies, whose business is dominated by car billings, are generally low in ratio of air percentage to total. One shows 33 percent, another 22 percent, and still another 36 percent. But even these show decided air media gain in recent years.

The big agencies are the first to tell you that they don't know all the answers. But they are knowledgeable. They rely more than ever on better ways to evaluate media. They know that there's much to be gained with any medium when properly used. They also know that tv and radio, when properly used, get closer to people than any other.

Norm Glenn



WHAT IS A RADIO STATION?

It is a lot of different things to a lot of different people. One gets a glimpse of the part we play in the lives of our listeners during unusual circumstances. For example: when the Albany newspapers struck last week . . . special phone installations and increased operators could not keep up with the calls.

How late are the stores open?

What was the ball score?

What time does the parade start on TV?

What's playing at the movies?

It was to us a most gratifying example of our listeners turning to a friend whom they have learned to rely upon for information. Do you think these WPTR regular daily efforts helped to create this image?

News twice an hour.

Expanded news six times a day.

Daily editorials.

"Dignity of Man," "Voter's Guide To Amendments,"

And other special in-depth reports.

Emergency message service.

Lost-dog announcements.

Largest news team.

Massive on-air charity drives, etc.

Even though we are Number One, we try harder. It seems as though our listeners know it. Do **you** know that in addition to WPTR's top coverage, (50,000 watts) largest Metro ratings, greatest media value, WPTR also offers you and your clients the area's most responsible, dependable and believable advertising medium?

Ask your East-man more about WPTR.

Perry S. Samuels
Vice President and General Manager
—WPTR

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

**fifteen
forty
PTR**

50,000 Watts

1540 KC

ALBANY — TROY — SCHENECTADY



20'S VS. 30'S

For a long time now, Ben Bodec has been probing the spot business horizon with a long lens. He feared that what looked like an unobtrusive dot in the traffic lanes might prove to be some hard ice that would soon look somewhat larger and more dangerous.

Time seems to be proving that his concern was well founded. There is more than an occasional meeting of media with what had become a path-blocking trend of cold spot fact that is really even more dangerous beneath the surface.

Many, many advertisers have gradually cut down and even discontinued the production of 20-second commercials. The 30s are solid. This is borne out by the job orders that have been fulfilled by the leading production houses. More importantly, it is borne out by the mounting record of 20s that have gone unsold, and the growing list of availabilities for 20s that are flimsily ribboned on some odd-shaped packages — or find no takers at all.

What is perplexing to some and frightening to others is that there doesn't seek to be any media blame for the tumbling status of the 20. The client and agency decision for the length of the vehicle they need, dictates whether 20s will be used—rather than the principal reasons that clients buy spot: because that's all they can afford, or to bolster advertising weight in particular markets that need it, or to introduce and test a new product.

What it seems it must boil down to is this: whether or how the seller of spot can afford to accommodate these changing patterns. This in no way does now—or would, if the accommodation is accomplished — reflect on the client's evaluation of the seller's value of spot utility.

Sam Elber

LETTERS

Chicago: Switchyard

Needless to say, my sponsor Max Steiner and I greatly appreciate your story on WGN's *World of Advertising* ["The Broad, Broad 'World of Advertising,'" Nov. 16 issue.]

However, I was quite embarrassed to see that I was marketing columnist of the *Chicago Tribune*. As you know I've been with the *Daily News* since 1961.

GEORGE LAZARUS

*Advertising Columnist
Chicago Daily News
Chicago*

ED NOTE: Proofreaders sometimes prove what they think ought to be instead of what is. Equating WGN and the *Chicago Tribune* came naturally. Our congratulations to the *Chicago Daily News* for the coup of having Lazarus.

Congratulations!

Congratulations for your brilliant syndication feature round-up in the current issue, Nov 30. It is not only the most comprehensive analysis of this industry I have ever seen, but certainly stands as the text for any future study of the subject.

HARVEY CHERTOK

*Director of Promotion
Seven Arts Associated
New York*

Please Note Location

We were very pleased to be included in your interesting life insurance article, "Life Insurance Companies Buy Tv 'Policies,'" in the Nov. 2 issue of SPONSOR.

Should we be fortunate enough to be mentioned in SPONSOR in the future, I would like to ask your cooperation in the way in which you mention the name and location of our company. It is Royal Dadmun & Associates, Inc., Baltimore, Md.

You see, we have a special problem about our location. Most people assume that all important design organizations are in New

York City. Some of them become discouraged when they can't find us there. So you can see how important it is to us.

ROYAL DADMUN

*President
Royal Dadmun & Associates, Inc.
Baltimore*

Senor Espanol

This is to compliment you or your recent feature article covering the Spanish language market. Naturally, we in this field are always pleased by the attention given to this most important group of Americans who, with or without legislation become a gregarious and at the same time important element in our communities. In spite of the legal requirements that they learn English in schools, they inevitably revert to Spanish. They are proud of their heritage and perhaps we would be wise to emulate them.

The writer does not want to create a "tempest in the teapot" but would like to correct the errors in your Spanish language release.

... Harlan G. Oakes & Associates is the exclusive United States representative for the following Spanish language stations:

KIFN—Phoenix
KEVT—Tucson
XEHF—Nogales
XED—Mexicali-Calexico
XEGM—Tijuana
XECB—San Luis-Yuma
KFSC—Denver
KABQ—Albuquerque
KLVI—Houston
XEO-XEOR - Brownsville-McAllen
XEAS—Laredo
XEMU—Piedras Negras

As the oldest representative in the Spanish language field in the United States, we humbly submit that our contribution to the Spanish language picture may not be as flamboyant or as impressive as other representatives listed by you but for the sake of the record, we would like to be given credit in the areas outlined above.

HARLAN G. OAKES

*President
Harlan G. Oakes & Associates
Hollywood*

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

December 4, 1964

Scarcely a cross word was spoken during last week's eighth annual get-together here between the FDA and the food and drug manufacturers. At the jointly sponsored FDA-Food Law Institute conference, the main topic was "How to Educate the American Consumer." Next came best ways to get maximum "voluntary compliance" from industry with increased industry education and minimum regulatory crackdown.

The big problem turned out to be the "lethargic" consumer. The housewife--prime buyer of household grocery and drug items--feels almost too comfortable and protected. She is highly optimistic about industry and government safety and purity standards. She makes a few complaints and shows little enthusiasm for being educated in the wisest shopping choice.

Both industry and government people who have worked in this field admit that the consumer is generally careless about reading labels, about reading and keeping pamphlets of instruction for reference. She still leaves medicines and hazardous household products within baby's reach. Instructions and ingredient listings bore and confuse her if they are complex, or couched in unfamiliar jargon.

On the other hand, an FDA pamphlet notes, she is too prone to believe in the myth of "overprocessing" and pass up nutritionally improved foods for faddish diet supplements.

Some 50 speakers from the food and drug industry and government crammed speeches into the one-day conference. Given another day or two on their monumental topic, they might have found better ways to transform the lethargic consumer into the consciously wise "chooser."

Wise consumer choice is the goal of the Johnson administration, preferably through government-industry partnership. Industry agrees with the goal--but insists on the equally vital need to be given a free hand to develop new products, and the labeling, packaging and advertising to market them.

Speakers for both sides agree that so far, all approaches to the problem have been piece-meal, and uncertain. The educating has gone on in committees and conferences; in commissions and surveys and studies; on tv and radio; in the press and magazines and women's clubs, and on the Hill in consumer-protection bills.

Everyone in government and industry has done his bit, but the bits have not added up. It was pointed out that educated consumers would not still be buying a billion dollars worth of medical quackery and unnecessary nutrition supplements a year.

One conclusion reached was that there must be an end to the "average

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

consumer" myth. Consumer variety includes: the rushed young family-with-children buyers; the low, medium and high income bracketers; the illiterate and the foreign language speakers who can't read labels; the 18 million in the 65-and-over age group; the young 20-and-unders who make up 40 percent of today's American population.

Different approaches have to be devised to meet differing needs.

The Food and Drug Administration in 1963 set up a brand new Bureau of Education and Voluntary Compliance to educate consumers and teach industry the need for voluntary compliance with the law. FDA commissioner George P. Larrick told the conference he was there to ask what more can be done to promote "an even higher level of voluntary compliance..."

Answering Larrick was Franklin M. Depew, president of the Food Law Institute, founded 15 years ago by Grocery Manufacturers of America. Depew was a bit tart about the new FDA bureau.

He said industry welcomes government cooperation--but he took the FDA to task for past failures in enlightening the food and drug manufacturers. Depew hopes industry will get a better break in the new advisory bureau, which is equal to, but separate from the Bureau of Regulatory Compliance charged with regular law enforcement.

The FLI president said industry leaders have in the past found some of FDA's advisory opinions so strict that the company following them was out-paced by non-complying competition. Competitors went ahead and interpreted the law differently, without incurring FDA action.

Another trouble spot is FDA past refusals to approve a permissible additive unless the product label is also approved--which means the label must be changed. The innovating company is thus penalized, although there has been no question on its previous labeling or on that of non-innovating competitors.

Depew says FDA has neglected to assure industry that if it seeks advice from the new bureau, disclosures will not constitute self-incrimination. Depew reminded the federal representatives that individual states give industry this kind of assurance, and in return get full disclosure based on mutual confidence.

Depew also scolded food and drug manufacturers for not giving enough financial and moral support to the FLI to assure partnership with government in the increasing bent toward consumer protection.

The best idea to come out of the conference seemed to be the setting up of a cooperative government-industry-consumer central office. Here, all information could be pooled and accessible. At the same time, the central office could mobilize the overlapping and separate industry-government information programs, fanning them out to industry members and consumers.

Mildred Hall

Cool Mule!



ame's Francis. Means business. No horsing around. Had strong track record as
youngster in coast-to-coast theatrical outings. Showed exceptionally good form at
Boxoffice. True professional. Matured beautifully.


Now a top TV Star!

ust slayed 'em in New York for WCBS-TV. (Now the apple of their .

Kicked up a rating storm in Tulsa for KVOO-TV.

They're still cheering his amazing April performance in Los Angeles for KABC-TV.

he Volume 9 "Francis" Sweepstakes: 7 Great Rating Races From 7 Arts.

 NEW YORK WCBS-TV	 TULSA KVOO-TV	 LOS ANGELES KABC-TV
"FRANCIS" Date: October 12 Time Slot: The Early Show, 5:00-6:30 P.M. A.R.B. Rating: 12.6 A.R.B. Share: 36% Comment: Twice the Rating and Share of closest competition. Think this perform- ance is great? Stay tuned-in for the next 6!	"FRANCIS JOINS THE WACS" Date: September 21 Time Slot: Mon. 6:30- 8:30 P.M. A.R.B. Rating: 20 A.R.B. Share: 37% Comment: Pretty nifty considering the fact that this rating race was run on opening night of ABC's new Monday night Prime Time schedule!	"FRANCIS" Date: April 25 Time Slot: "Saturday Night Movie" A.R.B. Rating: 15 A.R.B. Share: 38% Comment: This was the highest rating received by any feature film ever telecast by KABC-TV! What else is there to say?



Seven Arts
ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
LOS ANGELES: 3562 Royal Woods Drive,
Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of
the 50's" see Third Cover SRDS (Spot TV Rates and Data)

TvB Notes Continued Upward Spiral in Billings

New York — There's no end in sight to the billings growth in both spot and network tv, although the spot medium continues to grow at a more rapid rate than does network tv advertising. So reported TvB here last week in nine-month summaries of 1964 activity. Highlights:

Third-quarter spot spending by top tv advertisers (see chart for client breakdown), based on reporting from 382 stations, was just below the \$227 million mark, a gain of 22.5 percent over the comparable period in 1963 when the total invested was somewhat more than \$185 million, as reported by 368 stations.

In spot tv, the bluest chips among the leaders boosted their spending steadily. P & G, for example, spent just over \$18 million — a gain of almost one million over the third-quarter P & G figure in 1963. But the spectacular jumps were scored further down the line, by advertisers like Hazel Bishop (which jumped its \$151,200 spot tv third-quarter expenditure nearly ten-fold to \$1.3 million) and Gulf Oil (up to over \$1 million in 1964 from a mere \$57,700 in 1963).

Most noticeable gain by a product category in spot tv third-quarter spending was that of "sporting goods, bicycles and toys," which boosted over-all spending 169 percent (from a bit more than \$1 million to nearly \$2.9 million). Most popular spot length, in terms of the weight of dollars invested, during the third quarter of this year was minutes (actually, 40 second or more), which accounted for 64.3 percent of spot spending. Interestingly, prime-time slotting — which is usually in top demand by spot tv advertisers — only accounted for 31.7 percent of third-quarter spot spending, with other day-parts (day, early-evening, late-night) running not too far behind.

At the network level, billings for the first nine months of this year rose 6.9 percent over the compar-

able 1963 period. Chief growth area, but only by a small margin, was nighttime network tv, which grew 7.7 percent between the three networks in the nine-month period. Of special interest, however, is the fact that in the month of September the biggest 1964 percent gain was in Saturday-Sunday daytime billings,

which jumped 13.1 percent over the 1963 level.

Of more than passing interest was the fact that both ABC and NBC boosted their tv billings, respectively, about \$200,000 and \$1.1 million in September, 1964, over the May, 1964, figure, while CBS dropped about \$1.5 million.

TOP SPOT TV ADVERTISERS — THIRD QUARTER 1964

1. Procter & Gamble	\$18,066,700	51. National Biscuit Co.	879,800
2. Colgate-Palmolive Co.	10,343,400	52. Carter Products, Inc.	869,900
3. General Foods Corp.	7,814,400	53. Frito-Lay, Inc.	852,100
4. Coca-Cola Co./Bottlers	6,722,900	54. Quaker Oats Co.	845,300
5. Lever Brothers Co.	6,501,900	55. Liebmenn Breweries, Inc.	843,100
6. Bristol-Myers Co.	5,750,900	56. Chesebrough-Pond's, Inc.	828,600
7. R. J. Reynolds Tobacco Co.	5,673,100	57. Johnson & Johnson	814,500
8. William Wrigley, Jr., Co.	5,673,000	58. Corn Products Co.	754,800
9. General Mills, Inc.	4,040,000	59. Sterling Drug, Inc.	749,200
10. American Home Products	3,982,000	60. American Motors Corp., Dealers	732,300
11. American Tobacco Co.	3,640,000	61. Theo. Hamm Brewing Co.	730,900
12. Warner-Lambert Pharm.	3,313,900	62. Helene Curtis Industries	702,700
13. Kellogg Co.	3,087,500	63. Seven-Up Co./Bottlers	675,200
14. Alberto-Culver Co.	3,078,900	64. American Oil Co.	673,300
15. Ford Motor Co., Dealers	2,271,100	65. Associated Products, Inc.	666,900
16. Pepsi Cola Co./Bottlers	2,267,500	66. National Dairy Products, Corp.	636,300
17. Jos. Schlitz Brewing Co.	2,198,600	67. American Airlines, Inc.	629,900
18. Beech-Nut Life Savers, Inc.	2,191,000	68. DeLuxe Reading Corp.	627,300
19. Miles Laboratories, Inc.	2,114,200	69. U.S. Borax & Chemical Corp.	612,600
20. Ralston-Purina Co.	1,913,700	70. Pearl Brewing Co.	605,800
21. Shell Oil Co.	1,871,700	71. Phillips Petroleum Co.	589,100
22. Mars, Inc.	1,829,100	72. Arnold Bakers, Inc.	589,000
23. General Motors Corp., Dealers	1,744,300	73. C. Schmidt & Sons, Inc.	583,700
24. Pet Milk Co.	1,731,700	74. Stroh Brewery Co.	575,600
25. P. Lorillard Co.	1,684,800	75. Ideal Toy Corp.	574,500
26. Standard Brands, Inc.	1,679,800	76. Pacific Hawaiian Products	567,400
27. Chrysler Corp., Dealers	1,556,400	77. Lestoil Products, Inc.	567,300
28. Royal Crown Cola Co./ Bottlers	1,527,800	78. Foremost Dairies, Inc.	562,900
29. Pabst Brewing Co.	1,509,900	79. Murine Company, Inc.	561,200
30. Revlon, Inc.	1,459,000	80. Standard Oil Co. (Ohio)	549,000
31. H. J. Heinz Co.	1,388,400	81. P. Ballantine & Sons	508,100
32. Brown & Williamson Tobacco Corp.	1,379,600	82. Chrysler Corp.	477,500
33. Hazel Bishop, Inc.	1,319,400	83. Mattel, Inc.	475,900
34. Avon Products, Inc.	1,315,900	84. F. & M. Schaefer Brewing	469,800
35. Eastern Air Lines, Inc.	1,288,400	85. Menley & James Laboratories	469,500
36. Sears Roebuck and Co.	1,254,500	86. Greyhound Corp.	450,400
37. Continental Baking Co.	1,231,200	87. Olin Mathieson Chemical	446,700
38. Liggett & Myers Tobacco	1,228,300	88. Kimberly-Clark Corp.	428,800
39. Gillette Co.	1,225,700	89. Safeway Stores, Inc.	425,900
40. United Vintners, Inc.	1,187,100	90. B. C. Remedy Co.	425,800
41. Anheuser-Busch, Inc.	1,174,600	91. M.J.B. Co.	422,200
42. Pillsbury Co.	1,164,900	92. Piel Bros.	418,800
43. Canadian Breweries, Ltd.	1,098,400	93. General Motors Corp.	416,400
44. Scott Paper Co.	1,076,800	94. Salada Foods	414,400
45. Gulf Oil Corporation	1,073,400	95. Pacific Tel. & Tel. Co.	411,000
46. Falstaff Brewing Corp.	1,048,200	96. Beatrice Foods Co.	497,000
47. Richardson-Merrell, Inc.	1,041,300	97. Hills Bros. Coffee, Inc.	400,800
48. American Can Co.	1,025,700	98. Atlantic Refining Co.	395,700
49. Borden Co.	924,400	99. Sinclair Refining Co.	394,000
50. Welch Grape Juice Co.	883,100	100. Noxzema Chemical Co.	391,300

Top Web Radio Advertisers

Place \$29 Million in First Half

New York — Radio Advertising Bureau today released its listing of the top 75 network radio advertisers for the first half of 1964, with estimates of each firm's investment.

A similar spot radio advertisers list will be available in a few weeks.

Based upon reports of all four

radio networks, General Motors is the leading network advertiser.

Total network radio advertiser investment for 75 leaders: \$29,355,000 for the first half of 1964. Figures reported are gross figures, before discounts and agency commissions, RAB stressed.

RAB president Edmund C. Bunk-

er saluted ABC, CBS, MBS and NBC "for their continued cooperation in making data available to the Radio Advertising Bureau for publication."

"Radio continues solidly within the ranks of the measured media, a move begun earlier this year with RAB's first quarterly spot and network breakdown," Bunker said. He pledged that spot and network figures will be available "from now on" at regular intervals to advertisers and agencies.

Miles David, RAB administrative vice president, commented on the diverse advertiser categories represented, "from the automotive firms who sell directly to the motorist via the car radio to the drug and food advertisers whose prime target is the housewife." He called it proof of radio's ability to adapt to the needs of virtually any advertiser.

David said that, based on the compilation, "network radio is making substantial progress. For the first six months, the networks are running a solid 5 percent ahead of 1963, which was also an excellent year."

'Pick Top Men,' Agency Head Tells Boston Ad Club

Boston — If the members of the Advertising Club of Greater Boston expected some bland, non-controversial remarks from Jim McCaffrey, board chairman of C. J. LaRoche Agency and the guest speaker last week, they received a sharp surprise.

McCaffrey, whose agency has zoomed its billings from \$10.5 million to \$19.5 million in the past year or so, and which has a solid 70-percent-plus in broadcast media, was blunt in his challenge to the Bostonians. The New York adman told his Boston audience to stop complaining about New England-based clients taking their business to New York ad shops, and start winning the business back by hiring the most creative admen in New York — including radio-tv specialists — and moving them to Boston.

"Don't deal with 'schnooks'," he cautioned. "Once you pick out the guy you want, don't ever accept second best."

TOP NET RADIO ADVERTISERS — FIRST HALF 1964

Rank	Company	Est. Expenditure		
1.	General Motors Corp.	\$2,842,000	43.	Coca-Cola Co.
2.	Mennen Co.	1,610,000		(Minute Maid Div.)
3.	Bristol-Myers Co.	1,265,000	43.	Smith, Kline &
4.	Sterling Drug, Inc.	1,085,000		French Laboratories
5.	William Wrigley, Jr., Co.	1,058,000		Menley & James Labs Div.
6.	Campbell Soup Co.	979,000	45.	Morton House Kitchens
7.	R. J. Reynolds Tobacco Co.	941,000	46.	Mentholatum Co.
8.	Mars, Inc.	873,000	47.	Jeffrey Martin Laboratories
9.	International Minerals & Chemical Corp. Accent International Div.	864,000	48.	Sinclair Refining Co.
10.	Metropolitan Life Insurance Co.	808,000	49.	Ocean Spray Cranberries, Inc.
11.	Wynn Oil Co.	777,000	50.	P. Lorillard Co.
12.	Ford Motor Co.	752,000	50.	Mutual of Omaha Insurance Co.
13.	Nestle Co.	722,000	50.	P. Lorillard Co.
14.	National Dairy Products Corp. Kraft Foods Div.	718,000	53.	Westgate California Products, Inc.
15.	Chrysler Corp.	636,000	54.	American Telephone & Telegraph Co.
16.	American Motors Corp.	635,000	54.	Purex Corp.
17.	Borden Co.	519,000		(Campana-Cuticura Div.)
18.	Standard Brands, Inc.	477,000	56.	Armstrong Cork Co.
19.	Eversharp, Inc.		57.	Pet Milk Co.
	Schick Safety Razor Div.	466,000		(Whitman Candy Div.)
20.	A. F. of L. / C. I. O.	437,000	58.	General Electric Co.
21.	Kellogg Co.	432,000	59.	Rexall Drug Co.
22.	General Cigar Co.	422,000	60.	Minnesota Mining & Manufacturing Co.
23.	General Telephone & Electronic Corp. Sylvania Electric Products Div.	392,000	61.	Tupperware Home Parties, Inc.
24.	American Dairy Assn.	349,000	62.	Singer Sewing Machine Co.
25.	American Express Co.	336,000	63.	Columbia Broadcasting System, Inc.
26.	Foster-Milburn Co.	325,000		Columbia Records Div.
27.	General Mills, Inc.	317,000	64.	Mogen David Wine Corp.
28.	Miller Brewing Co.	308,000	64.	Pillsbury Co.
29.	Florists Telegraph Delivery Assn.	305,000	66.	Merle Norman Cosmetics
30.	Cities Service Oil Co.	275,000	67.	Mail Pouch Tobacco Co.
31.	Bankers Life & Casualty Co.	260,000	67.	Stewart-Warner Co.
32.	J. M. Smucker Co.	256,000		(Alemite Div.)
32.	Sun Oil Co.	256,000	69.	Meredith Publishing Co.
34.	B. T. Babbitt Co.	245,000		(Better Homes & Gardens)
35.	Wander Co.	234,000	70.	Bank of America
36.	Time, Inc.	224,000	71.	Holiday Inns of America, Inc.
37.	Hastings Manufacturing Co.	211,000	72.	Pharmaco, Inc.
37.	MacFadden-Bartell Corp.	211,000	73.	Cambridge Tile Co.
39.	Church & Dwight Co., Inc.	209,000	74.	W. F. Young, Inc.
39.	Cowles Magazine & Broadcasting, Inc.	209,000	75.	Tyrex, Inc.
41.	Aetna Life Insurance Co.	203,000		
42.	Billy Graham Evangelist Assn.	199,000		
				Top 75 total \$29,355,000

Figures shown are gross before any discounts or agency commission as reported by ABC, CBS, MBS and NBC Radio networks. This makes them comparable to data for other media including spot radio, spot tv and network tv.

ABC-TV Head Lauds Billings, Ratings

New York — Quick general inventory, with emphasis upon its strengthened competitive position, was outlined for eastern regional affiliates of the ABC-TV network Monday by network president Thomas W. Moore. Not only has the network moved into a strong intra-network competitive position, he said, but, with continued work and cooperation between web and affiliates the momentum will continue.

Emphatic evidence of advertiser confidence in these new developments, Moore pointed out, is the number of major sponsorship buys announced by ABC-TV the past week (see SPONSOR, Nov. 30, p. 4).

Newest addition is a switch in emphasis by American Home Products through Ted Bates. The \$15 million deal, which runs from the first quarter through the 1965-66 season, increases American Home Products' current 2½ minutes per week on ABC-TV to 6 minutes. That involves renewals for *Lawrence Welk*, *The Fugitive*, *Ben Casey* and *Burke's Law*, plus the addition of *Peyton Place* and others. (This season, American Home Products has placed some 7½ minutes weekly with CBS-TV in addition to the 2½ minutes on ABC-TV).

The \$10 million worth of ad pacting announced last week included a \$2 million General Electric order, plus a hefty S. C. Johnson quest for participations in some nine programs. Others placing more than \$1 million billings include Consolidated Cigar Sales, John H. Breck, Procter & Gamble, Joseph Schlitz.

Also addressing the day-long affiliates' session, Julius Barnathan, ABC vice president and general manager, gave what amounted to a statistical count-down on ABC-TV's (and competition's) performances. The ABC-TV showing has increased by 18 percent, Barnathan said, using national research material to pinpoint typical audiences by age, household size and the

like. In terms of viewers, he emphasized, the network now reaches some 15 million adults per average minute.

Four additional top network executives also appeared before the regional meeting of talk turkey:

Edgar J. Scherick, ABC vice president in charge of tv network programing, said that shows-in-the-works for the 1965-66 season "will provide the network with the best choice of new material it has ever had."

Elmer Lower, president of ABC News, gave details of the new Daily Electronic Feed service to television affiliates and announced that John T. Madigan will head the new unit (see separate story). Rate-

structure for the service hasn't yet been decided.

Edward Bleier, ABC vice president in charge of tv programing and sales, depicted how the network has improved its daytime lineup and sketched in some new proposals for new season. Sales, he noted, continue at a "virtual sell-out."

Roone Arledge, vice president and executive producer of ABC's Sports Programs, Inc., gave affiliates a sampling of the American Sportsman series of specials, scheduled for next season. He also announced that new equipment is being developed to allow even more mobile and "creative innovations" in ABC-TV sports coverage.

Diversified FM Programing Urged

Atlanta — Elmo Ellis, WSB Radio general manager, has caused a stir here with his call for an end to specialized programing on FM radio.

Speaking before an "Fm Day" meeting of the Georgia Assn. of Broadcasters last month, Ellis pointed out that, technically, FM is simply a superior signal, and asserted: "It is high time that FM got off its high class podium, removed its tuxedo and started talking plain American language."

His remarks, reported widely in the Atlanta press and by the UP and AP, stirred up a hornet's nest among some classical music devotees, who accused him of wanting to "kill classical music." Ellis has since been busy explaining that he is not against classical music ("I love classical music") but rather the exclusive preoccupation of the medium with programing directed at one audience segment.

Among broadcasters, Ellis reported "an excellent reaction" to his remarks. "I was surprised by the great interest," he added.

Ellis said in his speech —directed to building the FM audience —

that programing must be diversified if it is to hold an ever-increasing audience.

Nevertheless, he maintained, "in city after city the FM stations are either pumping out classical music all day long, or perhaps standard instrumentals all day long, or some equally restrictive diet."

This was "duplicating services," he said, and causing FM stations to "divide a limited audience and handicap their sales potential."

In calling for a change, Ellis said: "I think, in essence, that we should start considering Mr. and Mrs. FM listener as something more than patrons of the arts."

"This in no way argues against the technical quality of FM in reproducing music," the Atlanta general manager said. But he asked: "What is wrong is using the superiority of FM for transmitting voices and sounds and all of the other wonderful attractions that listeners also might welcome?"

In appealing for intensive promotion of FM among the general public, Ellis called for pushing installation of more FM radios in automobiles.



To our fellow broadcasters and friends in the advertising fraternity, a warm invitation is extended to visit Constitution Plaza's Christmas Festival of Light.

Being a part of an area of incomparable beauty is something wonderful for a broadcaster to share with viewers and listeners. So for Christmas, we added a skyful of tiny white lights, heroic angels and reindeer of exquisite wire sculpture, animated woodland animals, lofty starbursts, and a cascading fountain of light.

Soft music fills the air and choraleers perform in various areas of the Plaza virtually every day and evening.

If you're within harking distance of Hartford, come to Constitution Plaza's Christmas Festival of Light any evening through January 1.

The children will enjoy it too.

President

BROADCAST-PLAZA, INC.

WTIC  **TV3 -AM-FM**
HARTFORD, CONN.

Networks Begin Mid-Season Program Pull

New York — So far the networks have been fairly quiet about shifting and axing programs this January. Some programs have been officially earmarked for burial — *Mickey*, *Outer Limits*, ABC; *Mr. Broadway*, CBS; *Bill Dana* and two parts of *90 Bristol Court* ("Tom, Dick and Mary" and "Harris Against the World") on NBC.

But the networks are apparently waiting for the latest Nielsen rating report being released today. This report will be of unusual importance, as all former ratings on this season's programs have been marred by political programs. The interference of political buys not only meant that many network prime-time shows were preempted, but that the competition changed, lead-ins changed, and possibly audience numbers and composition changed.

With the current Nielsen now in hand, the networks can be expected to make decisions on shifts, killings and new programs soon.

It has already been announced that the NBC slots left open by the loss of *Bill Dana* and two *90 Bristol Court* programs will be filled by the new program *Branded* starring Chuck Connors and *Hulabaloo*, a musical variety show. *Outer Limits* will be replaced by *The King Family*, a variety show.

There are a number of shows that have been weak on both the TvQ and Nielsen ratings, but this does not mean that networks plan to pull them. A program may be doing poorly for either of two reasons, or both: (1) some are hurt because of situations peculiar to their time slots or (2) some could not succeed under any conditions. Among these two groups: *Baileys of Balboa*, *Doctors and Nurses*, *My Living Doll*, *Many Happy Returns*, *Cara Williams*, *Slattery's People*.

SPONSOR checked with the advertisers and/or agencies sponsoring the above programs but did not find any evidence indicating these shows were slated for time changes or axing. However, the media director of one of the country's top five agencies reported he had heard

from reliable sources that *Cara Williams* would be dropped, but CBS has not made any comment.

There are considerations other than strength or weakness of a show that affect a network's decision. A show may be weak but cater to a select audience (*World War I*) or it may be strong, but not doing as well as it might in another time slot (*The Defenders*). If a show is weak it may not be dropped because of full-season commitments by all advertisers or because of production considerations. In all, it is estimated that it costs \$1 million for a network to scrap a show.

TvQ has provided SPONSOR with data for three hypothetical moves of new shows to time periods that would possibly give them more strength.

A better spot for *Kentucky Jones*, according to TvQ, in terms of its profile and compatibility with lead-in, competition, etc., might be the Sunday 8:30 spot currently filled by outgoing *Bill Dana*. Here *Kentucky Jones* would have a strong compatible lead-in — *Walt Disney* — excellent in child and teen support and exceptional in 35-and-over appeal. Its competition would be *Broadside*, below average in all categories, and *Sullivan*, whose appeal is to older adults. A better position for *Man From U.N.C.L.E.* (NBC), says TvQ, might be Satur-

day at 8 p.m. This would give *Flipper* as a lead-in, a program very strong in the same age segments. *Outer Limits*, now slated to go off the air, might have given *Man From U.N.C.L.E.* a battle for the kids and teens, but its replacement, *The King Family*, appears to have a female slant with a special appeal for adults and young girls. *Jackie Gleason* is also skewed to adults, and is weakest in the area favoring *The Man* — teens and young adults.

Twelve O'Clock High (ABC) currently on Friday at 9:30, might benefit considerably by being moved up a half hour to 9 p.m. It is being hurt by its lead-in, *Valentine's Day*, and especially by its principal first-half competitor, *Gomer Pyle*.

Twelve O'Clock is strongly male oriented and its proposed lead-in *The Addams Family*, is also more popular with the men and the boys. *The Entertainers* would certainly be softer competition, even among the 6-to-11-year-olds — that show only above-average TvQ score. Also, *Bob Hope* is lower in every age group but the 50-and-over.

A recent survey among Madison Avenue tv experts shows executives feel the networks made a number of mistakes in scheduling for the 1964-65 season — both in changing program slots and in introducing new programs.

Madigan Head of ABC Wire-Fed Service

New York — ABC-TV affiliates will have the opportunity of beefing-up their locally produced news shows (with attendant benefits for local newscast sponsors) starting Feb. 1, when ABC News launches its new Daily Electronic Feed service under the guiding hand of its new director, John T. Madigan.

The service, announced recently at the ABC affiliates meeting at Montego Bay, will wire-feed a daily budget of six to eight news stories, with strong emphasis on pictorial coverage, at 5:00 p.m. ev-

ery weekday. Included will be hard news stories, features, special advance stories for holidays, and sports highlights. The service complements, but doesn't conflict with the network's regular dinner-hour news show, and will have its own staff of writers and reporters.

Stations subscribing to the service will be able to video-tape the feed, editing segments into their own local news shows. They'll also be allowed to record the network's early-evening newscast for later use that particular day.

Clairol Takes Action Against Revlon's 'Comparison-Chart' Pack

New York — Revlon's decision to use a hair-color comparison chart mentioning Clairol on the side of the package for Colorsilk, a new product which will be introduced on spot tv, has sparked legal action by Clairol.

Last week, Bruce L. Gelb, executive vice president of Clairol, a subsidiary of Bristol-Myers, announced the filing of unfair competitive action in the New York State Supreme Court against Revlon.

"We strenuously object to Revlon's announced plans to trade upon our goodwill and reputation through the use of our Miss Clairol trademark on the Revlon package," Gelb said.

Both Clairol and Revlon are big users of tv. Clairol, acknowledged to hold 50 to 60 percent of the hair-coloring market, has used tv as its primary medium since 1955 through Foote, Cone & Belding. Clairol's ad budget has increased

four-fold since 1960 alone, from \$5 million to \$20 million. At the present time about \$10 million goes into nighttime network tv, with additional spending in daytime network and spot tv.

Revlon spent \$1.5 million in spot tv last year, but has increased use of the medium considerably. During first half of this year Revlon spent \$3.2 million in spot; third quarter \$1.5, already three

times more than in '63. Revlon has used spot tv to advertise Supernatural hair spray, Top Brass hair dressing, and will begin a Christmas spot tv drive today. Revlon uses no network tv.

Colorsilk represents Revlon's first entry in the home-use permanent haircoloring field. It will be introduced on spot tv and in four-color magazines in late January.

A spokesman for Revlon told SPONSOR the comparison with Clairol on the package of Colorsilk is intended merely as a reference point in terms of shade selection and would probably not be utilized in the tv commercials.

UHF Hopes Boosted as WKEF-TV Reopens

Dayton, Ohio — Ultra High Frequency — frequently a drift in troubled waters, caught some wind in its sails last week with the official reopening of station FKEF-TV in Dayton. FCC commissioner Robert E. Lee, who attended the ceremonies, hailed the re-opening as a "milestone in the future of the television industry as a whole."

The commissioner tabbed the station a "pilot model" for the success of UHF in VHF dominated metropolitan areas throughout the country. "It is the beginning of a new era," he said, "for markets throughout the country that have been restricted in tv outlets due to the lack of VHF allocations available."

WKEF-TV, competing against two VHF stations in the Dayton market, has been dark for several years, but went on the air again six weeks ago.

Station manager John Fergie reports that the station had already amassed a list of more than 60 advertisers, 80 percent of which are national accounts. "We have a solid list of blue chip accounts," he said, "which include leading national beer, soft drink, cigaret, food and detergent accounts."

Lee asserted that the success of station WKEF-TV would increase interest in UHF broadcasting, help remove the cautious attitude previously held toward UHF.

Tv Expected to Regain Blue Chip Ad Money

New York — The "institutional money" of the country's blue-chip corporations is expected to return to tv next year with the closing of the New York World's Fair.

Industry estimates are that tv advertisers diverted millions in advertising this year due to corporate budget reallocations to meet excessively high costs of the Fair. Since the second year of the Fair will involve only routine upkeep expenses, the corporations are expected to resume their normal investment in institutional tv sponsorship.

A survey by the New York Times revealed the following developments among the blue-chips:

The General Electric Co., aloof from the regular television sponsorship since the 1962-63 season, has contracted for \$2 million worth of announcements within ABC's *Valentine's Day*, *Burke's Law* and *Ben Casey*. The contract, which runs from January to September, gives General Electric an option on

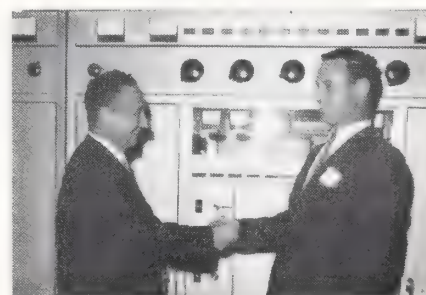
new properties in the fall, including a Sunday evening shot.

E. I. du Pont de Nemours & Co. is considering a proposal for sponsoring four to six special travelogues on ABC, modeled after Sophia Loren's recent tv tour of Rome.

The General Motors Corp. is interested in institutional tv advertising on a major scale and is expected to reactivate its call for agency plan submissions that had been delayed by its recent labor strife.

The Ford Motor Co., as network circles report, is also looking for a big venture in institutional tv.

The United States Steel Corp., which built the symbolic Unisphere for the World's Fair and sponsored tv coverage of the Fair's opening, is looking for a tv spot next fall. The show would be partly institutional and partly product support of steel-made merchandise.



All smiles at WKEF-TV

Farm Directors Annual Meeting Highlights \$49 Billion Market

Chicago, Ill. — Stripped down to a new name, the National Assn. of Farm Directors, (NAFB), formerly the National Assn. of Television and Radio Farm Directors, held its annual meeting Nov. 27-29 at the Conrad Hilton Hotel, Chicago.

The new association name, said newly elected president, Orion Samuelson of WGN and WGN-TV, Chicago, represents the activities of the group in more simple terms.

One of the highlights of the meeting was a reception and luncheon in honor of farm advertising agencies and their clients. This was held at the close of the convention.

Some 70 agency representatives and clients attended the meeting.

Supporting the farm broadcaster's theme that radio and tv media are effective in marketing products at the farm level, a tape presentation of sampled farm broadcasts throughout the country pointed up the immediacy and accuracy of information provided daily to the farmers.

Stressed was the "personal touch" between the farm directors and their listeners and viewers which is also carried into the sponsor's message.

The broadcasters emphasized that personal contact on a current basis with farmers and county agencies provides first hand observations of problems and conditions which help guide the sponsor in reaching the farm market.

Examples were shown via on-site filmed interviews with farmers and commercial messages of the sponsors were included.

Samples of color tv programs were shown to illustrate current programs in the first field.

Advertising representatives and clients were presented with a brochure, "Reach the \$49 Billion Farm Market with the 7-League Boots of Tv and Radio Farm Directors."

The brochure breaks down some of the expenditures for equipment and farm services involved in the \$49 billion figure but, primarily, describes and illustrates the activities of broadcasters in providing a service enabling the advertiser and sponsor to reach the rich farm market.

Samuelson noted that the association membership has grown to 240 active farm broadcasters, an increase of 20 members over last year, "despite" he said, "the fact

that the farm population is declining." This significantly points out the growing value of broadcasters service to the farmer, he added.

Attendance at the meeting was one of the largest in the association's history. Some 400 members and guests registered.

Other officers elected, in addition to Samuelson, were Wilbur Levering, WIBW and WIBW-TV Topeka, Kans., vice president George Stephens, KCMO, Kansas City, Mo., secretary-treasurer; and Frank Raymond, WDVA, Danville Va., re-elected historian. Lola Barrett continues as assistant secretary-treasurer and Clyde Keathley WRFD, Worthington, Ohio, continues as parliamentarian.

Regional vice presidents elected included John Heiskell, WSAZ, Huntington, W. Va., northeast region; Gil Stamper, WBT, Charlotte, N.C., southeast region; Ben Werk, WHOF, Canton, Ohio, east-north central region; Chuck Conger, KRVN, Lexington, Neb., west-north central region; Marvin Vines, KAAY, Little Rock, Ark., re-elected mid-south region; Bob Etheredge, WBAP, Fort Worth, Tex., west-south central region; C. W. 'Jack' Robinson, KWG, Stockton, Calif., Pacific southwest; Robert Kull, KIT, Yakima, Wash., re-elected Pacific northwest region.

RCA Victor Launches Christmas Tv Promotion

New York — RCA Victor home instruments has launched its biggest Christmas tv advertising campaign in history.

With the idea of stimulating record Christmas buying, RCA Victor has reserved 12 minutes of special Christmas announcements on the Walt Disney *Wonderful World of Color* show during the Thanksgiving-Christmas interval.

In addition, an RCA Victor spokesman reported that the company's entire 80-member list of home instrument distributors has signed up for a special 60 second co-op spot commercial. The spot is a 50 second RCA Victor announcement with a 10 second dealer tag.

RCA Victor's television campaign is one prong of a general holiday attack via all media.

ABC Expands European Sales Representation

New York — Reflecting increasingly active advertising by European firms to the developing nations, ABC International Television, Inc., has expanded its sales representation in Europe.

ABC International is associated with ABC Worldvision, a group of 53 independent stations in 23 developing nations. ABC International buys programs for the stations and sells time on their behalf; it also has a financial investment in many of them.

Starting immediately, Overseas Media Corp. will represent ABC

International to sponsors in continental Europe who want to advertise over ABC Worldvision. The company will also represent ABC International in England beginning Jan. 1.

The move reflects the growing involvement of European firms in world trade and their awareness of tv as a powerful tool in opening new markets, according to Patrick A. Petrino, manager of sales for ABC International.

Advertisers in the United States buy time on Worldvision directly through ABC International.

If you lived in San Francisco...



...you'd be sold on KRON-TV

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

What account men might say re tv

You're an account man and your client asks you to fill him in on some of the latest surface and undercurrents of tv. As a starter, you might tick off these: (1) in general, the average sets-in-use is at record level; (2) the networks have never been as closely bunched from the viewpoint of over-all nighttime dominance; (3) there are flops galore among the new series, but the casualty percentage may not be as big as the levels for the two previous seasons; (4) NBC-TV and CBS-TV may take a cue from ABC-TV's \$25 million take from regional sales and see whether they're overlooking something they shouldn't; (5) more and more tv stations, faced with too many unsold prime 20s, are looking for "convenient" ways to induce 30-second commercials into station breaks; (6) the economic equation makes it imprudent for the networks to do too much program changing in mid-season, and hence prices for the second and third quarters will be attractively tailored down to encourage advertiser continuance; (7) on the other hand, network daytime has all the aspects of an extended seller's market.

Day of reckoning for whom?

If the NTI which becomes available today (7) symbolizes a day of reckoning, it is far less so for agencies than the tv networks themselves. The agencies have done their home work long before this. The earlier ratings and such elements as reach, frequency and demographics had already been analyzed and put in their proper form to reinforce the agency's initial decision on program selections. Whatever analytical material that may become available thereafter is mostly used for further support of that initial decision. But for the networks, today's NTI report has a manifold import. It serves not only as a tool but a momentum, which attends success or the opposite. As a tool the report can strengthen the network's selling position for the critical second quarter (April-June) facing it and beyond that, the fall selling season. Where the momentum factor comes in: success breeds a bandwagon psychology in show business, and, if your box office, or, in this instance, your ratings are riding high, you've got a big edge over the competition in attracting the cream of the new Hollywood tv product to your

fold. That, in essence, is why the networks have a greater stake in today's NTI revelations than the agencies.

Sara Lee, S.S.S. buy spot radio

Two accounts showing up last week in national spot radio's slim pickings were Sara Lee Kitchens and S.S.S. Tonic. For Sara Lee it'll be a two-week campaign for its frozen cakes just before Christmas, while S.S.S., which is still good for \$5-600,000 a year in the medium, took on 26-week schedules. Readers' Digest must be going after some of that Christmas gift money. It's buying a week's campaign the first week in January.

National spot tv perks again

The month-old quiet in new national spot tv activity seems to have come to an end. The pendulum took a sharp swing the other way in rep precincts last week as agencies submitted availabilities needed for schedules due to start in January. Among the accounts were (1) Lipton Tea, minutes and syndication participations, starting January 17; (2) American Tobacco for Pall Mall filter tips, prime 20's and minutes, starting January 4, 14 weeks; (3) Chesebrough-Pond's, fringe minutes from January 4 to mid-March; (4) Standard Brands for Blue Bonnet margarine, etc., 20's, starting January 4; (5) National Federation of Coffee Growers of Columbia, starting January 13; (6) Squibb's Anticil, fringe minutes; (7) Continental Baking, fringe minutes, starting January 4. P.S. Colgate will shortly be calling for avails for Dental Cream-Fab piggybacks.

Abbott plugs up GFoods nick

General Foods is following an old pattern as regards behavior toward the networks: cutting back on expenditures for the first quarter to bolster profits. March 1 is GF's fiscal year end. The brand hit hardest by the cancellations is the new beverage, Awake. Several products in the Jell-O division will also be affected. As far as NBC-TV is concerned, the loss from General Foods in daytime will be substantially overbalanced by an order

from Abbott Laboratories in behalf of Preem and Sucaryl. Abbott's commitment: 468 commercial minutes over 52 weeks, totalling about \$1.8 million. One thing the three networks have in common daytime-wise: they'll be going into the first 1965 quarter in the healthiest state they've ever been in. Each can boast of having but a handful of available commercial minutes for that quarter.

Hard days for the switch pitch

Tv rep salesmen with switch pitches on their mind are becoming a frustrated lot. The reason for their dismay: their inability to get decisive action on switch pitches from three of the more important spot agencies. The reps couldn't understand why these agencies didn't respond with alacrity to a chance to upgrade a client's spot position until they did some behind the scenes digging. They found that the buyers weren't indifferent to the opportunities but rather to the buyers' own frustration from these intramural plights: (1) ever mounting paperwork; (2) frequent turnovers in the department's personnel; (3) lack of clerical help to process the spot switches.

Ayer goes west to buy for west

Only if, as a seller, you've been conversant with N. W. Ayer's buying syndrome over the many years will this recital strike you as off-beat. The agency's doing its buying for Hills Bros.' Coffee for west coast stations actually on the west coast. It's been virtually a tradition of Ayer to perform all spot transactions in the Philadelphia office. Now and then it did depart from this norm and collect availabilities through the New York branch.

Pick afternoons for older women

If you're a tv advertiser and you're main target is the older housewife, it would seem that the afternoon makes your best bet as to time. The older women are rather light viewers in the morning. But the younger lady of the household is an entirely different breed of viewer. She's got the tv set going in substantial ratios, regardless of the hour of the day. Obviously, she finds the time,

even though she's got the bigger and younger broods. That perhaps is "the" phenomenon of daytime tv. You'll find other deductions to make about the housewife daytime audience in the following lady of the household viewing pattern, based on the complete NTI reports for September-October, 1964.

TIME SEGMENT	UNDER 35 YRS.	35-49 YRS.	50 PLUS YRS.
9 - 10 a.m.	28.4%	13.1%	6.5%
10 - 11 a.m.	26.1%	14.0%	10.9%
11 - Noon	27.1%	17.1%	15.1%
Noon - 1 p.m.	33.1%	22.8%	22.7%
1 - 2 p.m.	34.1%	23.7%	26.5%
2 - 3 p.m.	31.6%	22.1%	28.0%
3 - 4 p.m.	33.6%	25.1%	28.5%
4 - 5 p.m.	37.3%	28.9%	22.9%
5 - 6 p.m.	41.8%	35.8%	20.2%

Giving the advertiser his due

Advertisers over the past five years have controlled but a smidgeon of the programs on the tv network's nighttime schedules. The two reasons: (1) network reluctance to grant a choice period to anything they don't control; (2) preference among advertisers generally for spreading the risk over multiple programs. Nevertheless, the advertiser who takes a chance on his own judgment is deserving of a posey whenever the opportunity presents itself. That opportunity can be found in the latest Nielsen Top 10 roster. To wit, four of the Top 10 programs are advertiser-controlled, namely, **Bewitched**, **Gomer Pyle**, **Andy Griffith** and **Lassie**. Adding sheen to the posey is the fact that **Bewitched** and **Pyle** are the only season's newcomers in the Top 10. JWT tagged **Bewitched** for Quaker and Benton & Bowles had its finger in the **Pyle** show as well as the Griffith series.

Compton looking for computer pals

Compton media chief Frank Kemp's latest mission: to induce a number of agencies to join his shop in centralizing a computer operation. Basically, it's a co-op idea. First, a group of agencies would agree to divvy up the rental on a computer with its prime function to be the determining of media selection. The next step — and this is probably where the headache will come in — would be to decide collectively what data was to be pre-fed into the computer. Sophisticates would prefer to have this function described as

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

the programing system. According to Kemp, no one agency could afford the project he has in mind, and, anyway, he's convinced that the suggestions from multiple media experts in such an undertaking would be far better than the thinking of a single agency. So far none of the agencies Kemp has talked to has put anything on the line.

ARB's overnight radio push

ARB is now reaching out for radio dollars on the overnight front as well as through syndicated monthly market reports. It's the first time the ARB has gone after overnight radio survey business on a broad scale. Rate cards were made available last week to stations, rep and agencies. Most survey orders require five days notice. A two-and-a-half-hour survey of a station's programing, with an allotment of 500 coincidental phone calls, can be had, for examlpe, for \$145. ARB looks on the overnight radio as something that can be easily fitted in with its tv enterprises.

ABC-TV time rates up 5 percent

ABC-TV last week rushed through a time rate increase for nighttime, to take effect immediately (December 1). If you take into account the network's complicated discount setup and the varied rate scale for prime time segments, the hike distills down to around 5 percent. As is the custom of the business, current advertisers are protected for six months. The network's plans for a day-time increase seems to be hanging fire.

Is tv football on the toboggan?

Probers into the wherefores of program category trends may have an item for research in the apparent drift-off in football viewing. Judging from initial returns, the sport isn't doing so well this season. Compared to 1963, both the NCAA and the AFL games show audience losses. The slide is somewhat softened by the circumstances that the NFL games are coming out a little better than the previous season. But the NFL gain is paltry when contrasted to the huge leaps in popularity right through the 1961, 1962 and 1963 seasons. Between 1961 and 1963 average tune-in

and audience doubled. In appraising the NFL audience picture, this economic factor should be noted: the cost per commercial minute has almost doubled since the 1963 season. The following football audience comparison, with the number of games measured shown in parentheses, is based on September-October NTIs.

SERIES	AVG.	1963	
		RATING	AVG. HOMES
NCAA	(7)	12.1	6,210,000
NFL	(7)	14.2	7,310,000
AFL	(8)	6.4	3,280,000
AVG.		10.7	5,600,000

SERIES	AVG.	1964	
		RATING	AVG. HOMES
NCAA	(7)	10.5	5,520,000
NFL	(7)	14.5	7,630,000
AFL	(7)	5.3	2,790,000
AVG.		10.1	5,310,000

Note: The drops for the NCAA and AFL, respectively, were 11.1 percent and 15.5 percent. The AFL increase was 4.1 percent. The over-all average decrease was 5.4 percent.

Merger effects perplex stations

Many stations apparently are not aware of how complex the diversifications of some of the industrial giants have become. This unawareness is brought home to reps when stations balk at having to extend corporate discounts suddenly on two or more accounts with which they had been dealing separately for many years, and, which in many cases, produce products utterly unrelated to one another. The stations, for instance, can't understand why Richardson-Merrill, Inc., which puts out the Vick's line, is now entitled to a corporate discount on schedules from Hess & Clark, which makes medicines for farm animals. Or, Glidden paints and Durkee Famous Foods should come in for a combined discount.

A block radio spot discount?

Are radio stations' ratecards way behind the times with regards to the specifications of the end rate? Some major stations think that the CWD, or consecutive week discount, as applied to 26-week and 52-week spans, can stand adjustment to the realities of today's buying practices. To these stations the procedure of applying the CWD only to advertisers who are on 26 or 52 weeks is too constrictive. It is the advertisers' contention

that the end rate should be extended to those who use the stipulated totality of spots, regardless of the number of weeks they're on the air. It is quite common for radio users to heavy up their schedules at certain times of the year, and the advocates of a revised CWD feel that this approach should be rewarded. What they're urging, in essence, is that the 10 percent end rate be allowed on a bulk spots basis. They're convinced the change would encourage many advertisers to do a lot more periodic heavying up than they've been doing.

Next big CBS \$ play: education?

Investment circles have, more or less, a suspicion of what direction CBS' next big diversification move will take. Their guess: educational facilities. Such as books, films and whatnot. Might be described as taking cognizance of the population explosion and setting an investment course by it. Mentioned as possible CBS, Inc., gambits: (a) acquisition of McGraw-Hill's educational book division; (b) acquisition of the Encyclopedia Britannica along with its unique educational film library. Incidentally, CBS' genius inventor, Peter Goldmark, in a recent talk before the IRTS had much to say about the importance of educational planning for the generation to come from the population explosion.

No hope for Latex spot in '65

The world of spot tv would only be disappointed if it looks for International Latex to relent and return to that medium some time during the 1964-65 season. Sponsor Scope checked on that possibility last week. Response from Latex: virtually the entire tv budget of \$8 million for 1964-65 has been committed to network. Only participation in spot: continuation of market tests in Portland, Ore., and Omaha; sporadic buys in markets where the network clearances need propping. Latex withdrew as an important spot customer (it spent \$7 million in that medium in '63), because it didn't like the ground-rules many stations adopted on piggybacks. Breakdown of the \$8 million budget: \$6 million for daytime, \$1 million for fall-winter-spring nighttime and another \$1 million for summer

nighttime. Latex's tv is now administered by a single agency, Bates. This applies to the trafficking of commercials as well as dealing with the networks. Prior to Latex's exit from spot, Y & R had a certain amount of autonomy. It bought all the markets required for Latex's Sarong line.

In summer housewives prefer comedy

Situation comedies are the only daytime tv commodity that does better in the warm months than in the winter. The climate doesn't make much difference when it comes to the viewing of soap operas. These observations derive from an average ratings breakout of winter vs. summer daytime viewing that Sponsor Scope requested of Nielsen. The breakout, comparing the four weeks ending Feb. 9 with the four weeks ending Aug. 9, follows:

PROGRAM TYPE	WINTER	SUMMER
Soap opera	10.3	9.4
Situation comedy	7.1	8.8
Quiz	7.8	6.5
General drama	5.2	4.8
Others	4.7	4.2

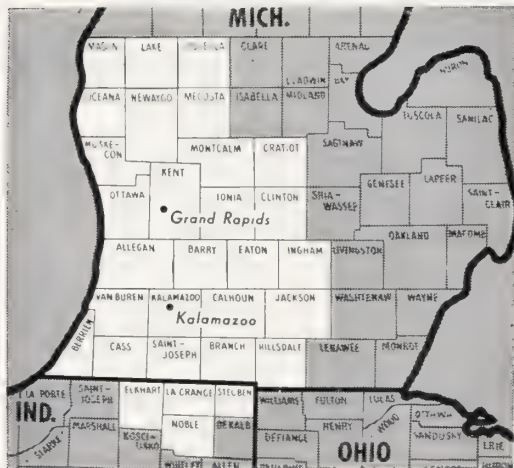
Magazines romance tv specialists

Do you know where the younger generation of experts in tv audience and demographic analysis are finding plush spots for themselves? The answer: among the giant consumer magazines. Today such magazines not only sell against one another, but are given, as almost a matter of routine, to sell against the tv networks. They've given up doing it on a general basis. Their course now is to do a penetrative job on an advertiser's tv involvement. Say he's got 67-70 percent of his ad budget in tv. The tv expert on a magazine's research staff takes the advertiser's cumulative audience and analyzes all its demographic facets in relation to the advertiser's either targeted or potential market. The next step is to point out the "weaknesses" in the schedule and show how the magazine's own audience can be fitted into the chinks and thereby improve the advertising campaign. Time was, and that's not so long ago, when air media recruited them from the magazines to help do the pitching on the analytical level. The drift now, obviously, is the reverse, which, in a way, is completing the circle.



YOU MAY NEVER SEE A PORPOISE JUMP 16 FEET*—

**WKZO-TV MARKET
COVERAGE AREA • NCS '61
MICH.**



Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audiences.

BUT... WKZO-TV's Ratings Reach Highest in Greater Western Michigan!

Advertisers get off the ground in a big way via WKZO-TV — most-watched Michigan station outside Detroit. Here's how NSI (July, '64) measures our ascent of the viewing heights:

- 9 a.m.-midnight, Sunday — Saturday, WKZO-TV has the jump on Station "B" by 29% more homes.
- 7:30 p.m.-11 p.m., Sunday — Saturday, WKZO-TV really soars—scores with 53% more viewers than Station "B."
- 9 a.m. noon, Monday — Friday, WKZO-TV scales the heights with 166% more viewers than Station "B."

Before you leap, look to your Avery-Knodel man and high-flying WKZO-TV! *And if you want all the rest of upstate Michigan worth having, add WWTW/WWUP-TV, Cadillac-Sault Ste. Marie, to your WKZO-TV schedule.*

*A 350-pounder does it regularly at Marineland, Fla.



The Feltzer Stations

RADIO

WKZO KALAMAZOO-BATTLE CREEK
WJEF GRAND RAPIDS
WJFM GRAND RAPIDS-KALAMAZOO
WWTW-FM CADILLAC

TELEVISION

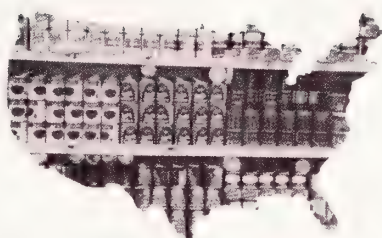
WKZO-TV GRAND RAPIDS-KALAMAZOO
WWTW/CADILLAC-TRAVERSE CITY
/WWUP-TV SAULT STE. MARIE
KOLN-TV/LINCOLN, NEBRASKA
/KGIN-TV GRAND ISLAND, NEB.

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

**Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan**

Avery-Knodel, Inc., Exclusive National Representatives



Brand popularity: it still zig-zags

TvAR's fifth annual report on brand usage again specifies wide variations from market to market, even among items with big national backing. The answer: extra spot weight?

■ A "national" brand of regular coffee, Maxwell House, is the top-selling brand in Jacksonville, Fla. But it's only in fifth place in San Francisco. Folger's regular coffee, which has near-national distribution, is tops in San Francisco. But it's only in fifth place in Jacksonville.

Esso gasoline, sold in most marketing areas in the United States, is the top-selling brand in Washington, D.C., as well as in Boston, Baltimore and Charlotte, but it's far down the list in northern Florida, where Gulf is the top gas brand.

These are but a few of the market-to-market variations in brand standings as clocked by TvAR in the station rep firm's fifth annual Brand Comparison Report. It is an eight-market study conducted for TvAR by Pulse in two survey

sweeps that touched over 600 families in the metropolitan areas surveyed.

The study also provided some basic clues to 1964-65 marketing that many admen would do well to study:

- An increase in families using regular coffee only.
- A drop-off in housewives buying margarine.
- Sizable consumption of low-calorie bottled sodas.
- Reduced usage of proprietary cold remedies.
- More purchases of dry dog food, fewer of canned.

Some of these trends were more complex than would appear at a quick glance. In seven of the eight markets in which TvAR has a repped station (all except Jack-

sonville), more families reported drinking regular coffee *only* in the spring of 1964 than was the case in the previous year.

Did this mean that instant coffee was on the way out? Not at all. Increases were recorded by the survey in four markets in the *usage* of instant coffee only. Conclusion: more and more families are becoming users of either regular *or* instant coffee, with less crossing back and forth between kinds.

Another striking marketing trend — obvious to any adman who has lately pushed a shopping cart around a modern supermarket — is the inroad made in the soft-drink field by sugar-free brands. Virtually every major beverage line has included low-calorie flavors, if only in self-defense against the ris-

ing sales of Tab, Patio, No-Cal, etc.

The TvAR study found that about one out of ten families in early summer of this year were using sugar-free soft drinks only in their household, ranging from a low in Jacksonville of 6.2 percent to a high of 12.1 percent in Baltimore.

Unlike their pattern in coffee buying, however, where the tendency was toward the use of regular *or* instant but not necessarily both, most families buying low-calorie sodas also buy regular soft drinks, too.

Interestingly, regional tastes also show up in the buying of soft drinks, of whatever type. Top markets in the percentage of families buying soft drinks were Washington (very much a "Southern" city in terms of eating and drinking tastes),

where the consumption level was 89.4 percent and Jacksonville, with 87.4 percent. Low score was in San Francisco (more "cosmopolitan") with 69.9 percent and Pittsburgh (more an industrial "Northern" city) with 71.2 percent. Nor do the patterns end there.

On another familiar household front in eight TvAR markets— Boston, Baltimore, Washington, Charlotte, Jacksonville, Pittsburgh, Cleveland and San Francisco — increased purchases of dry dog food were reported.

The trend was clear and only two markets — Jacksonville and San Francisco — did not follow it. Usually, the step-up in sales of dry dog food was accompanied by a step-down in canned dog food volume (a fact significant to the

Brand usage was checked by Pulse for TvAR in 5000 homes



Typical interview in each of eight TvAR markets begins when Pulse researcher Gloria Kaplan meets housewife Corinne Orr.



Survey revealed that low-calorie sodas have made "sizable inroads" in field, but many buy both regular, sugar-free brands.



Top brand rank for hair sprays varies from market to market. Here researcher notes Alberto VO-5 in cabinet; it isn't in all cases.



Family poodle, Noelle, is now on dry dog food diet, a type of product which has gained at the expense of canned dog food.

manufacturers of heat-processed canned dog fare).

Generally speaking, Gaines dry dog food had the sales edge in most TvAR markets, with Purina Dog Chow snapping at its heels in some close races. The standing of nationally-advertised Purina, incidentally, swung widely, depending on what market was being measured. In Cleveland, for example, purchases of Gaines were reported by 19.7 percent of families, with 17.2 percent going with Purina Dog Chow. In Jacksonville, however, the Gaines' score was 20.7 percent while that of Purina was only 9.8 percent.

Carefully sifting the returns from all eight markets, TvAR found only a handful of brands that ranked in the top place in their categories:

- Pall Mall cigarettes (and only among women who smoked non-filter brands).

- Instant Maxwell House coffee (in homes using instant coffee primarily).

- Kellogg's corn flakes (although some of the moppet-angled new brands were showing gains).

- Bayer aspirin (with Bufferin, interestingly, showing sales drops and Excedrin showing gains).

- Vicks cold remedies (nose drops, chest rub and cough drops, in their respective categories).

When measured against the total number of brands checked — 590 brands, most of them national or major regional, in 12 product categories, — the number of market-to-market leaders making a clean sweep in their particular category

is astonishingly low in an era of mass marketing and national network media.

What did TvAR have to say of this? And what of brand leadership in women's hair sprays, in which Alberto VO-5 leads in four markets while Aquanet leads in three others? Or of margarine marketing where a different brand is tops in more than half the markets?

The moral, as TvAR's Robert M. McGredy, managing director, stated it, was one that TvAR had cited before:

"There is an increasing awareness on the part of advertisers and agencies that product usage and brand popularity zig-zags from one market to another. This, in turn, has been reflected in an increasing use of and reliance on spot tv." ♦

EXAMPLES OF VARIATIONS IN BRAND POSITION

BRAND	MARKET	RANK	SHARE*
Budweiser beer	Jacksonville	1	21.5%
	Pittsburgh	10	1.9
Folger's regular coffee	San Francisco	1	24.8
	Jacksonville	5	3.1
Maxwell House regular coffee	Jacksonville	1	36.6
	San Francisco	5	6.8
Nabisco Shredded Wheat	Boston	3	13.5
	Charlotte	11	3.7
Coricidin cold tablets	Washington	1	38.5
	San Francisco	4	9.2
Pertussin cough syrup	Baltimore	2	12.7
	Jacksonville	7	2.7
Calo canned dog food	Boston	1	22.7
	Baltimore	11	1.3
Esso gasoline	Washington	1	35.9
	Jacksonville	11	2.2
Aquanet hair spray	San Francisco	1	34.9
	Charlotte	7	6.3
Mrs. Filbert's margarine	Baltimore	1	37.2
	Cleveland	9	4.4
Vitalis hair dressing	Baltimore	1	29.9
	San Francisco	5	8.6
7-Up	San Francisco	1	35.5
	Charlotte	5	4.2

* Figures shown represent families buying (or using) the brand expressed as percent of those buying (or using) the product. For example, in Jacksonville 21.9 percent of the families buying beer for home consumption purchased Budweiser.

Source: 1964 TvAR Brand Comparison Report, based on interviewing during March and May.

\$50,000 pre-Christmas television campaign for Dante cologne and after shave lotion marks New York firm's debut in broadcast media

Shields meets competition

■ It's no crime to follow success — and it looks like that's why Shields, Inc. of New York is entering tv.

Shields considers its chief competitor for Dante cologne and after shave lotion to be Swank's Jade East. After highly successful tests with tv in three markets last Christmas, Swank some time ago announced that Jade East would make a full tv plunge this December, scheduling \$250,000 in the medium for a holiday campaign

to be spread over forty markets.

Other competitors — English Leather and Canoe — also use broadcast media. English Leather does some co-op advertising in radio and tv, while a number of Canoe's franchise operators use radio spots.

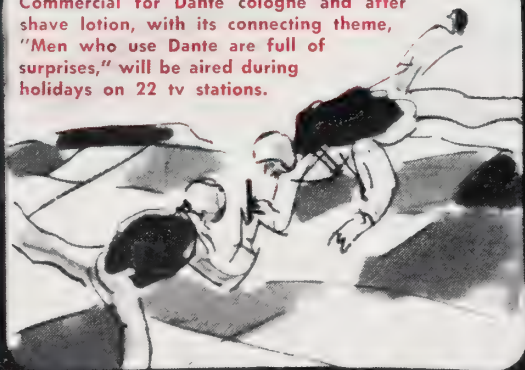
So now Shields, too, is entering the broadcast ring. The company's debut is marked by a \$50,000 holiday drive in 25 markets, including New York, Chicago, Los Angeles, Philadelphia and Detroit. From 12

to 30 spots a week will run on 22 stations from the first week in December through Christmas.

Heretofore, Shields billings, amounting to \$250,000 a year, have been placed entirely in print. The company's agency, Edward M. Meyers Associates, divided the ad dollars among *The New York Times*, *Gentlemen's Quarterly*, *Playboy* and *The New Yorker*.

"We have decided to supplement our print program with television to reach consumers more efficient-

Commercial for Dante cologne and after shave lotion, with its connecting theme, "Men who use Dante are full of surprises," will be aired during holidays on 22 tv stations.

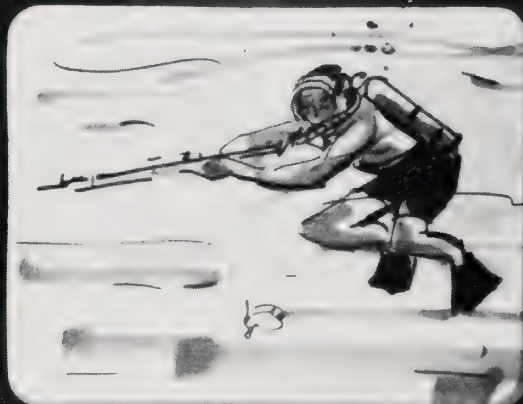


VIDEO

OPEN ON TWO SKY DIVERS PASSING BATON IN MID-AIR

AUDIO

(Appropriate Music Under Throughout)



VIDEO

CUT TO UNDERWATER SCENE OF SKIN DIVER ABOUT TO SHOOT HARPOON GUN.

AUDIO

(Appropriate music under)

on tv battleground

ly," says Edward M. Meyers, agency president. "We believe there is a vast market for men's fragrances, and tv can help us tap that market."

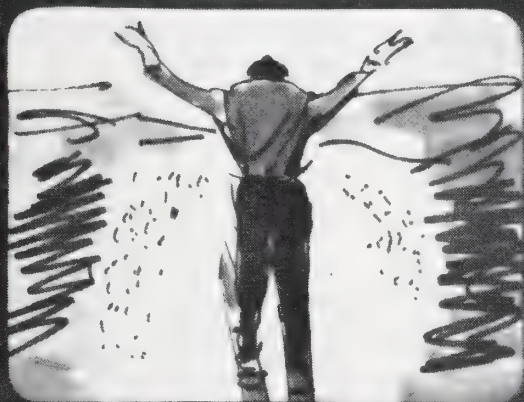
"Once more," he continues, "menswear specialty and department stores will be able to tie in their own merchandising with Shields' tv campaign. Stores will be informed of the stations we're using in their markets and the times the commercial will be aired. A tag on the end of the commercial will identify our retailers in the area."

The Shields' commercial opens with two sky divers passing a baton in mid-air, followed by scenes of a skin diver shooting a harpoon gun under water and a ski jumper making a spectacular leap. A woman's voice-over for each scene repeats "Men who use Dante are full of surprises." The commercial then features shots of Dante packages, a man applying the fragrance and a woman entering the scene to show her approval. After an affectionate exchange between the couple, the

woman says once again, "Men who use Dante are full of surprises."

Dante copy puts emphasis on it as the Roman fragrance for 20th century men, for after baths, shaves and showers.

Exploitation of the long-neglected field of men's fragrances has just begun. Just how big a dollar market is involved nobody knows, but one thing seems certain: advertisers are turning more and more to television in an effort to capture their share of the business. ♦



VIDEO
CUT TO SAME SCENE AS CAMERA PICKS UP
SKIERS COMING OFF END OF SKI JUMP

AUDIO
Appropriate music under)



VIDEO
PULL BACK AS DANTE NAME BECOMES PART
OF LABEL OF DANTE PACKAGE.
BOTTLE OF COLOGNE STANDS NEXT TO
PACKAGE OF AFTER SHAVE.

AUDIO
WOMAN V.O. Dante...the Roman fragrance
for the 20th century man.

ECONO-CAR RENTAL SYSTEM
WORLD'S FASTEST-GROWING CAR RENTAL SYSTEM



Win, place or show--

Econo-Car, number four in the \$300 million car-rental field, rides radio heavily as it jockeyes for number three spot

■ Take the heatedly competitive car-rental field. Introduce a relative newcomer, Econo-Car International, a firm that's just three years old. Pit it against the big-money, big-timers who lead the field. And what vehicle will the newcomer use to promote its advantages?

Radio.

So sure is Larry G. Dixon, president of Econo-Car, that his advertising methods will pay off that he's developed a pet phrase: "Number

3 in 65," which means that his firm intends to climb from fourth to third position sometime next year. The motto—3 in 65—sounds a little like the combination to a safe. Actually, it anticipates the results of a safe combination—rentals and radio.

When Econo-Car appointed Mogul Williams & Saylor as its advertising agency in March, 1964, its entire previous ad appropriation had been earmarked for print—local newspapers, co-op dealer ad-

vertising and an occasional national magazine ad. Within three months, however, car-man Dixon and his agency had the budget of slightly under \$900,000 divided equally between print and radio.

Econo-Car believes it may have been the first national car-rental system to use radio extensively. Whether or not it was the first to start doing so, it did start with a test campaign in the tricky New York market. The kick-off schedule of 162 one-minute spots per week was placed on five New York stations — WHN, WNEW, WOR, WQXR and WVNJ. On the theory that both long-range continuity and saturation are vital to the correct use of radio, Econo-Car signed firm 52-week contracts with several of the stations.

First target was to develop a strong corporate image for this relatively new firm and, of course, to attract potential customers' attention. The agency did so by employing a catch-phrase frequently used by Dixon: "Bright new star in rent-a-car." The agency integrated a second copy point, "We got so big 'cause we charge so little," into a bouncy jingle that caught on almost at once. And New York dealers were quick to realize the support they were being given.

Anxious for immediate, not protracted, results, the client ran a spot check of dealers and radio listeners just three short weeks after its radio schedule began in New York May 4. Two important facts told them that they certainly had tuned in to the right medium:

(1) The company's cars-in-use



When stage and screen star Bert Lahr rented an Econo-Car, president Dixon provided curbside service.

with radio



Econo-Car's Dixon: The market's undeveloped.

barometer had suddenly jumped from 70 percent to 92 percent.

(2) The number of cars ordered by New York dealers also shot up —by an impressive 41 percent. (President Dixon believes this figure would have been still higher had more cars been available.)

This short, sweet success story in New York was about all the evidence that Econo-Car management needed; they realized they could put radio to work for them in other markets, too. So late the same month (May), company and agency officials took to the road to present the New York test-run as the basis of a late-spring and summer radio campaign. Once they heard about it, the dealers, too, were sold. Their unanimous approval resulted in an extension of Econo-Car radio to 47 stations in major markets throughout the country.

How is it working out nationally?

Econo-Car management asked the same question. So a few weeks ago, Mogul Williams & Saylor checked out their client's radio impact. They found the dual themes —“Bright new star” and “We grew so big”—scored extremely well in all aspects of identification and memorability.

And again two facts underlined the results of the consumer study:

(1) The car fleet of Econo-Car's franchised dealers jumped an impressive 33 percent!

(2) Tellingly, *other* rent-a-car firms were beginning to use radio, some for the first time!

Such intelligent management and inventive advertising will serve Econo-Car in good stead in the

months ahead. It faces a tough fight in a tough field.

The \$300 million rent-a-car industry is paced by Hertz, the long-established leader that spends an estimated \$9 million on advertising each year. Number two position is held by Avis, which spends some \$7 million annually, chiefly for newspapers and magazines.

But parked in the number three spot is National whose \$1.4 million ad budget is within the competi-

tive grasp of Econo-Car this year. National buys mostly magazines, but some radio, too.

Econo-Car's Dixon, who confidently predicts that his firm will move from fourth to third place behind Hertz and Avis in 1965, indicates “a vital role” for radio in his over-all marketing plans.

In fact, last month Dixon (along with other company officials and executives from their agency) was out passing the word to key dealers at

CAR RENTALS AT A GLANCE

- **General sales:** Industry grosses (both for rented and leased cars) in 1963 reached a record \$700 million, an increase of 16 percent over the 1962 volume. Anticipated volume for 1964: \$830 million on 470,000 vehicles.
- **A recent survey** indicated the following uses of rented cars:

Business use	64%	
Vacation or pleasure	31	
Other personal use	9	
	104%	(Some families rent for more than one purpose.)
- Number of families renting a car over 12-month period: 1,844,000
Total times rented 5,347,000
- **Estimated ad budgets** of the four leaders:
 1. Hertz \$9-million budget, primarily for magazines and tv, resulting in approximately \$70-million share-of-market in 1963.
 2. Avis \$7-million budget, mostly newspapers and magazines.
 3. National \$1.4-million budget, mostly magazines with some radio.
 4. Econo-Car \$9-million budget for radio and newspapers in equal proportions. Estimated budget for 1965: \$1.5 million.
- **Local competition:** Discount rental firms have multiplied in recent years, adding such firms as Budget, Discount Rent-a-Car, Kinney, Alexander's, Thriftway, Olin's, King's and Airways.

regional meetings in Los Angeles, Denver, Atlanta, Chicago, Houston, Montreal and other major markets. The message is the same at all meetings: First, Econo-Car is solidifying its hold on fourth place in the car-rental sweepstakes and then it's zeroing in on the third position.

That's a big order for such a new company. But Econo-Car, judging by past performance, is equal to it.

The firm was founded only in 1961, when Larry Dixon and his associates staked out a nationwide network of dealer franchises. The crux of their plan was to build up a *strong* dealer setup. The core of their sales appeal was to base it all on a *low-price* marketing platform. Today, they attribute their fast rise into the Big Four in just three years to the success of those two concepts. That they really hit on something seems indicated by the response of competition: Hertz and others now have entered the low-price arena (Hertz by establishing a separate division for mass-market business).

Another key factor in the swift rise of the company was its policy

(still maintained) of dealer support via local advertising (primarily newspapers) and, in earlier days, a smattering of national advertising as well.

Once national distribution had been well established, Econo-Car determined to develop a national corporate image. This was to focus on the concept of low price, but high quality. It was then that the burgeoning new company really reached for advertising as a crucial management weapon.

Yet, advertising is being used as a pointer to locate—and answer—real needs, not as a tire pump to inflate the market's true dimensions.

"The car-rental and leasing industry hasn't begun to scratch the surface of its potential," Dixon told SPONSOR. "I would estimate that no more than 4 percent of the potential car-rental market in the U.S. and Canada has been tapped."

With a 96-percent market potential to explore, Econo-Car clearly is looking beyond the airline-traveling executive, heretofore the best customer in the car-rental business.

Dixon's management insights go something like this:

In the first place, the airport locations are dominated for all practical purposes by Hertz, Avis and National. In fact, those companies reportedly realize 70 percent of their total volume at airports.

Moreover, Dixon feels, the real growth potential lies beyond airports and business executives who use airport facilities (including car rentals) on company charges.

The barely-touched big money will come from a market that's been virtually unexplored—until now, that is. This market is made up of salesmen, students, housewives, commuters and dozens of other consumer categories. These are people who want to be mobile, who'd like to rent cars and who undoubtedly will, once they realize that opportunity is realistically within their grasp. Or so goes the Dixon thinking.

Although generally identified as the first to recognize the potential of the mass market, Econo-Car certainly is no longer alone in this field. Many others besides Hertz have sought discount rental business on a market-by-market basis. The challenge posed by the swarm of new arrivals is discounted, however, by Dixon who holds that the market potential is "enormous for strong, aggressive and promotion-minded companies," especially those who know how to combine service with low price.

Despite the proliferation of local competitors, Dixon is unreservedly optimistic about 1965. His most recent projection indicates that Econo-Car's nationwide fleet will increase between 40-50 percent next year, with a proportionate jump in the ad budget. Obviously pleased, Dixon says the company's advertising appropriation will be the largest ever in its brief history. While National, in third place, spends an estimated \$1.4 million this year, Econo-Car expects to top that next year by placing advertising worth \$1.5 million. And, as noted, radio's role will be "major."

The race is on. And it'll be exciting to watch. For if Econo-Car joins Hertz and Avis as third member of The Big Three, it'll be the only economy-priced member of the ultra-exclusive triad. ♦

New St. Louis dealer Marvin Saks opens an Econo-Car door for first customer, Doris Brooks.

..Econo-Car

In Canada, where basic price is \$1 higher than in United States, Frank McGuire (r), Canadian operational manager, congratulates Frank Wahl, newly signed dealer for London, Ont., Canada.





Kudner vice president and director of media Donald E. Leonard feels that today's media rep is "your key to extensive marketing and media information," told recent IRTS seminar it was wise practice to consult them often.

Media reps are important to good media planning

Proper utilization of late-model information is a key part of development of sound media plans, says Kudner media vice president

■ Growing recognition among agencies that media representatives, such as station reps and network or local radio-tv salesmen, are a vital part of today's advertising planning was crystalized in New York this fall by a top agency media executive.

The adman speaking in praise of media reps was Donald E. Leonard, vice president and director of media for Kudner agency. The forum: a recent session of the IRTS' "Time buying and selling seminar."

Said Leonard to the IRTS group: "I believe the media representative is becoming more and more important to the media department every day, because of the marketing and media data he has, plus the fact that he is among the more knowledgeable people in media."

Many an agencyman has griped outside his office that media reps have a tendency to pop out of the woodwork, and Leonard — addressing a group of more than 100 industryites seeking to improve their working knowledge of broadcast advertising practices — did not quarrel with this feeling.

"You must realize that this is his job," said Leonard. "The qual-

ified media representative is your key to extensive marketing and media information, exciting ideas and new techniques in media usage.

"A well-organized, highly efficient media department is quite like a finely tuned high-powered motor. But, no matter how finely tuned, how well lubricated and precisely organized a media department may be, it cannot run without fuel. In essence, the media representative supplies a great deal of the fuel necessary to your function."

There is another aspect of the media representative of which media buyers should be keenly aware, according to Leonard, who put it this way:

"The media representative is not only in the position of calling upon the agency and all of its departments, but he also calls upon your client. He will make a presentation with you or assist you in the preparation of a presentation for your client.

"There will be times when a media representative will go to the client and pitch very strongly against a plan you have recommended. This is part of the game — and is all the more reason why you must not only be able to justify what

you are recommending, but clearly establish why you are not recommending other opportunities which may exist. I think you get the message—the media representative is important, should be cultivated and taken into your confidence (as far as business ethics permit), and he should be consulted frequently.

"In short, if you do not listen to the media representative, you are seriously limiting your media department's value to the agency and to your client."

Leonard painted no rosy picture for the IRTS seminar members of what life in a large agency's media department was like ("It is a tough, demanding, day and night job, because you have upon your shoulders the responsibility of spending someone else's money . . .").

But he did take heart about the status of media buyers in today's agency field. "There is no doubt," he said, "that the stature of the media buyer or media planner today has achieved heights never before seen in the advertising business. This is because advertisers are looking long and hard at the results of advertising in terms of audience, efficiency, and, most of all, for direct results." ♦

Celebrating 15 years of sponsorship of "TV Kitchen" on WRCV-TV Philadelphia, are (from l): Florence Hanford, program hostess; Milton Allen, vice president, sales, for Philadelphia Electric Co.; Harold Pennypacker, WRCV-TV account executive; M. N. Morrison, vice president of Al Paul Lefton Agency, and WRCV-TV station manager Arthur A. Watson who holds a plaque presented to Mrs. Hanford and the utility company. Philadelphia Electric has sponsored the program since its inception in October 1949. The October anniversary was the 760th program in the series for the weekly cooking show.



Selling better electrically

■ While it can likely happen only in local television, it's still rather unusual that a client will pay no attention to program ratings and place no prepared commercial announcements in a program sponsored for 15 uninterrupted years. And to top it off, the program format—once television's local program backbone—has all but disappeared from many of the nation's television markets.

The Philadelphia Electric Co.'s *Television Kitchen* has, for a decade and a half, been—without direct sell—integrating the advantages of the electric range, mixer, freezer, refrigerator and toaster, among other electrical appliances (the washer and dryer manage to get worked into the show) via the kitchen capers of the utility company's supervisor of home economics, Mrs. Florence Hanford, who has conducted the program since the inception of its present format in 1949.

The program, telecast live and in color from a specially constructed all-electric kitchen in the color studios of WRCV-TV (Tuesdays, 1-1:30 p.m.), is aired for Philadelphia Electric about 50 weeks a year. Its only preemptions are for such airfare as the World Series, presidential press conferences, occasional holiday football games, or, as was the

case this year, special political convention programming.

Why does this client pay no attention to program ratings?

"We judge the program's effectiveness entirely by viewer response," says Ernest R. Laws, advertising manager for Philadelphia Electric. "This has been a particularly effective method for determining viewer interest and the mail response over the years has been highly gratifying."

The mentioned "viewer response" is the year-after-year increase in requests for free recipes for the complete meal prepared (from salad through main course and dessert) by *TV Kitchen's* long-time hostess Florence Hanford.

Recipes are not given on the air. Instead, viewers are invited to write for them.

"We feel that it slows down the program to give the recipe," says the utility company's home economist and tv personality. "It's hard to copy down and listen at the same time, and then so many mistakes might be made in copying the recipe from verbal instructions."

"We also like the viewer to write us because it gives us a good idea of what they are most interested in," she adds. "Mail gives us a good pulse of our audience and enables

us to plan our programs accordingly."

Television has virtually done away with Philadelphia Electric's old platform-type cooking school held in a movie theatre or auditorium. Among the many advantages cited by ad manager Laws is the tremendously increased audience which in turn results in a lower cost per thousand, that can be reached with a single television program. Philadelphia Electric estimates it would take upwards of 500 cooking schools to reach an audience of the size that sees a single telecast of *TV Kitchen*.

As another advantage Mr. Laws points out that "there is no doubt that we are also reaching a younger average age group. Our requests now come from young homemakers many of them newlyweds, as well as the older age groups we always reached before. We even note an increase in school-age girls during vacation times."

"That," he concludes, "is most valuable to Philadelphia Electric from a long-range public relations and promotional viewpoint."

Officials at Philadelphia Electric realize that while a recipe is something that viewers cannot easily be stimulated to write for, the company can point with pride to the fact that



Mrs. Florence Hanford in the specially built all-electric kitchen in the color studios of WRCV-TV. The Philadelphia Electric Co.'s home economist hasn't missed a program during its decade and a half on the air.

Philadelphia Electric Co.'s route to the family purse turns its back on ratings and downgrades hard sell in favor of weekly mail pull

the cumulative mail for 15 years is pushing the 1,350,000-mark. Summer viewing accounts for only a minor decrease in mail response. (A per-program average of 10 programs this past summer—June 30 to August 26—came to 2718 recipe requests.) The steady increase of viewer requests for free recipes since 1959, when the year's total mail count was 96,945, is clearly indicated in the total 1963 count of 155,196.

In planning her menus, Mrs. Hanford considers that the majority of her viewers are average homemakers and consequently she avoids exotic and gourmet specialties. Her only deviations from the complete meal format occur in late November when she devotes a program entirely to Christmas cookies, by far the most popular with viewers who last year mailed 14,000 requests—which is considerably above the per program average of 2800 letters—and in the spring with a program on Lenten dish specialties.

There is no announcer on the program which is totally conducted by Mrs. Hanford, just as there are no formal commercials. The sell on *TV Kitchen*—a purely promotional activity for the electrical industry in the five metropolitan counties of Pennsylvania served by Philadelphia

Electric—is solely in Mrs. Hanford's occasional comments about the appliances she uses during the meal preparation.

"We attribute much of the program's success," explains Mr. Laws, "to the fact that there are no commercials. Thousands of women have written to say they enjoy the program because it is *not* interrupted by high pressure commercials."

Philadelphia Electric's entry into television started in February 1947, which encourages the utility to claim the enviable title of "the oldest continuously sponsored tv program in the country" for the weekly cooking program. The utility, wanting to help electrical dealers sell the newest of appliances—in those pioneer days, the tv set—decided to sponsor a daytime television show on WPTZ which was, at that time, Philadelphia's only tv station. While the station call letters have since then undergone a series of changes—from WPTZ to KYW to WRCV-TV, an NBC o&o—the utility has remained steadfastly loyal to its audience. Since dealers were then open only during the day and almost never at night, the client's agency, Al Paul Lefton, slotted the show on Channel 3's daytime schedule as part of the merchandising effort to aid dealers.

The first program, *Television Matinee*, was formulated as three 20-minute segments: a guest shot with fashion or beauty tips, a film and a food show. The latter was the forerunner of the present *TV Kitchen*. The entire hour was planned for the lady of the house who actually bought, or influenced the buying of, most appliances.

In October 1949 the present 30-minute, once-a-week cooking show with Mrs. Hanford was inaugurated. The home economist has never missed a show in the 15 years since then.

Even in these days of heavy use of television tape by which sponsors can insure the control of all elements of a program like *TV Kitchen*, the show is telecast live since the utility feels that "the live show is better because of its spontaneity and immediacy."

While other sponsors pay more and more attention to the figures in the rating books and much of the industry declares that women's cooking shows are all but dead and buried, Philadelphia Electric and *TV Kitchen* move into the 16th television year unconcerned with ratings, happy with an ever-growing mail count—and obviously doing things electric for the sales of dealers in their area. ♦

Commercial tv in action

Overseas visitors 'oversee' U.S. television

Broadcasters from many lands participate in 60-day, one-way exchange

■ Fledgling foreign broadcasters, or their established associates who are interested in the workings of a sophisticated commercial tv system, often face a problem: how can they get a behind-the-scenes look at U.S. station operations?

The State Department first tried providing an answer in 1957, working through the United States Information Agency (USIA), in what began as an informal, one-way exchange to educate broadcasting visitors as well as to further international relations.

Result: a casual yet highly effective system for placing tv personnel from other countries in observer roles at stations from coast-to-coast. Until now, the exchange has operated via the USIA and hit-or-miss contacts here. But the program has grown big and important enough to necessitate a more organized approach to the entire organization. And, in the near future, the USIA will work directly with the NAB in making personnel placements.

Although many of the 800 some foreign tv facilities that went on the air during 1963 were government operated, commercial stations did open in Jamaica, Malaysia, Aden and Gibraltar — nations previously

without tv of any kind. Also, in recent years, Japan, Great Britain, Australia and West Germany have had substantial additions to their commercial operations. And, after years of non-commercial operation, France now has decided to make its entry into sponsored broadcasting.

A driving force behind the one-way exchange program is Jack Harris, 15-year member of the Broadcast Television Committee of the USIA and vice president and general manager, KPRC-TV Houston.

During the past seven years, Harris has been instrumental in placing foreign personnel in observer posts, often taking it upon himself to contact stations personally. More than 60 tv exchangees from abroad have found temporary offices at approximately 35 stations (six have served at KPRC-TV) — thanks to Harris' efforts. Many observers have established permanent lines of communication. Upon returning home, invariably they keep in touch with their former hosts, often supplying and/or requesting material for special programming.

Arrangements permit an observer to spend 60 days at a station, followed by a two-week period for

travel prior to returning to his native land. Each station pays its observer on a per diem basis (about \$12) during the 60-day stint, and the State Department pitches in and picks up the bill for all travel and living expenses (exclusive of the 60-day period).

The on-the-job training is invaluable and all-inclusive. Covered are such facets of broadcast operation as: the complexities of station traffic; the fine points of timetables and how to adhere to them; the details of buying syndicated programming; a look at how costs can be kept down; how to handle the latest technical equipment, and the like.

As a participant in the exchange program, Houston's KPRC-TV recently played host, for example, to Maurice DeWilde, a newsman from Flemish Television in Brussels.

DeWilde participated in all aspects of the station's activities. He also found time to study the Houston market and film a documentary for airing on *Panorama*, a special report series on Belgian video.

As an observer from a government-operated tv system, DeWilde when asked for his criticisms of American tv, expressed his view



Observer Maurice DeWilde (c) of Flemish Television, Brussels, is briefed during his first day at KPRC-TV Houston by station news director Ray Miller, (l), and Jack Harris, vice president and general manager.



DeWilde (l) learns the fine points about KPRC-TV's videotape cruiser from Mark Davis, production manager. While at the station, DeWilde filmed a documentary about Houston for Belgian tv.

that there was an "over-abundance of commercials and movies."

KPRC-TV's Harris has much praise for the stations participating in the program. Among the facilities he singles out for applause are WFIL-TV Philadelphia; WWJ-TV Detroit; KSL-TV Salt Lake City; WSM-TV Nashville; WTVJ Miami; KSTP-TV Minneapolis-St. Paul; WSB-TV Atlanta; WFAA-TV Fort Worth-Dallas; KTRK-TV Houston; WLWT Cincinnati; KRON-TV San Francisco; and WBTV Charlotte, among others.

"With no organization, no committees, no 'must' or 'must not,' we were able to provide a surprising number of foreign specialists with observation privileges in some of the finest tv stations in our country," Harris says proudly.

And with more and more foreign countries looking to U.S. television for guidance, it's a good bet that the NAB, in its new role as coordinator, will be channeling increasing numbers of observers to U.S. stations, he adds. The benefits of the program are also long-range: "It's a tremendous goodwill gesture that will be remembered by the many foreign tv specialists who participate," Harris emphasizes. ♦



College radio and the

■ Although most of the nation soberly watched tv the night of Nov. 3, college students throughout the country proceeded pretty much as usual.

Always confronted with the need to "crack books," most strayed from their rooms only from time to time, checking election returns on the tv set in the commons. But with righteous dedication, poly sci majors could claim that watching *was* their homework and sit there half the night. No doubt quite a few other students (like the 66.8 percent of college males who consider themselves regular beer drinkers) saw the vote as just another reason to sneak off to the campus pub.

There was a signal difference at eight Ivy League colleges and 20-some additional schools throughout the northeast, however. Students there were able to listen to their campus station's coverage of the national elections on their own radios. (And when it came to beer, some 83.6 percent would hoist the mug, thereby contributing to the \$1.3-million beer bill that Ivy Lea-

gue students pay every 30-week school year.)

Starting at 7 p.m. election night, an experienced team of Ivy broadcasters reported and analyzed returns from Network Election Central located in Radio City, New York, for some 40 college stations. Coverage included expert diagnoses by top-notch professors, taped telephone pickups from correspondents at national party headquarters in Washington and reports from all major states with Congressional races of importance. The network filled 40 minutes of each hour, leaving local affiliates 20 minutes for local reports.

Participating stations included the eight-member Ivy Network (see list), plus stations like those at Williams, West Point, Amherst, Lehigh, Holyoke and a few as far west as Oberlin, and the Universities of Illinois and Chicago. (Each campus outlet not on the Ivy Network paid line charges linking it to the nearest campus facility.)

Best of all, the college election summary, as well as seven hour-long progress reports broadcast

throughout the fall, had a sponsor: Western Electric. The manufacturing arm of Bell Telephone picked up the tab for relatively modest but meaningful, \$8000.

The whole package was the climax to months of planning and selling by two Yale juniors who represent the sales energy of the New Haven-quartered Ivy Network: Scott Robb and John Sullivan. Valuable help was offered in the pinches by Bill Gottschalk, like the others a Yale junior majoring "American Studies," an examination of our socio-cultural heritage peculiar to Yale's curriculum. Robb (son of NBC's director of special programs, Arch Robb) is vice president and general manager of the network, while Sullivan serves as director of the political broadcast unit. To get their political coverage launched early and successfully, the two came to New York last summer, took a three-month lease of Fifth Ave. office space and hit the pavement.

First results, as noted, were the "Election Count Down" series the fall, seven hour-long programs em-



Statisticians talk shop with Bob Baker, mid-west regional analyst, whose arm in cast didn't seriously interfere with his service.



Statisticians pause between reference-checks in the Ivy Network's own election central studios atop Radio City Music Hall in New York.



Commentators acting as a student Huntley-Brinkley team are Bob Rice of Cornell (l) and Jeff Panitt of Dartmouth.

college man

Often overlooked, sometimes for good professional reasons, student stations are coming into their own as a meaningful commercial buy

inating from Dartmouth's WDCR Hanover, N.H., and transmitted by long lines to the seven other Ivy Network stations from 9 to 10 p.m. Mondays. Then along came election night.

"As far as I know," says organizer Sullivan, "there's no real network programing by the college radio stations otherwise. After our election series, I think it'll be easier to sell this type of sponsorship in college radio."

Such rumblings on the campus mean it's time to take another look at college radio, the 30-year-old stepchild that's never quite gone (or wanted to go) commercial. Yet, as Western Electric executives perceive, the medium is not to be underestimated. Chief reason: the audience reached is a carefully distilled quintessence, not only of today's hardest-to-reach quintiles, but also of tomorrow's leaders in virtually every major community in the country. In that sense, college radio epitomizes demographic buying of radio today. And, like vitamins, it must be used now and on a day-to-day basis in order to

achieve and maintain good health tomorrow.

"If you don't get the kids thinking about you now, your company will be dead in 15 years," is the advice of Frank E. Zimmerman, manager of special vehicles for Ford Motor Co. This is one advertiser that rates college youth so highly that it's formed a special promotion unit to carry mobile shows to campuses, to meet students in Florida during Easter vacation and the like. In automobile terms, at any rate, the youth market seems to be "where the 'buys' are."

Explaining Western Electric's purchase of the college election package, company spokesman Alvin von Auw says there were two underlying purposes. "We had no hardware to sell."

For one, Western Electric has a standing policy of encouraging employees to take an active interest in public affairs and, says von Auw, "the subject matter of election coverage matches that interest." This purpose "triggered" the buy, he reports.

Second purpose, considered

equal in importance to the first, was longer-range: "To convey to students some interest in — and some concept of — careers in business." This wasn't done directly nor was it intended to recruit this year's graduates to Western Electric; rather, the intention was to secure for the over-all business community its proper share of tomorrow's potential leaders.

Von Auw identifies the purchase as frankly "experimental" and points out that it's Western Electric's first venture into college radio.

Yet, it won't be their last if the Ivy Network's two star salesmen (with a year and a half of college still to go) have their way. They've sold the following advertising big-timers, none of which can be accused of naivete':

Newsweek magazine has bought seven 6-second "time tones" on the hour, Monday through Friday, for a total of 35 "time tones" per week, per Ivy Network station, for a 26-week period. They've also slotted two one-minute spots each night for the same 26-week period. The buy delivers a total of 7280 "time tones"

plus 2080 one-minute spots for a total of about \$25,000.

William Scherman, *Newsweek* promotion director and vice president, explains that college radio (bought directly, not through an agency) is in line with the magazine's policy of addressing itself to "the really important readers of our time . . . And there is no more important breeding ground for such people than the Ivy League campuses."

Indeed, sociologist C. Wright Mills identifies the student population, especially those at prominent universities, as among the power elite of modern America.

The second factor in *Newsweek's* buy, Scherman continues, is the magazine's intent of improving its image among opinion-makers. He explains that, surprised as students themselves often are when told about it, they're respected trend-setters with peers, parents and many others.

Is *Newsweek's* college radio buy designed to match competition — i.e., the very successful college edition of *Time* magazine? (*Time*, which virtually got its start at Yale, continues to curry the college-educated, recently estimated that 78 percent of its subscribers are college alumni.)

The *Newsweek* answer: "Not necessarily." *Newsweek* already does "pretty darn well" on the campus "without spending anywhere near the promotion money" that its competitor does. College radio, Scherman summarizes, is a medium by which key college people "can be attacked economically and in a concentrated way."

Examine the buy on an empirical basis, he urges, and "your conclusion is inevitable:"

(1) Most students have a radio in their room.

(2) They rely on it for information (like official notices, meetings, weather, news and time signals) that they consider essential.

(3) They're keenly interested in campus events, especially as seen and reported by their peers.

(4) Hence they're most interested in student stations during evening, heavy-listening periods.

(5) They like to have a radio playing in the background, even while studying.

Still another Ivy Network spon-

MAJOR COLLEGE RADIO STATIONS

	Enrollment	
	Men	Women
ALABAMA		
WABP U. of Alabama, Tuscaloosa	6,295	3,376
*WAUD Auburn, Auburn	7,059	2,760
ARIZONA		
KASN Arizona State, Tempe	10,837	6,209
CALIFORNIA		
KFSR Fresno State, Fresno	5,135	3,988
KCMC Claremont Men's, Claremont	554	
KXLU Loyola, Los Angeles	1,900	186
KHSM St. Mary's, St. Mary's College	875	
KZSU Stanford, Palo Alto	8,015	2,435
COLORADO		
KVDU Denver, Denver	4,185	2,334
CONNECTICUT		
WHUS U. of Connecticut, Storrs	8,637	4,996
*WYBC Yale, New Haven (Ivy)	7,647	696
DISTRICT OF COLUMBIA		
WAMU American, Washington	6,632	3,444
IDAHO		
KUOI U. of Idaho, Moscow (tentative)	3,547	1,537
ILLINOIS		
WPGU U. of Illinois, Champaign	25,395	10,464
WIIT Illinois Institute of Tech., Chicago	7,266	352
INDIANA		
*WTTS Indiana, Bloomington	20,349	13,683
WSND Notre Dame, South Bend (and St. Mary's, adjacent)	6,677	120
*WASK Purdue, Lafayette	17,740	4,935
WVUR Valparaiso, Valparaiso	1,797	1,777
KANSAS		
KBUB Baker, Baldwin	401	335
KUOK U. of Kansas, Lawrence	8,068	4,418
KENTUCKY		
*WEKY East Kentucky State, Richmond	2,969	2,251
LOUISIANA		
WTUL Tulane, New Orleans (tentative)	5,236	2,224
MARYLAND		
WJHU Johns Hopkins, Baltimore	7,461	1,505
WMUC U. of Maryland, College Park	19,090	10,200
MASSACHUSETTS		
WECB Emerson, Boston	305	466
*WHRB Harvard, Cambridge (Ivy)	11,328	1,244
WCHC Holy Cross, Worcester	1,826	
WTBS M. I. T., Cambridge	6,624	238
WMS Williams, Williamstown	1,234	15
MICHIGAN		
WFSR Ferris State, Big Rapids	3,612	1,173
WJMD Kalamazoo, Kalamazoo	501	408
WCBN U. of Michigan, Ann Arbor	19,334	11,492
WIDR Western Michigan, Kalamazoo	7,113	6,401
WVRW Michigan College of Mines, Houghton	3,394	248

	Enrollment	
	Men	Women
MINNESOTA		
KARL Carleton, Northfield	778	558
KMCL Macalester, St. Paul	716	778
WMMR U. of Minnesota, Minneapolis	32,850	16,378
*WJON St. Cloud, St. Cloud	2,916	2,149
KSJU St. John's, Winona	1,045	
KSTO St. Olaf, Northfield	1,012	1,061
MISSISSIPPI		
WMSU Mississippi Southern, Hattiesburg	3,804	2,231
WCBH U. of Mississippi, Oxford	3,734	1,945
MISSOURI		
KBIL St. Louis, St. Louis	6,834	3,010
*KOKO Central Missouri State, Warrensburg	3,642	2,638
NEBRASKA		
KOCU Creighton, Omaha	2,331	1,237
KOVF Kearney State, Kearney	1,458	1,472
KNUS U. of Nebraska, Lincoln	7,925	3,528
NEW HAMPSHIRE		
*WDCR Dartmouth, Hanover (Ivy)	3,439	14
NEW JERSEY		
*WPRB Princeton, Princeton (Ivy)	4,362	22
WRCR Rider, Trenton	3,308	1,386
WRSU Rutgers, New Brunswick	16,027	6,997
NEW MEXICO		
KNMA New Mexico State, University Park	3,648	1,352
KNMD U. of New Mexico, Albuquerque	6,255	3,386
NEW YORK		
WRCU Colgate, Hamilton	1,457	24
WNTC Clarkson, Potsdam	1,643	
*WKCR Columbia, New York (Ivy)	14,418	10,383
*WVBR Cornell, Ithaca (Ivy)	9,806	3,325
WEOS Hobart, Geneva	982	354
WICB Ithaca, Ithaca	1,346	994
WTR	6,431	1,403
WRPI Rensselaer Polytechnic, Troy	4,653	68
WRUR U. of Rochester, Rochester	4,846	2,440
WOFM St. Bonaventure, Olean	1,753	444
KSLU St. Lawrence, Canton	941	649
WRUC Union College, Schenectady (tentative)	2,578	
KDET U. S. M. A., West Point	2,615	
ORTH CAROLINA		
WDBS Duke, Durham	4,545	1,876
WWWS East Carolina, Greenville	4,327	3,375
*KNKC North Carolina State, Raleigh	8,668	524
WVVO Western Carolina, Cullowhee	1,525	1,113
ORTH DAKOTA		
KDSC North Dakota State, Fargo	2,985	1,003
HIO		
VBWC Baldwin-Wallace, Berea	1,255	1,165
VDUB Denison, Granville	881	749
VKCO Kenyon, Gambier	601	
VOBC Oberlin, Oberlin	1,355	1,113
LAHOMA		
VRO Oklahoma State, Stillwater	11,323	3,971
UVY U. of Oklahoma, Norman	10,230	5,075

	Enrollment	
	Men	Women
OREGON		
KPUR Pacific, Forest Grove	651	332
KDUP U. of Portland, Portland	1,082	670
PENNSYLVANIA		
WRCT Carnegie Inst. of Tech., Pittsburgh	3,947	1,129
WCCR Chatham, Pittsburgh	6	597
WXDT Drexel Inst. of Technology, Philadelphia	7,345	1,073
WWFM Franklin & Marshall, Lancaster	1,858	68
WWGC Gettysburg, Gettysburg	1,224	629
*WDAD Indiana State, Indiana	2,385	2,824
WLRN Lehigh, Bethlehem	3,740	175
*WMAJ Pennsylvania State, State College	20,990	8,703
*WXPN U. of Pennsylvania, Philadelphia (Ivy)	13,648	4,963
WRTI Temple, Philadelphia	16,990	8,893
WVMM Mt. Mercy, Pittsburgh		1,310
WVUU Villanova, Philadelphia	5,914	1,191
WAJC Washington & Jefferson, Washington	826	
RHODE ISLAND		
*WBRU Brown, Providence (Ivy)	3,178	1,273
WDOM Providence, Providence	2,711	221
WRIU U. of Rhode Island, Kingston	6,100	2,791
SOUTH DAKOTA		
KAGY South Dakota State, Brookings	2,620	1,094
TENNESSEE		
WETS East Tennessee State, Johnson City	3,816	2,483
*WHUB Tenn. Polytechnic, Cookeville	2,747	1,222
*WGNS Middle Tennessee State, Murfreesboro	2,566	1,588
WRVU Vanderbilt, Nashville	3,237	1,133
TEXAS		
KYBS Baylor, Waco (no tobacco adv.)	3,968	2,527
KSTM St. Mary's, San Antonio	2,351	280
*KSAM Sam Houston State, Huntsville	3,065	2,356
*KORA Texas A & M, Bryan	7,993	182
KVOF Texas Western, El Paso	3,906	2,249
UTAH		
*KEYY Brigham Young, Provo	8,051	7,343
VERMONT		
WRMC Middlebury, Middlebury	784	559
WSSE St. Michael's, Winooski	1,181	
WRUV U. of Vermont, Burlington	2,545	1,465
VIRGINIA		
WUVT Virginia Polytechnic, Blacksburg	6,432	2,486
WCRC U. of Richmond, Richmond	2,899	872
WUVA U. of Virginia, Charlottesville	9,446	4,184
WASHINGTON		
KCAT Central Washington, Ellensburg (tentative)	1,884	1,912
KEWC Eastern Washington, Cheney	2,278	1,409
KUGR Washington State, Pullman	5,430	3,362
WISCONSIN		
WBCR Beloit, Beloit	525	516

* For representation, see SRD
Most others can be purchased through College Radio Network, New York.

sor this year is Budweiser Beer, which has signed for four one-minute spots nightly, Monday-through-Friday, for 26 weeks on six Ivy stations. (Dartmouth and Brown don't accept beer advertising.) Additional breweries that have taken time on the network within the past decade

include Carling, Guinness, Kruger, Liebman, Pabst, Schaefer, Schlitz and West End (Utica Club beer).

That grand old sage of advertising, Coca-Cola, is also buying college radio via the Ivy Network: four one-minute spots every week night for 26 weeks on all eight stations.

Including bonus spots, that means a total of well over 4800 spots. It doesn't take a computer to figure out why the soft drink advertiser looks towards this youthful market.

Other advertisers with Ivy Network radio contracts this year include RCA Victor, the New York

THE FABRIC AND FACTS OF THE COLLEGE MARKET

- The college market, including tuition, amounts to an estimated \$15 billion annually.

- There are more college-educated people 25 and over in the U.S. than the entire adult population of Canada.

- By 1965, an estimated 43 percent of the U. S. population between 18 and 21 will be enrolled in college.

- The college student has 37 percent more to spend than the average American or about \$525 for personal expenses during the school year. Ivy League students spend twice as much.

- The college market is the fastest growing market in the U.S.

- Nearly half (48.5 percent) of college men are in their teens.

- The U.S. Census Bureau cites the entire teen market as worth \$10 billion right now, an amount expected to reach \$30 billion by 1970. Teenagers spend an estimated \$180 million annually just on greeting cards, for example.

- Between 1960-70, the Ford Motor Co. estimates, the number of Americans in the 18-24 age group will increase by 8.2 million and by 1970 some 7 million will be attending college each year. Ford thinks enough of youthful consumers to establish a separate division for handling youth activities.

- College students like cars. An estimated 43 percent own one, another 10.7 percent have full-time use of one and 12 percent influenced their family's choice of car.

- Currently, about 1 million new students enter college every fall.

- Contrary to the usual belief, students don't do all their buy-

ing at home before going to college. A 1961 survey of 884 college men and women by the National Advertising Service indicated 15.4 percent had bought shoes within the previous two weeks, for example; 25.6 percent had bought shoes within the previous month.

- Items that 25 percent or more college students buy for the first time when they're away from home (though they may have used such items previously) include: furnishings, 42.4 percent; drugs or cosmetics, 34.5 percent; clothes, 32.9 percent; food, 32.3 percent; grooming accessories, 30.6 percent; gas and oil, 26.9 percent. (Reported by the American College Panel.)

- A survey of 12,000 college men conducted by "Playboy" magazine, December, 1962, indicated 63 percent had table radio and 17.9 percent had selected the brand; 53 percent had a transistor or portable radio and 20.8 percent had selected the brand; just 16.5 percent had a tv set at school and 25.5 percent had chosen the brand. In addition, 49 percent reported owning a record player and 16.9 percent said they had a tape recorder.

- The 447,000 girls beginning college the fall of 1963, according to a survey of 1774 freshmen at 34 colleges by "Seventeen" magazine, spent a total of \$192 million on consumer goods in preparation — an average of \$430 each.

- Same survey indicated that 15.2 percent were given gift radios (half as many — 7.2 percent — received portable tv sets, still fewer got typewriters). When it came to buying for themselves, however, nearly three times as many bought radios as bought portable tv: 6.1

percent got tv while 5.3 percent got a table radio; 5.9 percent, a portable; and 4.2 percent, a clock radio.

- As many students have a radio (new or old) as own wrist-watches — 87 percent. On the average, 72 percent reported listening "yesterday or last night."

- Students, like other consumers, change brands frequently. The National Advertising Service reports these changes after students entered college: soft drinks, 21.1 percent changed brands; toilet soap, 17.5 percent; hair tonic, 17.8 percent.

- In another two years, according to "The New York Times," half the U.S. population will be 25 or under.

- Ivy League students prefer campus stations four to one over all other professional stations combined. Yale men listen an average of 14.1 hours a week.

- A survey of 25 colleges reported by BBDO's marketing and media departments in 1959 indicated that average cost-per-thousand on college stations then ranged between \$.65 and \$2. It hasn't increased appreciably since then.

- Half (52.8 percent) of male college students get summer jobs and only 15 percent do not have some sort of salary-paying work sometime during the calendar year.

- Some 42 percent of the fathers of college students are top executives; the next largest group, 19 percent, are managers.

- Even before graduation, one out of every ten college students is married and taking his legal and moral position in society as a responsible adult.

World's Fair, Carling beer (Harvard only), Utica Club beer (Cornell only) and the New York Telephone Co. (Cornell and Columbia only).

It's evident that the trend is currently upward. The Ivy Network started with just two sponsors and \$500 in billings back in 1948. Last year, the eight-station network billed a total of \$17,000 in national advertising. This year, the combined group expects to gross at least \$60,000. (Student salesmen get a small selling commission and office expenses, but most of the income is distributed equally among participating stations.)

Perhaps the most interesting radio contract this fall was signed by Selchow and Righter Co., game manufacturers who've already produced "Parcheesi" and "Scrabble." For an estimated \$10,000 expenditure, they're acquiring a month-long saturation campaign that will yield 425 20-second spots per station between Nov. 16 and Dec. 15.

Significantly, this is preliminary to a proposed national advertising campaign on regular commercial tv stations.

"If all goes well, their national advertising will emphasize the fact that 'Tangle'—the new game they're introducing—is the current fad of the Ivy League," says the student network's sales director.

Is it smart business to sell to Ivy students via radio first, then tell the rest of the nation about it on television? The answer lies in some of the trends that marketing men generally concede had their origins on the campus: filter cigarettes, beer in cans, Chino slacks, the Ivy League book and the renewed popularity of electric shavers.

For years, most tobacco men attributed the steady hold on the market that Lucky Strikes enjoyed to the fact that American Tobacco always carefully promoted them on the campus. It's said, in fact, that the company should directly correlate Lucky sales rises with college advertising.

Successful as it was, tobacco advertising was also the cause of still-born tragedy when the mother-lode of student media income was closed down in the summer of 1963. The tobacco industry had voluntarily decided *enmasse* that it wouldn't promote cigaret-smoking among

youth. With the loss of such dependable income, some 50 college radio stations were forced to drop their U.P. news and sports wire service (which had cost about \$1000 per year per campus). Many of them still haven't been able to reinstate the wire service, an obvious neces-

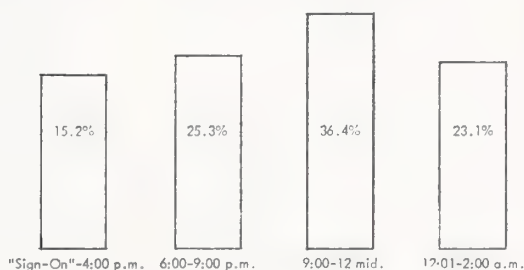
with programing, production and even classes. On the other hand, some national accounts just are not available unless you are willing to perform merchandising services as a "sweetener."

That point is certainly corroborated from the agency point of view.

IVY NETWORK

RADIO

LISTENING*



* Ivy Network audience research, based on 500-student sample, May, 1960, developed by Dept. of Psychology, Yale University.

sity if they're targeting for professional-level news programs.

The result is that college stations, more than ever, are on the prowl for national advertising. And their hunger has made a big difference in their methods.

• "National business has become important enough that campus stations have darned well *learned* reliability," says Robert R. Vance, Jr., New York, president of the College Radio Corp., the national sales rep for some 100 campus stations.

Yaleman Sullivan agrees: "It's trouble enough selling ads in the first place, so when we get them, we *have* to do a good job."

• Alluding to the Ivy Network's triumph in getting Selchow and Righter to use their stations for trial campaigns of the "Tangle" game, John Sullivan points out, "All our stations will be doing a great deal of merchandising and promotion of the game." Thus, the Yale junior puts his finger on another important advertising artery that college stations are beginning to recognize—merchandising.

National rep Vance (whose list does not include the Ivy Network) has long alerted college stations to the need for extra promotion. Writing in *College Radio*, a publication of the non-profit Intercollegiate Broadcasting System, Vance says: We know station staffers are busy

James Bridges, account executive at Ketchum, MacLeod & Grove, who selected college radio in the past for American Tobacco and General Electric, currently for the U.S. Army, says that promotion is one of the strong "peripheral values" in college radio. It yields advertising pluses that simply cannot be obtained otherwise.

• Collegiate broadcasters are also becoming more aware of the usual Madison Avenue reservations and are trying to counteract, if not correct, them. The criticism list ranges from a station's annual turnover in personnel to its sometimes-divergent points of view, occasional laxity and the like.

For their part, students point out that they often operate with limited staffs and limited facilities, requiring that a few students put in long hard hours. And, to consider "professionalism" from another angle, they explain that they work without pay.

Adman Bridges, whose experience with college radio stations probably matches that of any other pro along Madison Avenue, is reassuring on the subject: "There's no problem in setting up a schedule if you participate in or sponsor an established program — such as the music-and-news format offered by most college stations." He admits worrying "a little bit," however, when it comes to innovating an

original and entirely student-devised program package.

• Bridges concedes the average timebuyer complaint that the college radio audience is "almost unmeasurable" — hard to verify because it's not included in the usual rating reports—but points out that "there are other ways" to determine listenership.

One is to conduct a contest or any other offer that invites a write-in response. "You'll find out in a hurry whether or not you're really getting through," he promises.

To test the advertising response of young audiences a few years ago, Beech Nut placed "substantially the same commercials" both on adult-oriented tv and the youth-directed *Dick Clark Show*. Among adults, only 17 percent remembered Beech Nut sponsorship, as against a 74-percent recall among the youngsters. Beech Nut concluded that young minds are "sharp, analytical and motivated by a fierce loyalty to advertisers willing to meet them on common ground."

• To attract more national advertising, sales methods of college stations are also making necessary adjustments. More and more, college radio is being touted as "one of the few ways — along with campus newspapers and student magazines — of reaching a highly selective audience." (The phrase is Bridges' who, as a broadcasting veteran, adds, "But I personally feel that the broadcast medium psychologically makes a much deeper impression than the others.")

National rep Vance regrets that, although about 100 college stations accept advertising to a potential audience of more than 900,000 students, "too often an advertiser buys 'either-or' — either college radio or the student newspaper — and ends up taking print because of sheer numbers." As a result, Vance urges using a media mix, in colleges as elsewhere, to assure broad reach.

Students at NYU have nurtured a similar concept, according to Michael Marcovksy, manager of WCAG, the Washington Square station (as opposed to NYU's second outlet located 12 miles uptown at Washington Heights). Rather than compete, WCAG and the campus paper have joined forces, assigned the campus marketing so-

COLLEGE-EDUCATED ADULTS IN UNITED STATES*

Calendar Year	Number (in millions)	Percentage of adult population
1940	7.5	10%
1950	11.6	13
1960	16.4	16
1970 (est.)	20.4	19
1980 (est.)	28.2	22

*U.S. Census figures

ciety (The Triad Club) to act as their mutual sales rep and actively seek mixed-media buys. The station and paper even cooperate editorially by such acts as exchanging interviews (whether text or tape) so that they can both report the same facts and promote each other with cross references.

• Vance, a former collegiate broadcaster himself (general manager of the Amherst station) also emphasizes "the tremendous advantage that radio has as a medium — frequency" and urges advertisers to buy three or four spots per station per day.

"College radio, like any other medium, must be used *correctly* to get your money's worth," this national sales rep explains.

Advertisers who've taken him at his word and placed time on stations represented by his College Radio Corp. include Coca-Cola (news on 35 campuses), Ford Motor (which, he says, has bought time every spring for three years now) and telephone companies (some 94 percent of all students live a long-distance call away from home).

NYU's Marcovksy suggests additional sponsor categories that could benefit from college buys: Banks (most students require their own accounts and many seek educational loans); bus and airline companies (the young are foot-loose); gas and oil companies (to fill the tanks of all the student-owned cars); industrial companies (to recruit future employees and customers); and motion picture companies (especially to boost *recherché* art films into big-money prominence).

National ad income varies enormously among the 100-some college stations that do accept advertising. Stations on the upswing Ivy Network may gross between \$8000 and

\$25,000 annually, and one (Dartmouth's WDCR Hanover) is not only a successful commercial AM operation within its own locality, it also reputedly the only such student operation in the U. S. At the other end of the spectrum are the student stations that "don't have to" seek advertising because they're underwritten by their colleges anyhow, and "whatever advertising is sold is pure gravy."

Whichever the advertiser uses, he's wise to appeal to college students in their own terms. "After all," says one college spokesman, "advertising is *supposed* to be creative."

(1) Before buying, conduct research (whether an official survey or mere campus eavesdropping) to discover whether students really want or need your product.

(2) Don't use a mass-media approach. Instead, design your copy to appeal to your audience. Don't be afraid to be informal, friendly and humorous, but — above all — remember to be genuine. Students are, after all, specialists in learning who've spent the last 12-16 years coping with facts and figures.

(3) As young adults, college students resent being talked down to. Be especially sure not to address them as "teenagers," an age category that, to them, means high school kids.

(4) As with radio generally, there's "no point in using college radio without using it properly. Don't spread spots too thin.

(5) Make certain your product is available on or near the campus. At some colleges, it's possible to hire student representatives.

(6) Take full advantage of student promotions like campus posters and displays, tie-in announcements for your local distributor, station ads in campus papers citing your sponsorship, counter displays, delivery or promotional materials to student rooms, courtesy spots, contests, parade participations and the like.

In many ways, college radio's true importance lies in its being a herald of tomorrow, a sturdy example of today's demographic market-buy and — most important of all — a microcosm of the many problems that have confronted a number of commercial radio stations since the advent of television. ♦



7 beautiful reasons for watching television this season

At no other time of year does television mean so much to so many millions. It deepens and enriches the true meaning and spirit of the holidays. This year, outstanding programs of music, fantasy, drama and religion will be yours from which to choose. Let the listing below help you plan your viewing. You won't be disappointed.

Christmas Specials

Rudolph, The Red-Nosed Reindeer

Burl Ives narrates an animated musical fantasy about the Christmas reindeer performed by puppets.
Sunday, December 6 (5:30-6:30 PM)

L'Enfance du Christ

The Berlioz dramatic cantata in pageant form with Alfredo Antonini conducting.
Sunday, December 20 (10-11 AM)

Sing a Song for Christmas

Contemporary play with music.
Sunday, December 20 (1-2 PM)

The Coming of Christ

Story of Christ told through paintings. Alexander Scourby narrates.
Monday, December 21 (8:30-9 PM)

The Sound of Christmas

The Burke Family Singers visit Baroness Maria von Trapp in the Trapp family lodge in Stowe, Vt.
Thursday, December 24 (11:30-12 Midnight)

Christmas Eve Services, New York City

Cathedral of St. John the Divine (11:15-12 M)
St. Luke's Lutheran Church (12 M-1 AM)
St. Patrick's Cathedral (12 M-1:45 AM)

Carol for Another Christmas

An original fantasy based loosely on Dickens' Christmas Carol. Starring (alphabetically) Peter Fonda, Ben Gazzara, Sterling Hayden, Pat Hingle, Steve Lawrence, Percy Rodriguez, Eva Marie Saint, Peter Sellers, Robert Shaw.
Monday, December 28 (9:30-11 PM)

Other programs of special interest this December

Vietnam: It's a Mad War

In-depth probe of the conflict in S. Vietnam. Chet Huntley narrates.
Tuesday, December 1 (10-11 PM)

Menace of Age

Dinah Shore, hostess. Stars Arthur O'Connell, Jeanette Nolan and Marjorie Lord.
Thursday, December 10 (3-4 PM)

Junior Rose Bowl Game

From Pasadena, Calif. Leading junior college teams compete for the National Junior College Football Championship.
Saturday, December 12 (4-6:45 PM)

National Finals Rodeo

From Los Angeles, California
Saturday, December 12 (5-6:30 PM)

Nobel Prize Awards

Documents the history of the Awards, shows how the choices are made and includes the actual presentation of the 1964 Awards and interviews with recipients. With Alistair Cooke.
Saturday, December 12 (7:30-8:30 PM)

Battle of the Bulge

The 20th anniversary of the World War II battle is narrated by American soldiers who fought in this bloody combat.
Tuesday, December 15 (10-11 PM)

Duke Ellington Swings Through Japan

A musical portrait of the famous jazz musician.
Sunday, December 20 (6-6:30 PM)

Alice in Wonderland

Sunday, December 20 (7:30-8:30 PM)

Golf Classic

Professional golfers compete in second annual \$166,000 team best-ball match-play elimination tournament.
Saturday, December 26 (4-5 PM)

Noye's Fludde

The Chester Miracle Play set to music by Benjamin Britten and performed by a company of 200 in St. George's Episcopal Church, NYC.
Sunday, December 27 (10-11 AM)

Art of Stained Glass

Origins, development and present uses of stained glass in church architecture.
Sunday, December 27 (1-1:30 PM)

Anthony Eden

England's former Prime Minister discusses world problems. Walter Cronkite narrates.
Sunday, December 27 (6-6:30 PM)

Year End News Special

Correspondents' review of the past year.
Sunday, December 27 (10:15-11 PM)

Projection '65

Correspondents' projections for coming year.
Tuesday, December 29 (10-11 PM)

Regularly Scheduled Programs

Monday to Friday: Today/Captain Kangaroo/Sunrise Semester

Tuesdays: World War I/That Was the Week That Was

Wednesdays: CBS Reports/ABC Scope

Fridays: International Showtime/The Entertainers

Saturdays: Sunrise Semester/Mr. Mayor/Exploring/Sports Special/Wide World of Sports/Mr. Magoo

Sundays: Lamp Unto My Feet/Look Up and Live/Bullwinkle/Camera Three/Discovery/Face the Nation/Watch Mr. Wizard/Directions/Issues and Answers/Sunday/Wild Kingdom/College Bowl/Twentieth Century/Profiles in Courage/Walt Disney

NOTE: Times, programs, titles, and casts are subject to change. Please consult local listings.

Television Information Office

666 Fifth Avenue, New York 19, N. Y.

This ad appears in the NEW YORKER (November 28), in THE REPORTER (December 3), and in the SATURDAY REVIEW (December 5) is printed here as a service to the Television Industry through the courtesy of SPONSOR."

UHF Station Successfully Competes with VHF

The up-hill battle of UHF stations competing in VHF markets took on a David and Goliath aspect, with a huge time buy by central Pennsylvania's largest department store on WLYH-TV, the Lancaster-Lebanon television outlet of Triangle Stations.

Watt and Shand, Lancaster's biggest retail emporium, began a substantial weekly spot schedule and sponsorship of 10 local newscasts weekly, marking the store's return to electronic media after a long absence. The newscasts are the only current coverage of local Lancaster news on the air, something absent from the Lancaster-based VHF stations. The Lebanon-located WLYH-TV, despite its being a UHF station, has fought its way to equality in the Lancaster market during the past year, under the direction of manager Jay Sondheim. Both the program and the store's spot schedule were launched on Nov. 16. Lured

from the Huntley-Brinkley staff to be the chief cameraman for the Watt and Shand telecasts is Martin Bloomberg. Art Sherman is the newscaster.

That Watt and Shand chose this means of re-entering the television media after withdrawing for several years of non-video advertising is a clear indication that 1) the right vehicle can bring a hesitant sponsor back to tv, and 2) a UHF station can deliver as many, if not more, homes in a mixed market, Sondheim pointed out.

Watt and Shand this week began a strong promotional campaign to accent the total Lancaster angle of its telecasts, utilizing store window displays, newspaper ads, direct mail and in-store flyers.

Triangle's other UHF outlet, KFRE-TV Fresno, Calif., has a matching success story of growth during the past year. The station group's television outlets also include: WFIL-TV Philadelphia, Pa.;

DEEP SOUTH AWARD



Miss USA, Bobbie Jean Johnson of Washington, D.C., presents a Deep South Region AFA Award to WSB-AM, Atlanta, Ga. for commercial campaign in the 30-second category. Receiving the award is Mrs. Lois Hanbold, station continuity director. The client was Metro Multi-List, an Atlanta realty corporation.

WNHC-TV Hartford-New Haven Conn.; WNBC-TV Binghamton, N.Y. and WFBG-TV Altoona-Johnstown, Pa.

Firms to Sponsor Colorcasts on NBC

One of television's works of permanence, *The Coming of Christ*, will have its fourth presentation on the NBC-TV network Monday, Dec. 2 (8:30-9 p.m. EST). Union Central Life Insurance Co. will sponsor the Project 20 color program. Critics have hailed this program variously as "masterpiece," "classic," "one of television's lasting accomplishments," "one of the most remarkable programs ever to appear on the nation's tv screens." Its premiere Dec. 21, 1960, attracted 35,000,000 viewers, and its two subsequent screenings won audiences almost as large. Meldrum & Fewsmith Inc., the agency for Union Central Life Insurance Co.

"In a spirit of free and open inquiry, committed neither to the acceptance nor the rejection of England's historic ghost lore," NEA News will present a full-hour color special, *The Stately Ghosts of England*, with the noted British actress Margaret Rutherford, Monday, Jan. 25 (NBC-TV, 10-11 p.m. EST). The program will be sponsored by the Institute of Life Insurance through its advertising agency, the J. Walter Thompson Co., and the Mennen Co., through Grey Advertising Agency, Inc.

The United States Capitol will

HFC CORP. SIGNS SPONSORSHIP CONTRACT



Gil Harris, advertising manager of Household Finance Corp. in Los Angeles, signs contract for sponsorship of numerous major events on KHJ-TV Hollywood. Looking on are (l to r) Vint Hall, account supervisor and vice president of Needham, Louis & Brorby of Chicago; Al G. Waack, vice president and director of advertising for HFC in Chicago; and Mal Klein, vice president and general manager for KHJ-TV. HFC purchased full sponsorship of 10 major motion pictures, half sponsorship in four Los Angeles city school championship sports events, and quarter sponsorship in the annual Miss California Beauty Pageant, all to be televised over the West Coast RKO general station.

spotlighted as a monument to freedom, a symbol of democratic government, and a national art treasure in a full-hour NBC News color television special, *The Capitol: Chronicle of Freedom*, Tuesday, Jan. 12, 1965 (10-11 p.m. EST). The Savings and Loan Foundation will be the sponsor.

McCann-Erickson is the agency for the Savings and Loan Foundation.

Television Used By Durkee Famous Foods

Four major consumer magazines and four national network television shows are being utilized by Durkee Famous Foods in the firm's new year-long promotion of quality Durkee sauce and gravy mixes.

Theme of the current Durkee promotion is, "All sauce and gravy mixes are made for convenience, but Durkee's is for dining."

National television shows included in the Durkee promotion are *Regis Philbin Show*, *The Price is Right*, *Say When* and *Let's Make a Deal*.

Syndication Sales Continually Rising

Five more markets have been added to *East Side/West Side* sales bringing the total to 35, announced Pierre Weis, vice president and general manager, syndication division of United Artists Television, Inc. The UA-TV one-hour dramas consisting of 26 episodes, have been purchased by WMUR-TV Manchester, N.H.; XETV San Diego, Calif.; WRGB-TV Schenectady, N.Y.; WREX-TV Rockford, Ill. and KPLR St. Louis, Mo.

Syndication of Goodson-Todman's *Richard Boone Show* has gotten off to a fast start with sales in 23 domestic and foreign situations in less than two months. According to George A. Graham, Jr., vice president in charge of NBC Enterprises, the Boone show is already on the air in Washington (WTTG), Los Angeles (KCOP) and Ft. Myers, Fla. (WINK). The hour-long anthology series, for future showing, has also been sold domestically in New York (WNEW), Milwaukee (WUHF), Albuquerque (KOB) and San Francisco (KRON). Overseas,

the Boone show has been sold in the United Kingdom, Cyprus, Finland, Germany, the Netherlands, Sweden, Australia, the Philippines, Japan, Bermuda, Canada, Rhodesia, Mexico, Argentina, Venezuela, Puerto Rico and Uruguay.

Official Films president, Seymour Reed, reports that negotiations have been successfully completed for his firm to again distribute the classic television series, *Little Rascals*. The series is available now for a Jan. 1, 1965 starting date.

Seven Arts has concluded 37 additional sales of its *Films of the 50's* and other product, it was announced by Donald Klauber, vice president and national sales manager. Seven

Arts' Vol. 9, 215 Universal post-'50 features was sold to KATV Little Rock, Ark. Vol. 8, a total of 42 features was sold to KBOI-TV Boise, Idaho. Volumes 4 and 5, a total of 93 features, was sold to KRCR-TV Redding, Calif. and KTVM Medford, Ore. KTVM Medford, Ore. also acquired volumes 2 and 3. *A Christmas Carol* was sold to 33 markets for 1964 Christmas telecasts. *Mahalia Jackson Sings The Story of Christmas* was sold to 16 markets and *Churchill, The Man*, half hour documentary went to KRCR-TV Redding, Calif.; KTVM Medford, Ore. and the Forbes Advertising Agency in Wichita, Kan. Total markets sold to date: 69.

BROADCASTERS HOLD MEETING IN JAMAICA



Shown at Half Moon Hotel in Montego Bay, Jamaica, British West Indies, at the meeting between the ABC-TV Affiliates Advisory Board and American Broadcasting-Paramount Theatres, Inc. and ABC-TV executives are, left to right: Thomas P. Chisman, chairman of the board and president and general manager of WVEC-TV, Norfolk, Va. (at head of table in dark glasses); Thomas W. Moore, president of ABC-TV; Joseph Hladky, president, KCRG-TV Cedar Rapids; Henry W. Levinson, manager of Affiliated Communications, tv station relations; Robert Coe, ABC vice president in charge of tv station relations; Everett H. Erlick, vice president and general counsel of AB-PT and its divisions; Michael J. Foster, vice president in charge of press information; Herbert Cahan, general manager, WJZ Baltimore; Elmer W. Lower, president of ABC News; Leslie Norins, vice president and general manager, KEYT-TV Santa Barbara; Edgar J. Scherick, vice president in charge of tv network programming; Edward Bleier, vice president in charge of daytime programming and sales; Julium Barnathan, vice president and general manager of ABC-TV; James G. Riddell, vice president in charge of the Western Div. Continuing clockwise, Burt Ladow, KTVK Phoenix, secretary of the board of governors; Robert Wiegand, WTVN-TV Columbus, treasurer of the board of governors; Jesse Zousmer, vice president and director of television news; Joseph Brechner, WFTV Orlando, Fla.; Donald S. Shaw, director of tv station relations; Don Foley, vice president in charge of advertising and promotion; Martin Umansky, KAKE-TV Wichita, Kan.; Paul Sonkin, director of research, tv network; Joseph E. Giaquinto, director of tv station clearance; Mike Shapiro, WFAA-TV Dallas, Tex.; James E. Duffy, vice president in charge of tv network sales; Michael P. Boland, vice president in charge of financial controls; Alfred R. Schneider, vice president and assistant to executive vice president on AB-PT; and executive vice president of ABC and Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc.

ABC TV Expands News Activities

ABC-TV is beefing up news activities with expanding programing, a film syndication service and creation of a permanent election unit.

Also, in a surprise move, ABC indicated that in revising its early evening tv news programing, the network was dropping Ron Cochran as anchor-man. In commenting on the news, Cochran pointed out that his contract has only a short time to run. "I may be the only guy who ever increased a rating 68 percent and wound up being bounced," he said.

Announcement of the changes was made by Elmer Lower, ABC News president, at a meeting of the

network affiliates board of governors and ABC-owned station managers.

Step one will be expansion of the network's regular Monday through Friday tv news programing to include Saturday and Sunday evening, making ABC Television the only network to broadcast evening news seven nights a week. This will be coupled with increased emphasis on early evening news, sparked by a new revised early evening program beginning Feb. 1, 1965.

Still another feature of the revamped news setup will be a new nationwide film syndication service to affiliates. It was pointed out that the service "will enable all ABC-TV stations which carry the network's news programs to utilize the manpower of ABC News' world wide staff to broaden the scope of their local late evening news programs.

CHRISTIAN HONORED



Broadcast House was the site of a cocktail party and reception honoring Harold S. Christian, WXYZ's vice president in charge of merchandising, upon completion of 32 years of service. More than 100 food brokers and buyers in the Detroit area were there. Le McMahan, board chairman of the Detroit Assn. of Grocery Manufacturers' Representatives (DAGMR), presented "Hy" with a scroll honoring his 30 year membership in the organization.

Finally, ABC News has created a permanent election unit, headed by Arnold Snyder, who directed election coverage this year. Commenting on the move, Lower said it "should give us a big edge and prove an immense help in our coverage of the 1966 elections."

CHRYSLER GIVEN 'BEST OF SHOW' AWARDS



Chrysler Corp.'s print and television advertising both were awarded "Best of Show" Bravo awards by the Art Directors Club of Detroit. Richard E. Forbes, corporate advertising director for Chrysler Corp., (second from right) is shown accepting one of the two "Best of Show" honors from Lee Bleifeld, president of the Art Directors Club. Looking on are R. T. McKelvey, senior vice president of Young & Rubicam, Inc., and Robert P. Leonhard, (seated) vice president and account supervisor for Y&R.

Rollins Announces Record High Profits, Stock Split

Rollins Broadcasting, Inc., had good news for its stockholders last week with the announcement that revenue, earnings and cash flow for the six months ending Oct. 31 had hit record highs. The company's board of directors also voted to recommend a three-for-one stock split to be followed by a 20 percent hike to the cash dividend.

In still another action, the Rollins board suggested the name of the firm be changed to Rollins, Inc., to "better portray its diversified operations."

Rollins' six-month earnings increased 214 percent to \$13,374,413 as compared with \$4,252,750 the previous year. Net earnings were boosted 63 percent (or 81 cents per share) to \$791,629 compared with \$486,385 (or 51 cents per share), in the first half of 1963.

It was pointed out that revenues from the newly-acquired Orkin Division were included in the six month report for a period of only two months, beginning Sept. 1.

Heavy Advertising For Roman Meal

Introducing Roman Meal Cereals in the midwest, the Roman Meal Co. of Tacoma, Wash. has scheduled saturation radio advertising on stations in 18 key markets in Minnesota, Wisconsin, upper Michigan, Iowa and the Dakotas.

Tom Flemming & Associates of Hopkins, Minn. have been appointed mid-west brokers for the cereals.

The radio campaign will be supported by newspaper advertising and by a large scale consumer sampling program. This three-way drive features "Roman Meal-the hot cereal with the natural goodness of whole grains," and is timed to hit the market at the peak period of demand for hot cereals.

Honig-Cooper & Harrington, San Francisco, is the advertising agency.

Station Sales

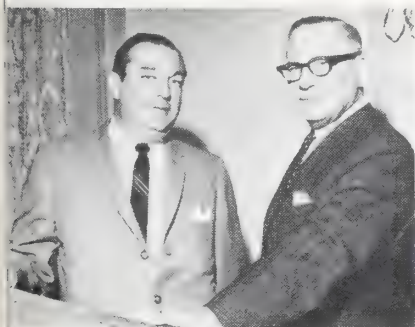
Raymond M. Beckner, owner of KRLN Canon City, Colo., announced that he has sold his station to Norton Warner and Associates, who own KIMB Kimball, Neb. and KKAN Phillipsburg, Kan. The total consideration was \$90,000 and Hamilton-Landis & Associates, Inc.,

nationwide brokers, handled the sales.

K & M Publishing Co., Inc. has sold WSAR Fall River, Mass for \$250,000 to Quality Radio Corp., owned by Norman Knight of Boston, Mass., who also owns: WHEB-AM-FM Portsmouth, N.H.; WGIR-AM-FM Manchester, N.H.; WTSV-AM-FM Claremont, N.H.; WTSR-AM Hanover, N.H.; WEIM-AM Fitchburg, Mass. and WSRS-FM Worcester, Mass. The broker was Blackburn & Co., Inc.

The assets of station KVOX, licensed to Moorhead, Minn. and owned by KVOX Broadcasting Co., whose largest stockholder is E. J. McKellar of Fargo, N.D., has been purchased by Central Minnesota Television Co. of Alexandria, Minn., whose largest stockholder is Tom Barnes of Fargo, N.D. The sale price was \$165,000.00. The building and land was a separate transaction with McKellar, Hamilton Landis & Associates, Inc. handling the transaction.

TV, PAPER HEADS MEET



Meeting in a spirited debate before the Cincinnati chapter of the American Assn. of Advertising Agencies, at the Queen City Club, Cincinnati were John T. Murphy, president of the Crosley Broadcasting Corp. and Charles W. Staab, executive vice president of the Cincinnati Enquirer. Attending the meeting were members of the 4 A Agencies in the Cincinnati area including: Stockton, West, Burkhart, Inc.; The Ralph H. Jones Company; Campbell-Ewald Co.; J. Walter Thompson Co.; Leonard M. Sive & Associates, Inc.; Helton & Collett, Inc.; Robert Acomb, Inc.; and Strauchan & McKim. In addition to agency representatives from other national agencies in attendance, were educators from local universities including Dr. M. R. Karas from the College of Business Administration at the University of Cincinnati.

WHAT'S IN THE MIDDLE MAKES THE BIG DIFFERENCE



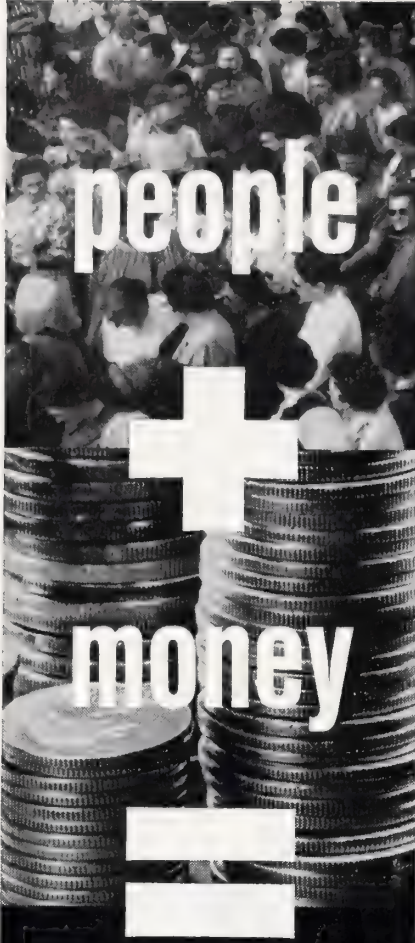
...and, IN PENNSYLVANIA, IT'S WJAC-TV

To tame the lion's share of Pennsylvania's huge market, you need WJAC-TV. Here's the TV station that single-handedly captures the big market - in - the - middle! A million dollar TV market America's 27th largest . . . that is trained to turn your client's campaign into a roaring success!



Represented
Nationally
by
Harrington,
Righter &
Parsons, Inc.





people
+
money
=
a major market

**ORLANDO
DAYTONA BEACH
CAPE KENNEDY**

the Mid-Florida Urban Complex
has **MORE** of both

WESH-TV
FLORIDA'S CHANNEL 2

Don't wish—buy WESH-TV selling
FLORIDA'S No. 3 MARKET

REPRESENTED BY THE KATZ AGENCY, INC./NBC

THE CHANGING SCENE

Agency Appointments

Warren, Muller, Dolobowsky, Inc. appointed advertising agency for CBS Laboratories, Stamford, Conn.

McCann-Marschalk Co. appointed advertising agency for all sterling, silverplate and stainless products for The Gorham Co. of Providence, R.I.

Stemmler, Bartram, Tsakis & Payne, Inc., St. Louis, appointed advertising and public relations counsel for University Dormitory Development, Inc., Chicago.

Butler & Gardner, Ltd., of London awarded the advertising in the United Kingdom for Alitalia Airlines, a domestic client of Gardner Advertising Co. The appointment is effective Jan. 1.

Phillips-Ramsey, Inc. appointed to prepare a complete promotional campaign for a Mexican cigarette manufacturer. The San Diego advertising and public relations agency was also recently selected as advertising representative for the Chevrolet Dealers Assn. of San Diego County.

D'Arcy, Chicago, selected as the advertising agency for International Milling Co., Inc., Minneapolis. It

will be responsible for consumer and bakery flours and mixes and for Kretschmer Wheat Germ.

Fuller & Smith & Ross, Cleveland, acquired three new national advertising accounts: Tectum Products, manufactured by National Gypsum Co.; Gates Radio, a subsidiary of Harris-Intertype Corp., and the corporate advertising of Thompson Ramo Wooldridge, Inc.

John E. Hayes Co., Inc. of Williamsburg, N.Y. appointed to handle the nationwide advertising and sales promotional programs for Brant Machine, Inc. of Brant, N.Y.

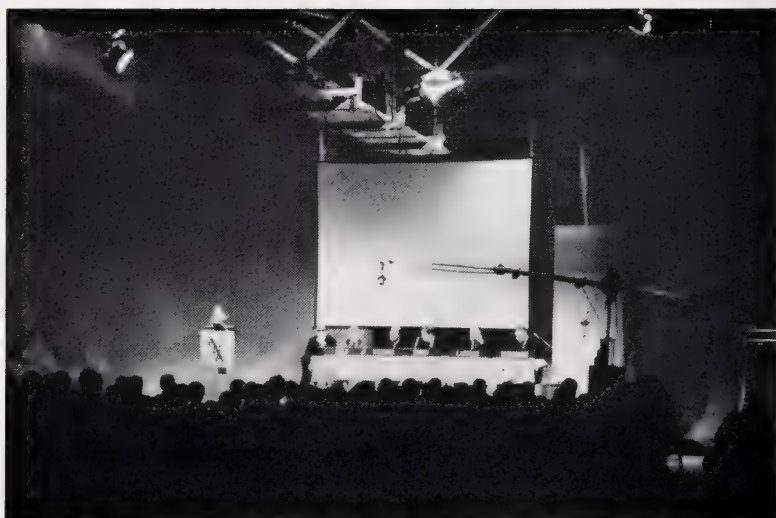
Jameson Advertising Inc. appointed to handle the advertising of David Douglas & Co., Inc., Manitowoc, Wis., manufacturer of housewares.

Woody Kepner Associates, Inc. and **Bishoprid-Green-Fielden, Inc.**, Miami-based public relations and advertising agencies, awarded contracts by Watsco, Inc., national manufacturer of refrigeration, air-conditioning, and related products.

Bofinger-Kaplan Advertising Inc., Glenside, Pa. named to handle advertising for Plantation Chocolate Co. and Educational Foundation, a division of Eastern Guild Inc.

Gardner Advertising Co. and Northrup, King & Co. jointly announced plans to terminate their four-year relationship effective Jan. 1, 1965.

ANA HOLDS TV COMMERCIAL WORKSHOP



Attending the Assn. of National Advertisers, Inc. workshop on television commercial production are (l to r) Mitch Leigh, president, Music Makers, Inc.; Phil Feld, vice president, Street & Finney, Inc.; Gordon Webber, vice president, Benton & Bowles, Inc.; Joe Tinney, manager, commercial production, Colgate-Palmolive Co.; John Lanigan, vice president and general manager, Videotape Productions of New York and Bob Bergmann, president, Filmex, Inc. The workshop was held at M.P.O. Videotronics Studios, New York.

NY TIMEBUYERS WIN CONTEST 'TREASURES'



The smiling faces are just a few of those New York time buyers who have won a treasure from the WRYT (right) Key Contest (l to r) Charlie Camilleri — SSC&B, Jean Tregre — J.W.T., Dick Sharp — J.W.T., Bob Turner — Ogilvy, Benson & Mather (showing the watch that he won). On the extreme left is Ed Argow, executive vice president and on the extreme right, Ralph Conner, vice president and New York sales manager — both of Daren F. McGavern Co. More than 10 New York time buyers won treasures. The contest is now going on with Philadelphia time buyers.

Chirurg & Cairns, Inc., New York and Boston advertising agency, appointed advertising and marketing counsel for Mister Donut of America, Inc.

Harry W. Graff, Inc. appointed agency for Automated Diners Corp. (Pat Boone's Dine-O-Mats).

Stemmler, Bartram, Tsakis & Payne, Inc. appointed advertising and marketing consultant for Haas Baking Co., Overland, Mo.

Young & Rubicam, Chicago, appointed by Armour Grocery Products Co. to handle advertising for Magic Finish, a spray sizing, purchased from Sta-Nu Corp., Chicago.

Leber Katz Paccione, Inc. appointed by Grossman Clothing Co. of New York as their agency.

Kenyon & Eckhardt, Providence, appointed to handle advertising, sales promotion, and publicity for Stanley-Judd Div., the Stanley Works, Wallingford, Conn.

Doyle, Dane & Bernback, Los Angeles, named agency for Interstate Bakeries Corp.'s Blue Seal Bread Bakeries in Oakland and Sacramento, Calif. **Honig-Cooper & Harrington** will continue as agency for Interstate's Weber's Bread divi-

sion in Southern California.

Ralph Schiff & Partners, Inc. of Boston and Montreal appointed to handle advertising and marketing for Winslow potato chips.

Warren, Muller & Dolobowsky, Inc., New York appointed to handle advertising for H. P. Hood & Sons, Inc.'s Kitchen Window brand of frozen bread dough.

Glenn Advertising, Inc., Dallas, appointed to handle Sloan's Liniment and a new product of Warner-Lambert Pharmaceutical Co., Morris Plains, N.J.

Four Nations Join NBC International

Four more nations — Aden, Ethiopia, Mauritius and Sudan — have brought to 80 the number of countries to which NBC International, a division of NBC Enterprises, supplies programs and services.

Announcing the new clients, Joseph M. Klein, president of NBC International, said Aden and Mauritius purchased *Bonanza*, Ethiopia bought both *Bonanza* and *Dr. Kildare*, and Sudan ordered *Laramie*.



Bill Bennett, Owner
Bill Bennett's Restaurant

Success Clients buy K·NUZ Houston's Success Station

KNUZ has always done a good job for Bill Bennett's Restaurant and this has been proven over a period of many years. KNUZ helped me to build the old Bill Bennett's Grill, and now I expect it to continue to help me in the brand new, modern Bill Bennett's Restaurant just opened.

Bill Bennett

K·NUZ

HOUSTON'S 24-HOUR MUSIC AND NEWS

National Reps.:

THE KATZ AGENCY, INC.

New York • Chicago
• Detroit • Atlanta •
St. Louis • San Francisco
• Los Angeles • Dallas

In Houston: Call DAVE MORRIS — JA 3-2581

Petry Seminar Highlights Promotion Activities

Edward Petry & Co., Inc. conducted its Tenth Annual Promotion Seminar in conjunction with the Broadcasters' Promotion Ass'n. Convention at the Pick-Congress Hotel in Chicago. The co-moderators were Robert L. Hutton, Jr., vice president of the Petry Co. in charge of television promotion, and William H. Steese, vice president for radio promotion. Twenty-nine promotion managers of Petry-represented radio and television stations, and some members of top station management were in attendance at the meeting.

The seminar featured talks by the station executives who capsuled and highlighted their "Most Successful Promotion Of The Year." These ranged from audience promotion successes to outstanding trade pa-

per advertising campaigns, merchandising coups, Worlds Fair tie-ups, successful contests, "get out the vote" campaigns, on through to dollar producing sales presentations.

In addition to Messrs. Hutton and Steese, co-hosts from the Edward Petry Co. included William Hegman and Ron Stack from the Petry office in Chicago.

Gomer Pyle Among Top Five Shows

Highbrows, lowbrows and middlebrows seem to like *Gomer Pyle, U.S.M.C.* This was the finding of TvQ's first November report, which released a survey entitled, "Top Five New Shows Among Adults, by Education."

Both grade school and high school educated adults listed Gomer as their favorite program; even the college educated liked him second best.

For first spot as their favorite new program, the college educated

chose *Bewitched*. The program also scored high among the high school group, rating in second place. However, the grade school educated failed to be bewitched by *Bewitched*. It didn't make their first five.

More suited to lowbrows, the survey found, are high child-appeal programs, the lowbrows choosing *Flipper* as their second favorite and *Daniel Boone* as their fifth.

On the other hand, a program like *World War I*, which is low in child appeal, is patronized by the college set, TvQ said.

New Ad Agency For ABC Radio Stations

A new advertising agency takes over the account of ABC owned radio stations starting December 1. The firm, Robinson, Donino & West, Inc., will continue the group's heavy current advertising and promotional campaign stressing the theme "RADIO . . . One of the good things about America."

The ABC owned radio stations are WABC New York, KQV Pittsburgh, WXYZ Detroit, WLS Chicago, KGO San Francisco and KABC Los Angeles.

The previous agency for the group was Ketchum, MacLeod and Grove. The agency and ABC mutually agreed to a termination on Nov. 15, 1964, said Ronald L. Sack, director of advertising and publicity for the station group.

Communications Award Presented Sarnoff

Robert W. Sarnoff, chairman of the board for the National Broadcasting Co., received the 1964 award for Distinguished Service in the field of communications from the University of Texas.

The award, the first in the series, was presented in the university's new Academic Center. It read:

"In recognition of his distinguished achievement and wise foresight in the field of communications, the committee on Arts and Letters presents this certificate of appreciation to Robert W. Sarnoff."

In accepting the award, Sarnoff said, in part, that "it marks another advance in the growing relationship between the intellectual community and the world of communications."

THRIFTIMART PLANS EXTENSIVE ADVERTISING



Soaring suburban populations and plans for additional stores in the area have brought Orange County's KEZY and San Fernando Valley's KGIL into Thriftmart, Inc.'s extensive radio advertising schedule. Additions bring to seven the stations used daily by the supermarket chain, others being KCOY and KSMA Santa Maria, KLAZ Las Vegas; XTRA Los Angeles-San Diego and KMPC Los Angeles. Pictured here at signing ceremonies of the new continuing-basis contracts are: seated, left to right: Howard S. Kester, vice president and general manager of KEZY and Robert Laverty, vice president of sales, Thriftmart, Inc. Standing, left to right: Harold B. Arkoff, vice president and sales manager, KGIL; Merv Oakner, vice president and account supervisor. Anderson-McConnell, advertising agency for the marketing chain; Dave Keller, ad manager and Don Conroy, sales manager, Thriftmart.

'DISCOTEK' SLACKS



WINS Radio New York, has been selected by S. Klein Department Stores as the only medium used for the introduction of a new line of men's wear—"Discotek" slacks, the first evidence of the discotheque dance fad in the men's field. In addition to the heavy schedule of commercial spots, WINS was host at a press breakfast to introduce the line to fashion editors. Pictured at the press showing (Hob Nob restaurant, Nov. 10) are (l to r) Phillip Harris, president of S. Klein; Johnny Holliday, WINS air personality; and Joseph Pollard, sales promotion director, S. Klein. Holliday emceed a program, which featured dance instructors modeling the slacks and demonstrating the newest dance fads.

Texaco Is 'Met' Sponsor On CBC Radio Network

Texaco Canada Ltd., through Ronalds-Reynolds & Co., Montreal, will again sponsor the Metropolitan Opera Broadcasts on 18 stations of the CBC radio network starting Saturday, Dec. 5 at 2 p.m. EST.

The 1964-65 series of live broadcasts from the stage of the Metropolitan Opera House, New York, will begin with Lucia di Lammermoor, by Gaetano Donizetti. The leading roles will be sung by Joan Sutherland, Nicolae Herlea and Sandor Konya. Conductor will be Silvio Varviso. The series will run 20 weeks, ending April 17, 1965.

The Metropolitan Opera Broadcasts were heard in Canada before the CBC began operations in 1936. The new season will be the 25th year in which the programs have been commercially sponsored on CBC radio.

L. Herschel Graves Dies After Surgery

L. Herschel Graves, for many years, managing director of John H. Phipps Broadcasting Stations, WCTV Tallahassee-Thomasville, passed away on Oct. 25. He died shortly after undergoing surgery for appendicitis.

NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH
ASSOCIATIONS • TRADE PUBLICATIONS • NEWS SERVICES
PROMOTION/PUBLIC RELATIONS • FILM/TAPE COMMERCIALS
FILM/TAPE PROGRAMS • TRANSPORTATION • HOTELS
ADMAN'S EATING DIRECTORY

52 PAGES WITH JUST ABOUT EVERY PHONE NUMBER YOU NEED IN SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each.

JUST WRITE TO

Sponsor

25 West 45th Street,
New York, N.Y. 1003
212 581-4200

SPONSOR SPOTLIGHT

ADVERTISERS

Arnold E. Keller named chairman of the public relations advisory committee of the Business Equipment Manufacturers Assn. (BEMA). He is director of information services at Honeywell's electronic data processing division.

Robert S. Burgess appointed director of marketing of the consumer products division of Union Carbide Corp.

Peter J. Petropoulos appointed manager of advertising and sales promotion for U.S. Rubber Tire Co., a division of United States Rubber.

Edward (Ted) Royal named director of advertising and public relations, consumer products division, the Singer Co.

Earl V. Wise appointed a vice president of Borden Foods Co. and a member of its directing board.

William B. Sprague, Jr. appointed director of corporate public relations of the Parker Pen Co.

Richard C. Munsche elected vice president and treasurer of the Coca-Cola Export Corp. and Coca-Cola Interamerican Corp.

Harry D. Barger appointed vice president in charge of the company's food merchandising division for Wilson & Co.

Steven R. Mihalic named marketing manager for General Electric's television receiver department in Syracuse, N.Y.

John Edwards named head of the new marketing services department for the Climatrol Div. of Worthington Air Conditioning Co.

Paul E. Andrepont appointed director of marketing of the Systems & Instruments Div. of Bulova Watch Co., Inc.

Harry F. Schroeter named to the post of vice president-packaging, National Biscuit Co.

Donald J. (Robbie) Robidoux named district sales manager for the East Central Region for Whirlpool Corp.'s utility division. **Albert E. Taylor** named an area dealer development manager for Whirlpool Corp.

Dawes Walter, Victor N. Musmanno, James E. Hopkins and Hugh W. Johnson, III named manager of advertising and public relations, advertising manager-equipment and systems, corp., assistant advertising manager and advertising manager-chemicals and plastics group for the Pennsalt Chemicals Corp., Philadelphia, Pa.

AGENCIES

Hans Lopater, has been named director of the research department of West, Weir and Bartel advertising agency, and elected a vice president of the company.

Charles E. Reilly, Jr., joined Young & Rubicam as an assistant to Michael J. O'Neill, vice president and director of corporate relations.



Arnold Rohlfling



David Stotter

Arnold H. Rohlfling named vice president and account executive on the Standard Oil Co. of New Jersey account at Needham, Louis and Brorby, Inc.

David W. Stotter joined Campbell-Mithun, Chicago. He will serve as marketing director.

Charles F. Bennett joined Street & Finney as account supervisor on Colgate-Palmolive.

Alice Dech Brooks joined Erwin Wasey, Ruthrauff & Ryan, Inc. as account executive.

Richard Ferrelli joined the creative department of Street & Finney, Inc. to work on Colgate-Palmolive.

Irwin Fleischer joined Papert, Koenig, Lois, Inc. as media supervisor on Piel Bros. Inc., Breakstone Foods Div. of National Dairy Products Corp., and Jack Frost and Quaker Sugar of National Sugar Refining Corp.

Leon Miles joined the Chicago office of Batten, Barton, Durstine & Osborn as a supervisor on the Alberto-Culver account.

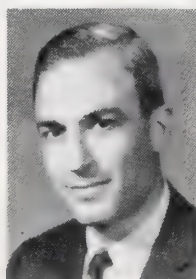
Mike Keenan, Malcolm Gordon and Ted Paszkiewicz named manager of media operations of New York office, associate media director and media buyer of Fuller & Smith & Ross, Inc.



Harry Barger



Steven Mihalic



Dawes Walter



Victor Musmanno



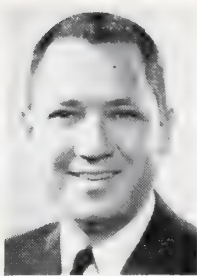
Leon Miles



Mike Keenan



John McElroy



Wayne Wiggins



Warren Bahr



Alvin Sarasohn



Cecil Webb



Robert Allen

John P. McElroy appointed vice president and account supervisor of Earle Ludgin & Co.

John S. Schubert and **Wayne A. (Al) Wiggins** named account supervisors at Leo Burnett Co., Inc.

David S. Blaney joined MacManus, John & Adams' Bloomfield Hills headquarters as a broadcast buyer.

Sau Kampf joined Dunwoodie Associates Inc. Garden City and New York advertising and public relations agency, as senior vice president.

John D. Meyer, Robert A. Brown, Dean Lierle named vice presidents of Campbell-Ewald Co. and **Donald Wright**, account supervisor.

Jerome B. Harrison joined the main New York office staff of Albert Frank-Guenther Law, Inc., national advertising and public relations agency, as an advertising account executive and new business representative.

Sherman E. Rogers named senior vice president and director of all creative services of Buchen Advertising, Inc.

Donald L. Patrick and **John S. Scanlan** elected vice presidents at Ted Bates & Co., Inc.

Warren A. Bahr made a senior vice president at Young & Rubicam, Inc.

Alvin N. Sarasohn appointed director of creative services at Kenyon & Eckhardt, Inc.

John J. McNamara and **Dominic Algieri** elected assistant vice presidents in the New York office of Albert Frank-Guenther Law, Inc.

TIME/Buying and Selling

John Fenster appointed eastern sales manager of Prestige Representation Organization, national radio sales representative headquartered in New York.

James Hoffman, a sales executive with a varied background both in broadcasting and in industry, named an account executive in the Philadelphia office of Blair Television.

TV MEDIA

Robert Jameson appointed production manager and **Wallace Dunham** appointed chief director of WCPO-TV Cincinnati, Ohio.

Andrew Muldoon, Chicago financier and a member of the board, has been appointed acting general manager of WCIU-TV Chicago.

Cecil Webb and **Boyd Mullins** appointed operations manager and salesman for KRON-TV San Francisco.

Robert W. Allen appointed sales manager at WNAC-TV Boston, Mass.

Joseph B. Foster promoted to the position of national sales manager of WBTW-TV Florence, S. C.

Edwin C. Tracy has been appointed to division vice president, broadcast, technical and scientific sales department of the RCA Broadcast and Communications Products Div.



Donald Patrick



John Scanlan



Jerome Harrison



Sherman Rogers

If You Want

...25-county coverage in Western Virginia.

... Simultaneous AM/FM broadcasts.

... Mostly adult listeners.

... Exceptional merchandising services.

then You Want

WDBJ RADIO

Now celebrating 40 years of broadcasting service to advertisers and listeners.

CBS RADIO IN ROANOKE, VA.

AM • 960 Kc. • 5000 watts

FM • 94.9 Mc. • 14,500 watts



PETERS, GRIFFIN, WOODWARD, INC.
National Representatives

SPONSOR SPOTLIGHT

M. C. Watters elected executive vice president of Scripps-Howard Broadcasting Co.

Fred Sayles appointed director of New Jersey programing for WNJU-TV Newark, N.J.

Thomas J. Swafford appointed as assistant to the general manager, WCBS-TV New York.

Ward L. Quaal named to the Illinois Agricultural Export Advisory Committee. He is executive vice president and general manager of WGN, Inc. and president of WGN subsidiaries KDAL, Inc. Duluth-Superior and WGN Televents, Inc. Houghton-Hancock, Mich.

RADIO MEDIA

Stanford M. Horn named national sales manager at KCBS San Francisco.

Dennis R. Israel appointed account executive for WFDF-AM Flint, Mich. He was previously with WFDF as an air-personality, Dennis R. Darnell.

John M. Peters recently joined WFBG-FM Altoona, Pa. as a sales representative.



M. C. Watters



Fred Sayles



Richard McGreary



David Moss

Stan Vogin named national account executive with WIP-AM Philadelphia, Pa.

R. E. (Pat) O'Brien returned to KIUP Durango, Colo. as general manager.

Harold K. Deutsch named director of national radio sales in New York for Capital Cities Broadcasting Corp.

Fred King and **Daryl Laub** appointed program director and account executive for KEVE-AM-FM Minneapolis-St. Paul, Minn.

Tony C. Malara appointed director of radio for the Watertown, N.Y. operation of the broadcast division of the *Watertown Daily Times*, including sales, programing and production services.

Joan Z. Baldwin appointed to the sales representative staff of WPIX-FM New York.

Duane Brady appointed program director for KOOL radio, the CBS affiliate in Phoenix, Ariz.

Jay Whalen appointed to the position of national sales manager for WHN New York.

John C. Burpee promoted to director of public relations and advertising of the Crosley Broadcasting Corp.



Jay Whalen



John Burpee



Carter Ringlep



Sully Ginsler

Richard F. McGreary appointed general sales manager of KNX and the CBS Radio Pacific Network, effective Dec. 5, 1964.

David A. Moss elected vice president and general manager of WHWH Princeton, N.J.

SYNDICATION & SERVICES

Michael Mindlin Jr. elected vice president of Filmways, Inc. by the board of directors.

Audrey Gellen Maas resigned from Talent Associates-Paramount Ltd., after a 10 year association with David Susskind, to concentrate her professional activities on a full time writing career.

Thomas D. Tannenbaum joins Wolper Productions, Inc. as vice president and executive assistant to David L. Wolper, president and executive producer of the integrated television and motion picture organization.

Carter Ringlep, southwestern division manager of CBS Films and head of its Dallas office since 1953, will retire, at his own request.

Sully Ginsler appointed general manager-syndication, Canada, for United Artists Associated, effective immediately.

up* 51%
IN AUDIENCE

THE
WLOL

YOU SAY!

5017

MINNEAPOLIS • ST. PAUL

July-Aug. to Sept.-Oct., 8 a.m. to 6 p.m.,
Mon. thru Fri. Hooper Survey. Submitted as
estimate only, not exact measurement.

Top Canadian radio commercials honored



Visiting American: Robert Alter, vice president of RAB, presents world premiere of an RABB tape presentation on radio commercial creativity at recent 1964 Canadian Radio Commercials Festival seminar held in Toronto.

Radio commercial creativity in two languages, English and French, was the subject of a round of honors in Toronto at the 1964 Canadian Radio Commercials Festival. Advertisers in the United States and on the international scene were involved indirectly, since at least three of the winning commercials were designed to sell Canadian listeners on the merits of products which originated in the United States, and one was created for a Volkswagen dealer.

The U.S.-linked commercials, all of which won Radio and Tv Executives Club (RATEC) trophies in their categories, were: an English-

language commercial by CKOV Kelowna, B.C., for Koret of California (sportswear); an English commercial for Barlow Yuban coffee by McKim Advertising of Toronto; a French commercial by McCann-Erickson (Canada) Ltd. of Montreal for Coca-Cola. Other winners involved Canadian products and services.

The afternoon-and-evening event, a combination of creative seminar and gala dinner party, was co-sponsored by RATEC and Canada's Radio Sales Bureau. Henry H. Nimmo, advertising-promotion director of Nestle (Canada) Ltd., served as general chairman.



The winners: Broadcasters and admen are honored with trophies from Radio Sales Bureau and Radio & Tv Executives Club. Front row: John Birmingham, CKLC Kingston (top radio public service spot); Corey Thompson, CKVL Verdun (RSB and RATEC awards for French-language commercial in large market); Achille Soucy, CJMT, Chicoutimi (French commercial, small market). Back row: Jacques Durand, McCann-Erickson (Canada Ltd.) (best agency-produced French commercial, for Coca-Cola); George Leech, McKim Advertising (best agency-produced English commercial, for Barlow Yuban coffee); J. S. MacKay, All-Canada Radio & Tv Ltd., who accepted award for CKOV Kelowna (best English commercial, small market, for Koret of California); Gerry Ferrier, CHUM Toronto (RSB and RATEC awards for commercials for a Volkswagen dealer and a bakery). Awards were given at gala banquet presentation.

WE'VE MOVED...

TO...

25 WEST 45th STREET
NEW YORK CITY, 10036
212 581-4200

Sponsor

EDITORIAL AND
ADVERTISING OFFICES

YEAR AFTER YEAR



A LEADER

Hit Central New York's rich 24 counties with commercials delivered by WSYR-TV—the leader in the market year after year. It's important to use the leading station in a market that has:

- Population of 2,508,700
- Buying Power—\$5,344,134,000
- Total Homes—740,870
- TV Homes—689,800
- Retail Sales—\$4,274,467,000
- Food Sales—\$789,846,000
- Drug Sales—\$94,427,000

Source: Market Data Survey—SEBIS, Inc.

WSYR-TV DOMINATES

... because of SEVEN YEARS OF UNBROKEN LEADERSHIP in the market, in ARB REPORTS NUMBER ONE in HOMES DELIVERED ... *20 PER CENT over Station No. 2 ... *65 PER CENT over Station No. 3.



*ARB for March, 1964. Sign on to Signoff. Monday through Sunday.

WSYR-TV

Channel 3 • NBC Affiliate • 100 KW
SYRACUSE, N. Y.

Plus WSYE-TV channel 18 ELMIRA, N. Y.

General Manager: BAILEY HARRINGTON, Publisher: A. PALSON

MOVING?

Be sure to let us know your new address at least six weeks in advance. And please enclose a complete address label from one of your recent issues.

SPONSOR

Ojibway Building
Duluth, Minn. 55802

WRCB-TV

CHATTANOOGA

**PROVEN
SUPERIORITY**

**IN HOMES
DELIVERED!**

**RUST CRAFT
STATION**

CALENDAR

DECEMBER

Du Mont TV Network Alumni annual reunion, Hotel Elysee, New York, (7).

Hollywood Advertising Club luncheon, Hollywood Roosevelt Hotel, Hollywood (7).

Los Angeles Advertising Club luncheon, Statler-Hilton, Los Angeles, Calif. (8).

American College of Radio Arts, Crafts and Sciences fourth annual awards program, Conrad Hilton Hotel, Chicago, Ill. (9).

American Women in Radio and Television Inc., New York City chapter, annual Christmas party for the benefit of the United Nations Children's Fund, United Nations, West Terrace, New York (9).

National Assn. of Broadcasters, Tv Code Review Board meeting, Washington, D.C. (9-10).

Art Directors Club of Los Angeles awards luncheon, Statler-Hilton Hotel, Los Angeles (10).

Broadcasting Executives Club, Christmas party, "Jingle Ball," Sheraton Plaza Hotel, Boston, Mass. (17).

American Marketing Assn. education division conference, Chicago (28-29).

JANUARY

American Women in Radio and Television board of directors meeting, Hilton Hotel, New York (15-17).

Retail Advertising Conference, Walter Tower Inn, Chicago, Ill. (16).

Federal Communications Bar Assn. annual banquet, Sheraton-Park, Washington (22).

National Assn. of Broadcasters radio code board meeting, Los Angeles (22-23).

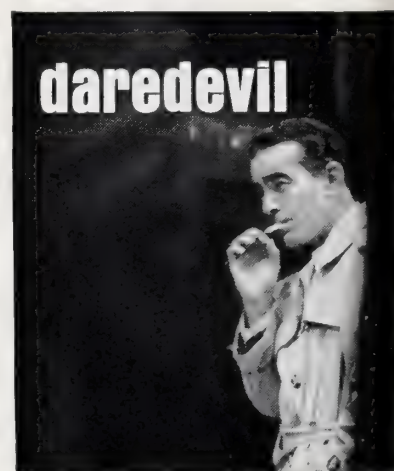
Advertising Assn. of the West convention, World Trade Center, San Francisco (22-24).

National Assn. of Broadcasters winter boards meeting, Palm Springs Riviera, Palm Springs, Calif. (25-29).

Georgia Radio-Tv Institute of the Georgia Assn. of Broadcasters twentieth annual meeting, University of Georgia, Athens, Ga. (26-28).

South Carolina Broadcasters Assn. winter convention, Columbia, S. C. (28-30).

National Advertising Agency Network regional meeting and board of directors meeting, Guest House Motor Inn, Birmingham, Ala. (29-31).



Doesn't think of himself as the reckless type at all. But he goes on taking the *big* risk. Clings to a habit which causes 100 deaths every day from lung cancer and which contributes to many, many more from coronary artery and respiratory diseases. Studies show that the death rate from lung cancer alone for cigarette smokers (one-pack-a-day or more) is 10 times higher than for nonsmokers.

Nobody says it's easy to stop. But living *that* dangerously often winds up in not living at all.

american cancer society

THIS SPACE CONTRIBUTED BY THE PUBLISHER

Too late to beg for the business

after the schedules start running.

Oh, you may get on the list someday. But the time you really wanted to be well-represented was at the hush-hush media session that firmed the list for a new, surprise campaign strategy.

You can't usually get invited to agency/client media meetings. But SRDS is there* as a matter of course.

So, with your Service-Ads in **SRDS, YOU ARE THERE** selling by helping people buy.



SRDS

STANDARD RATE & DATA SERVICE, INC.

The National Authority Serving the Media-Buying Function
C. Laury Botthof, President and Publisher

5201 Old Orchard Road, Skokie, Ill. 60078 YOrktown 6-8500
Sales Office Skokie • New York • Los Angeles

WE QUOTE.

"My father has a middle size head. He has black eyes and black hair like my brother. He wears black shoes and he is very polite. My father is fourty-five. He is pretty big and likes to play pool and cards. My father works at WMT-TV. He sales comerchals. He is friendly and helpfull too. He has a middle sized nose. He is skinny. His ears stick out a little bit but just a little. Oh there is one more thing. His name is Gorge Dorrington."

Eight-year-old Debbie's third-grade teacher corrected a few words here and there and thought the essay could be neater. We think it's pretty neat as is.

George Dorrington, our Regional Sales manager who likes to play pool and cards, still finds time to sale a lot of comerchals, perhaps because, like all WMT-TV and Katz Agency salesmen, he is friendly and helpfull too.



WMT-TV

*CBS Television for Eastern Iowa
Cedar Rapids—Waterloo*

Affiliated with WMT; WMT-FM;
K-WMT, Fort Dodge; WEBC, Duluth.

National Representatives:
The Katz Agency

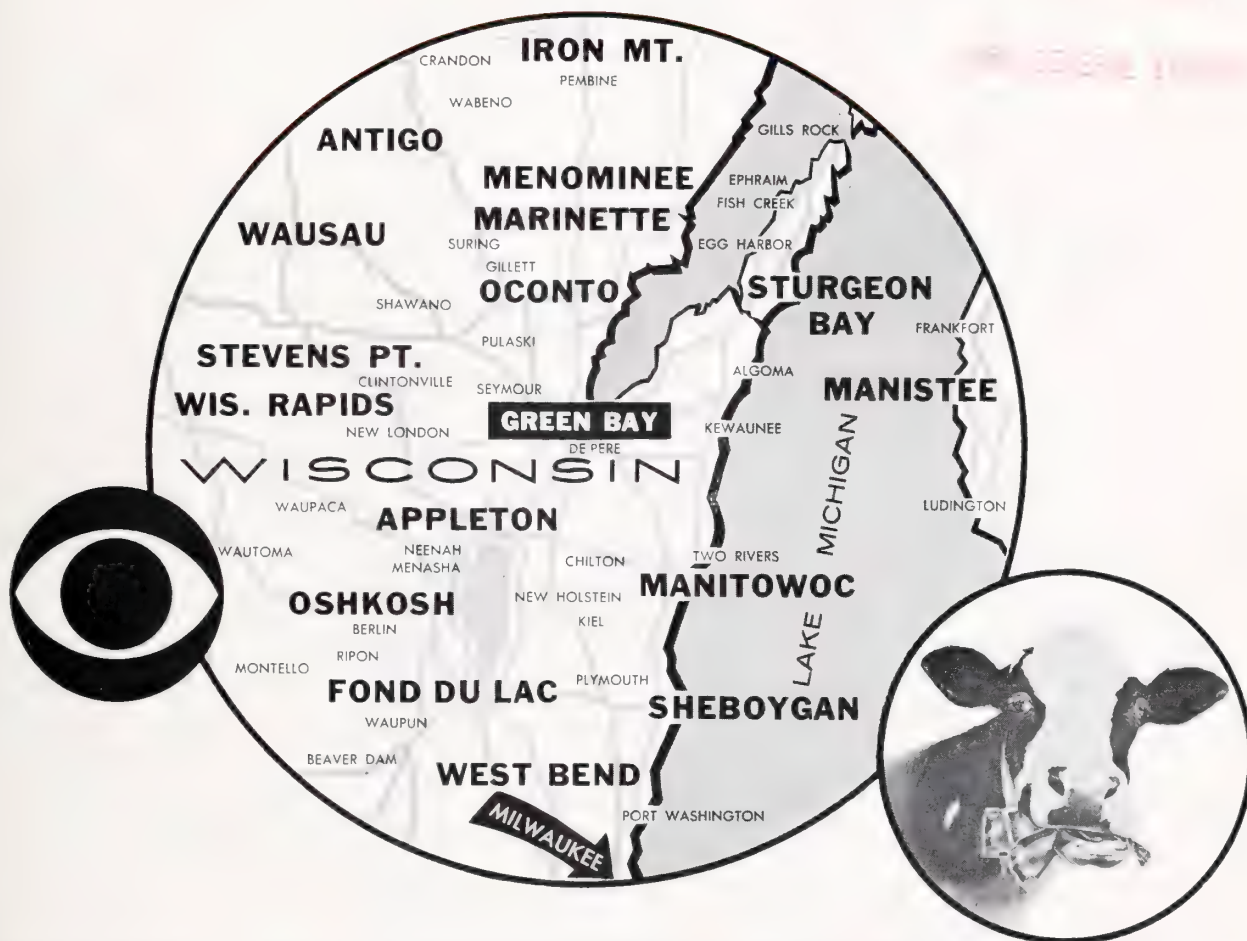
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THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

DECEMBER 14, 1964 PRICE 40c

NEWSPAPER • NEWSPAPER

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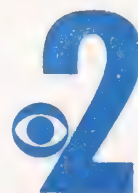


Storybook Market . . . scores of small cities-thousands of big dairy-farms

HERE'S THE LAND OF MILK & MONEY!

WBAY-TV
GREEN BAY, WISCONSIN

HAYEN P. EVANS General Manager • Represented by H.P. Television, Inc.



**Today's biggest money-making stars
are in Volume 9-
Blockbusting TV Entertainment
from Seven Arts!**

ROCK HUDSON



AGNIFICENT OBSESSION



BACK TO GOD'S COUNTRY



BENGAL BRIGADE



SCARLET ANGEL



NEVER SAY GOODBYE



ALL THAT HEAVEN ALLOWS



HAS ANYBODY SEEN I GAL



UNDERTOW



AIR CADET



SEMINOLE

ROCK HUDSON . . . today's big box office star . . .
in 21 Volume 9 Prime Time TV Blockbusters . . . also
including: "The Desert Hawk", "Captain Lightfoot",
"Taza, Son Of Cochise", "Winchester '73", "Peggy",
"The Fat Man", "Tomahawk", "Iron Man", "The Lawless
Breed", "Bend of the River", and "Bright Victory"
For market availabilities and a complete listing of the 215
Universal/Seven Arts' "Films of the 50's" in Volume 9,
please contact your nearest Seven Arts' office.



Seven Arts
ASSOCIATED CORP.

A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.
NEW YORK: 200 Park Avenue, YUkon 6-1717
CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331
LOS ANGELES: 3562 Royal Woods Drive, Sherman Oaks, Calif., STate 8-8276
TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193
For list of TV stations programming Seven Arts' "Films of the 50's"
see Third Cover SRDS (Spot TV Rates and Data)

Shift to 'Scatter Plan' Buying Puts New Stress on Need for Tv Ratings

New York — Tv ratings should not be the sole criterion by which advertisers place millions in network billings, but the trend toward "scatter plan" buying and away from full sponsorships places heavy stress on rating figures to justify tv purchases. This, in essence, was the ratings philosophy voiced by a pair of leading admen—Donald L. Smith, advertising director of S. C. Johnson, and MacManus, John & Adams agency president Ernest Jones—during a tv roundtable discussion of tv ratings on "open end" in *New York Dec. 13*.

Other guests on the two-hour discussion show voiced their own philosophies in their own terms:

"There is 'public interest' in the fact that some tv programs may not get a high rating. I have seen local shows on ETV stations which obviously cost more than the average local show on network affiliates whose profit can be 35 percent of their gross"—FCC commissioner Kenneth A. Cox.

"Studies have shown us the people we have in the [NTI] sample do not listen or watch much differently from people not in the sample. We are not trying to measure particular areas—we are measuring the entire United States"—Arthur C. Nielsen, Jr., president, A. C. Nielsen.

"Aren't we providing a form of democracy by providing the greatest number of viewers with programs they want to watch?"—Mark Goodson of Goodson-Todman.

"Most of what seemed to be wrong in the Washington probe of rating services) was in the field research, not

the application of ratings"—Charles Howze, chief counsel to the Special Subcommittee on Investigations of the House Interstate & Foreign Commerce Committee.

"People are mystified by the moves, the sudden changes of programs in tv. I can't see the harm in writing about ratings"—Richard K. Doan, tv editor, *New York Herald-Tribune*.

Speaking from the agency viewpoint in big-time tv, MJA's Jones defended the basic use of ratings as "an important tool" in evaluating the medium, and the purchase of mass-appeal programs. "If you are going to rent Yankee Stadium," he said, "you're not going to put in a chamber music quartet and draw maybe 300 or 400 people. If you cast your bread on the waters of tv you'd better be prepared to like wet bread—or take a long look at the whole picture."

Adman Smith of S. C. Johnson, queried by program host David Susskind on whether programs lived or died among sponsors on the basis of ratings, denied the implication, and

said he used "as many as a dozen other factors" in evaluating renewals.

He cited the case of his own firm's drop-out from the *Red Skelton* series which was "a good, sound business decision" based "on marketing factors." With *Skelton* in the upper ranks of the latest Nielsen, Smith pointed out, it was "a case of rating success, not rating failure."

NLB and DCSS Merge

New York — Announcement of the merger of Chicago-based Needham, Louis & Brorby, Inc., and Doherty, Clifford, Steers & Shenfield, New York, was made late last week by Paul Harper, Jr., president of NLB, and William E. Steers, chairman of the DCSS board.

The new agency will be called Needham, Harper & Steers, Inc., and anticipates 1965 combined billings of \$82 million.

NLB, which ranks 20th in radio-tv among agencies, has estimated broadcast billings of \$36.2 million in 1964. DCSS ranked in 30th position with broadcast billings of \$19.6 million.

Code Board Acts on Testimonials, On-Camera Drinking, Political Spots

Washington D.C. — Advertising testimonials, on-camera consumption of beer and wine, and political spots were the order of business at last week's two-day meeting of the NAB's Television Code Review Board.

On testimonials, the board placed its collective stamp of approval on a proposed Tv Code amendment which would require an advertising testimonial to reflect an honest appraisal of the advertised product.

The amendment, which is subject to ratification by the NAB Tv Board at its January meeting in Palm Springs, stated: "Personal endorsements (testimonials) shall be genuine and reflect personal experience. They shall contain no statements that cannot be supported if presented in the advertiser's own words."

NAB's Radio Code took similar action earlier this fall, although the language was slightly different.

The Code Board also reaffirmed

the broadcast industry's long-standing policy against the on-camera consumption of beer and wine and approved a Code Authority plan to issue guidelines to assist beer advertisers and Code subscribers. Currently, the Code merely says that beer and wine advertisements should be in good taste, but does not spell out the prohibition on on-camera quaffing.

In still another action, the board discussed the advisability of applying the Code to political announcements and decided to look into the matter of drafting Code language or guidelines to include such standards as adequate sponsor identification and a clear labeling of dramatizations.

Feeling is that such guidelines, particularly the clear-labeling feature, would take the onus for a political spot off the local station and place it on the sponsoring group, but it was emphasized that any such guidelines would not involve content.

Doyle Dane Wins Rheingold from FC&B

New York — Rheingold Beer has switched agencies. The account which spent \$1,039,850 in spot tv last year and more than \$2 million in the first three quarters of 1964, will move from Foote, Cone & Belding to Doyle Dane Bernbach as of March 1.

Total Rheingold advertising billings in approximately \$8 million.

Rheingold had been with FC&B for nearly 15 years until a switch to JWT in 1962 where it remained two years.

CONTINUED ON NEXT PAGE

Sponsor Mockups Mystify High Court

Washington — The nine Supreme Court justices were incredulous and more than a little mystified last week as they listened to arguments between a Justice Department attorney acting for the Federal Trade Commission, and the counsel for the Colgate-Palmolive Co. over the 1960 Rapid Shave tv mockup commercial that substituted sand on plexiglass to represent sandpaper being shaved.

The issue before the high court never was made clear. Justice attorney Philip Heymann said the issue was a simple request that the FTC expertise be given a free hand in deciding when mockup "tests" of a product were deceptive. But opposing attorney John F. Sonnett for Colgate-Palmolive said the FTC order against C-P and the Ted Bates Agency went beyond deceptive mockups. Sonnett said FTC wanted right to demand disclosure of substitute materials even in mockups that accurately and truthfully showed what a product could do.

The government attorney said this was nonsense. He said the commission's order against the Rapid Shave commercial would leave untouched "all but about one to three percent of mockup demonstrations." He said FTC was after only the "small minority" of commercials which are deceptive in their use of substitute materials.

Colgate attorney Sonnett retorted that the FTC would throw broadcasters and Madison Avenue "into a tizzy" by demanding time-consuming disclosures of other materials used when tv techniques required it. Sonnett said disclosure would be required even when mockup showed "truthfully" what a product could do under actual testing.

Sonnett granted that the Colgate-Palmolive shave commercial was partly deceptive, in that a real sandpaper shave would have needed longer soaking than the "single stroke" of the razor. But this was not the present issue, he pointed out, since both Appeals Court and FTC had agreed on this part of the order.

Justice Potter Stewart suggested that since neither side could agree on what exactly was at issue, why not wait for a more clearcut case for a final court test. The government attorney insisted the issue was crystal clear to him.

Justices Goldberg, White and Black hammered on the idea that a commercial could say in half a dozen words, that it was a duplication of test conditions, and not an actual test being photographed. This made the Colgate-Palmolive attorney literally quail at the effect on the viewer. He said it would never do — it would destroy the commercial, even if the viewer were told actual tests had produced the identical results.

Laughter broke out in the courtroom when Sonnett was asked if he thought the firm would ever use this type of sandpaper commercial again. Said Sonnett with deep fervor: "Oh, no, I should hope not — no, never any more sandpaper." Laughter broke out a number of times in the usually solemn court as the attorneys and the justices tried to sift the

mystique of the television commercial.

Finally, Justice Arthur Goldberg wondered if this case was "important enough," considering the confusion of claims and the lack of any great damage. Philip Heymann insisted that it was a matter of deception of the consumer which is "morally repugnant" and involved a "moral wrong."

Attorney Sonnett said "the hand of government can create havoc if it bars the use of techniques necessary to tv broadcasting — this should not be done by government regulation."

A final laugh and a bong of the gavel closed the high court hearing when the government attorney said the case clearly showed that the commercial should say—and not omit by silence—"this is not an actual test."

Sighed Colgate attorney Sonnett: "Then it certainly would not be an actual commercial, either."

Sponsor BMI Hit with Antitrust Suit

Washington — Justice Department has brought an antitrust suit against music licensor Broadcast Music Inc., and has ordered some 517 broadcaster stock owners to divest of any interest in BMI. The civil antitrust suit — one long sought by ASCAP against its rival in music performance licensing — was filed in the Southern District Court of New York, where ASCAP-broadcaster fights have raged over the years.

In its rebuttal, BMI cited diversity of its catalog and said station lists proved there was no connection between ownership of stock and use of BMI product. Also, BMI asked how it can be charged with a monopoly when ASCAP's gross annual income is \$38 million as compared with BMI's \$14 million.

To save paper work, Justice Department has named RKO-General to stand for the group of broadcasters, but Justice says the charges relate to each of the 517 stock owners individually. BMI was formed in 1940 by NAB, the NBC Radio Network and other broadcasters to provide an alternate source of music when ASCAP had a virtual monopoly over all music licensing. Those were the standoff days when rebellious radio licensees concentrated on "Jeannie of the Light Brown Hair."

The antitrust complaint says BMI

and "unknown" broadcasters have attempted to monopolize both the "acquisition" of music performing rights from composers and publishers, and the "granting of licenses" to broadcasters. The complaint also charges BMI with inducing record companies and talent to promote BMI music, and inducing broadcasters to favor BMI music on the air.

The complaint says result is a tendency toward monopoly, a depressing of rates to authors and composers, and injury to competing licensors, particularly to the American Society of Composers, Authors and Publishers. Justice points out that where ASCAP once licensed 90 percent of top tunes aired on radio in 1948, the amount dropped to 43 percent in 1958, while BMI had 57 percent. In 1962, trade press charts showed BMI licensed 70 percent of current hits listed on the charts.

BMI has contended over the years that ASCAP excluded the composers of the newer rock and roll, country western, and rhythm and blues music and was dominated by an "old guard" that discouraged new young composers. BMI says the newer style music writers flocked to its wide-open doors, and that teen preference for this music produced the big surge in Broadcast Music tune popularity on radio.



What makes a great salesman?

In the smoke filled ballroom of the plush Waldorf Astoria, after 33 days of head to head play, Ely Culbertson won his final bid and the match to decide the number one bridge player in America. This Romanian born card player, whose mother was the daughter of a Cossack Chief and whose father was an American oil man, inventor of the Culbertson System made ten million American families contract-bridge happy and in the process, made himself a millionaire.

With deliberate planning, psychological methods and a theatrical personality, Ely Culbertson sold contract-bridge through books, syndicated newspaper columns and radio shows. He traveled thousands of miles visiting bridge clubs and playing exhibition matches in his personalized approach to selling the Culbertson system. He founded an empire on a pack of cards and with his personal vitality, sold the world on contract-bridge.

Culbertson proudly admitted to psychological methods in selling and enjoyed greatly the theatrical personality he built to do it. The Storer stations are personal and dramatic, too. They have community vitality and excitement. Their responsible programming-keyed to specific community preferences turns more listeners and viewers into *buyers*. In New York, Storer's great salesman is WHN, an important station in an important market.



LOS ANGELES
KGBS

PHILADELPHIA
WIBG

CLEVELAND
WJW

NEW YORK
WHN

TOLEDO
WSPD

DETROIT
WJBK

MIAMI
WGBS

MILWAUKEE
WITI-TV

CLEVELAND
WJW-TV

ATLANTA
WAGA-TV

TOLEDO
WSPD-TV

DETROIT
WJBK-TV

- 27 The Mary Poppins bandwagon rolls**
Advertisers unite with Walt Disney to sell consumer products with direct tie-ins to musical film hit in commercial
- 32 Will the New Prince Spaghetti Minstrels stand up?**
Macaroni maker uses recorded minstrels in Stan Freberg commercials, live minstrels in supermarkets — and all help spaghetti sales to soar
- 36 Can something be done about tv's summer slump?**
Admen are resigned to warm weather drop-off in viewing levels, but SPONSOR contributing editor Dr. John Thayer's analysis shows that not all summertime viewing is below winter mark
- 38 Retailers' tv redress**
After years of indifference, local and regional department stores are learning of tv's ability to move goods, and with ringing results
- 40 Choice programs for choosy audience**
Lovers of serious music are often inveterate travelers, TWA believes. To reach the melody-minded, the airline broadcasts hour-long music programs on 18 radio stations, mostly FM
- 42 Does video captain kids?**
Popular children's magazine studies 6-to-12 age group for their likes, dislikes on print vs. tv advertising
- 44 There's a market for 'local humor'**
In less than three years, Pittsburgh's Hardman Associates has built thriving business with low-pressure commercials for local radio clients
- 46 Buick's best buy: radio**
Buick solves communications problem with its sprawling work force by buying commercial radio time—establishing model "Factory Whistle" show now copied by a dozen other big firms

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**NEW HEIGHTS OF POWER
ON KIRO-TV...**

**DELIVERS
A CLEARER
STRONGER
PICTURE!**



**REACHING MORE HOMES...BETTER
WITH TOP-RATED CBS PROGRAMMING!**

This newest technical improvement is another step in the planned progress of a great STATION ON THE GO in the growing Puget Sound Market. Tested and proved by some sixty of the nation's leading stations, the traveling wave antenna delivers a clearer, cleaner and higher-powered signal.

Your PGW "Colonel" will give you the full story on the many other STATION-ON-THE-GO plans and accomplishments of the new KIRO-TV, the station to buy because it's the station to watch in the nation's SIXTEENTH market!

**KIRO
TV 7**
CBS FOR THE GREAT NORTHWEST

Affiliated with: WRUL RADIO NEW YORK WORLDWIDE KSL AM FM TV KID AM FM TV ABOI AM FM TV

just in time for the new Fall Season
**WAPI-TV IS NOW
ON THE AIR WITH
A NEW TRAVELING
WAVE ANTENNA!!**



Direction	Power Increase
North (N)	12% MORE POWER
East (E)	28% MORE POWER
South (S)	18% MORE POWER
West (W)	30% MORE POWER

Locations marked: Gadsden, Anniston, Tuscaloosa.

INCREASING PICTURE POWER IN EVERY DIRECTION
Especially designed WAPI-TV's new Traveling Wave Antenna assures excellent circularity of signal pattern increasing picture power in every direction. This means much greater signal strength in the major metro areas of Anniston, Gadsden, and Tuscaloosa with a total of 71,800 TV homes.

SUPERIOR METRO COVERAGE
A special feature of the Traveling Wave Antenna is null free vertical radiation patterns for superior close-in reception.

WAPI-TV BIRMINGHAM 

**WAPI-TV
13
BIRMINGHAM**

They switched... and are they glad!

KIRO and WAPI are two of a growing number of TV stations that have switched from another type of antenna to the RCA "Traveling Wave" Antenna. Both of these stations are so pleased with the improvement that they have taken ads (above) to tell about it.

Naturally, we are pleased, too—but we are not surprised. Some sixty stations have

installed RCA "Traveling Wave" Antennas in the past few years.

The "Traveling Wave" Antenna, like other RCA broadcast equipments—cameras, tape recorders, transmitters—is for those who want the best. Your RCA sales representative will be pleased to tell you about it in detail. RCA Broadcast and TV Equipment, Building 15-5, Camden, N.J.



THE MOST TRUSTED NAME IN TELEVISION



Please don't call the Governor between 7:00 and 7:30 tonight.

Please try not to disturb Governor Edmund G. (Pat) Brown, at the California mansion, during the vital half hour when he is probably watching the news on KXTV, Sacramento.

The Governor watches KXTV news because it includes all three elements of journalistic responsibility. Hard news collected, summarized and presented by an experienced news team. News opinion in daily station editorials geared to the problems that deeply concern the Governor and his constituents in the Valley. News analysis by the leading columnists in the nation such as Roscoe Drummond, Stewart Alsop,

Marquis Childs, Evans and Novak, and eight others who give perspective to the complexities of national and international affairs.

KXTV is the only station in Sacramento that offers this total concept of news programming. The other Corinthian stations in Houston, Tulsa, Indianapolis and Fort Wayne are the only stations in their cities which offer the same news concept.

Unquestionably, the high regard Corinthian stations reflect for the medium, and their viewers, is a prime reason advertisers select Corinthian stations.

Represented by H-R

CORINTHIAN



RESPONSIBILITY IN
BROADCASTING

 SACRAMENTO, KXTV
  HOUSTON, KHOU-TV
  INDIANAPOLIS, WISH-TV
  FORT WAYNE, WANE AM-TV
  TULSA, KOTV



Publisher's Report

Wasilewski & Co. make a good team

"An expert," I once heard General Knudsen, former president of General Motors, tell the National Press Club, "is a mechanic away from home."

I was raised on the adage that "a prophet is without honor in his own country."

Who's Who in America is loaded with the bios of men who had to leave the college or company that first hired them in order to find appreciation and opportunity to spread their wings.

A select committee of the NAB has been hard at work to find the best man in America to head the organization. This is no easy assignment. Part of the membership wants a man whose name is a household word, especially in Washington households. Others want a working broadcaster who requires a minimum break-in period.

Like a quarterback who is All-American calibre at signal-calling, passing, faking, plunging and end-around runs, perhaps a man can be found who enjoys favorable national identification and understands the industry's multi-faceted problems.

I doubt it.
I am sure that the committee can come up with some outstanding candidates. By the time this reaches you they may already have done so.

It is my hope that the list will prominently include the name Vincent T. Wasilewski.

Vince is, and for some time has been, executive vice president of the NAB. He was the capable chief-of-staff for Gov. LeRoy Collins, in his years with the NAB handled many sensitive assignments, and is giving quality control to the workings of the association during the current interim period.

What he's doing isn't easy.
I've watched Vince, and his talented associates, perform during three of the recent NAB district meetings. They handled their chores with an ease and assurance that bespoke long professional competence and teamwork.

They could have been a flop. They tackled some of the thorniest problems in industry history—problems like advising broadcasters whether to go into CATV, how to look at pay tv, how to upgrade radio programing, what they're doing to help direct congressional and FCC action at a critical time, how to put teeth into the tv and radio codes.

I grade them high on their performance.
I grade them high on their judgment.
I grade them high on their courage.
I've read a recent speech delivered by Vince in his role as interim head of the NAB. He's direct and practical.

I consider Vince a strong man performing exceptionally well in a difficult role. As a permanent head, with the NAB executive committee to guide him, he would do better.

Norm Glenn



SILLYGISMS . . .

is a new game played by two or more "experts" engaged at buying and selling radio time. One player — in this case the buyer — executes a ploy. Then the other player — in this case the seller — cries a lot.

Buyer: "I know the Pulse audience composition figures show you have more adults listening than your competition, but pure introspective reason tells me that cannot be true. **SO**, here's the answer. The kids tune to your station. The adults in the family are unwilling listeners; they get counted but we know better. **SO**, we subtract the number of teenage listeners from the number of adult listeners, and we get a true count of the number of adults listening to your station."

Seller (still — but just barely — rational): "Even if we accept all of the subjective reasoning, the argument is mathematically impossible. The Pulse you are using reports only 1.25 listeners per set. If everyone of those duplicated listeners were adult-teen . . . **AND** if everyone of those adults were unwilling listeners . . . **AND** if everyone of those unwilling adult listeners were not affected by the spot they inadvertently heard, they would still represent only 25% of our adult audience . . . **AND** my station would still deliver more adults than my competitor."

Buyer then rejects spurious facts and buys the competition thus concluding the game triumphantly.

Hard to believe? Ask me, I'll introduce you to the players.

Perry S. Samuels
Vice President and General Manager
—WPTR

SYLLOGISM:

You need WPTR to cover adult buyers in the Albany-Schenectady-Troy **18 COUNTY** trading area.

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

**fifteen
forty** **PTR**

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY

*One magazine
gives you
everything
you want
in your
1965
trade paper
campaign!*

Sponsor gives you:

- ✓ *8,000 agency/advertiser copies in 1965—60% more than 1964.*
- ✓ *ABC Paid Audit.*
- ✓ *All broadcast buying people—not great waste circulation of general advertising media*
- ✓ *Top readership as attested to by many advertiser/agency surveys.*
- ✓ *Editorial coverage pinpointed toward your national spot customers.*
- ✓ *Old 1962 rate in 1965.*

Sponsor **IS FOR THE SPONSOR**
NO OTHER PUBLICATION IS.



Y' AIN'T
SEEN
NOTHIN,
YET

Sophistication about the broadcast advertising field is like a plateau that runs up to the edge of a precipice and then drops off in a sheer plunge into a never-never-land.

The newspaper treatment of the three way nose-to-the-wire race of the tv networks in the Nielsen report released last week, proves that there is a great deal of misunderstanding of what the report really disclosed. As the type-high boys played it (the *New York Times* even front-paged the story), it seems to me that it was offered as a drastic occurrence. Heads, decks and positioning of the story seemed to imply that an omen foretold of viewer famine and the coming trail of lean years. And, since the sophistication mentioned above is not one hundred percent distributed even among all facets of the broadcast industry, the public (amongst whom there are various categories of advertising clients) was being invited into the never-never-land.

The truth is that the report on the rating picture is highly complimentary to the television industry. What the print-news of this race left out was the track attendance. Never have viewer levels been so high, and never have indications been so firm that they are going even higher. Never before could an advertiser feel so certain of getting his money's worth in a medium.

But if the print brigade's instinct for self preservation has inadvertently shaded its view of the facts, then this is only the beginning of their problem. With tv networks' media stature running neck and neck, the selling is going to get even more creative; and with the creative potential in television unleashed in competitive contest, the tv advertising school may get some of the highest grades in communications history.

Sam Elber

LETTERS

FM Simulcasts

Before Mr. Elmo Ellis of WSB worries about "diversified FM programming" [SPONSOR, Dec. 7] we, in the industry, should concentrate on simulcasting. . . . This is a waste of the people's airwaves.

As an aside, I wish there was an FM station in the New Haven market "pumping out classical music all day long."

As to installation of FM in automobiles, I believe Ford and General Motors have AM-FM tuners as a piece of optional equipment.

HOWARD R. DEAN

*Operations Director
WDEE Radio
Hamden, Conn.*

Well Documented

Congratulations on your articles "Beer Industry Sees 'Happy Days' Ahead" and "Understanding Beer Consumers" published on pages 33 thru 38 of the Nov. 16 edition of SPONSOR.

The articles were well presented and documented and would be of immediate value to me and my sales staff.

Please send five copies of the above to my attention with any costs that are incurred.

I look forward to reading SPONSOR weekly, particularly those editions that present documented information related to industries that use the facilities of radio broadcasting.

DAVE BOLTON

*General Sales Manager
WIBG
Philadelphia*

Girls, Boys Together

I am sure I am not the only one in this industry who must take issue with your headline, "The Boys Come to Work" in the Nov. 23 issue of SPONSOR. In our case it was a girl (Charlene Gallatin) and I sincerely hope that she came to the meeting as well prepared to work proficiently and competently as the "boys" did. I am delighted that you were impressed with the

effort put in by these people, but I do think you are going to have to watch your headlines.

ROBERT C. WIEGAND

*General Manager
WTVN-TV
Columbus, Ohio*

Expected Embryo

Our profound thanks on an excellent article featuring KXYZ: "Radio and the Regatta," Nov. 23. As you know, this is just the embryo of a special interest program that we feel has unlimited possibilities.

Boating Broadcaster is picking up steam daily, and, thanks to your feature article, we expect great things from this "specific audience" programming.

JACK G. CARNEGIE

*Vice President and General Mgr
KXYZ-AM-FM
Houston, Tex.*

Thanks from VID-E-O

Thank you for the two page story on the NBC-TV personality game, VID-E-O ["Bagging Customers with Tv Game", Nov. 16].

I think it was an excellent piece and I know, from talking to John Heikes, has had a very good response.

JOHN SCUOPPO

*Director, Promotion
NBC
New York*

Hats Off

Another "hats off!" to SPONSOR from this office of the Code Authority for your current attention to multiple-product spots. Needless to say, we are particularly appreciative for the paralleling attention you direct to the "Role of the Code", Nov. 23, and believe, all around, your coverage in general helps to clarify the issues and reveal the contributions self-regulation can make.

STOCKTON HELFFRICH

*Manager, The Code Authority
National Assn. of Broadcasters
New York*

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

December 11, 1964

"Whatever else it is, educational tv is a part of television--a medium whose staggering impact on our society we but dimly comprehend." So said FCC chairman E. William Henry last week when he was guest speaker at a two-day Washington meeting of educational tv people here.

The immediate problem of the 280 delegates to the National Association of Educational Broadcasters (NAEB) conference was to organize long-range financing for ETV. But the impact of all forms of television on America and the need for something more in today's tv programing, were clearly the co-equal concern of the FCC chairman.

Television's impact is, in fact, becoming everybody's primary concern. Not only in commercial and education broadcast tv circles, but in government and industry, in politics and religion and in the White House, speculation grows about tv's intimate and penetrating effect on American thinking and living.

The FCC chairman told the tv educational station managers and governing board members: "We know that more families own tv sets than own bathtubs. We know that children up to the age of 12 spend as much time in front of those tv sets as they do in school. These statistics do not tell us exactly what the effect of the tv revolution will be. They force us to presume, however, that its importance for the quality and content of our daily lives will be overwhelming."

Advertisers and networks would bristle at Henry's description of their role in the "Tv Revolution." He quotes John Fischer in "Harpers" magazine, and tv writer Merle Miller, both pungent critics of the brains and money lavished on committee-created programing. Fischer calls it programing designed to "make the American people fat, dumb and happy."

The broadcast-advertiser partnership might be slightly mollified by chairman Henry's admission that not all cultural and educational programs are worth watching. Also, "advertiser dollars support significant amounts of competent, sometimes brilliant, news and public affairs programing. But the bedrock of truth in the criticisms (of commercial tv programing) must be considered by anyone who is concerned about the role of tv in the future of this country."

Henry looks now on educational tv as the white hope of that "better" type of programing he has been trying to coax broadcasters to accommodate on prime time on the VHF channels. Henry hopes that with the spread of all-channel sets, and broadening of ETV's scope and expertise, "knowledge and enlightenment, culture and beauty, stimulation and controversy will be available to everyone who cares for them, and not merely to an elite. . ."

He urged the educational tv-ers to reach out beyond the halls of ivy--

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

fine as the in-class role of television is--and serve the people at large. He no doubt had in mind the doubling of American college population within the past decade, and a present enrollment of over five million college and university students.

For once, the FCC chairman may not have a fight on his hands over his stand on a programing issue, even from the gadfly commissioner Lee Loevinger. Commissioner Loevinger has fought every type of FCC pressure to uplift commercial television, even by the indirect nudge of program reporting categories.

But a well-financed educational tv spread would provide cultural and educational and "something different" programing, without involving pressure on either broadcasters or the public. Loevinger has pointed out that he would prefer any kind of mediocre mass medium entertainment on tv if necessary, rather than anything "prescribed" by government.

The envisioned ETV programing--self-originated--could provide some interesting possibilities for answering pay-tv's alleged cultural programing plans--and for free. It might even blunt the edge for some of the CATV lure to those restless big-city and medium-city customers who crave the variety of an extra half dozen channels.

But the FCC chairman, never a man to shirk controversy, may collide with conservatives on the hard necessities of financing ETV. Henry frankly expects to meet opposition to the idea of direct government subsidy. He urged the ETV people to debate this aspect and not be afraid of it, as one factor in the national and local, public and private money sources needed to finance it.

He argued drily that fears of government "conformity" are contradicted by present tv programing which is about as original as a "slice of bureaucratic red tape." Conformity dominating today's tv screens, says Henry, is that of committee-style programing, not government.

Henry hopes for a private national agency to coordinate all fund-raising, from both private and public sources--such as the HEW's matched funds program which has given about \$8 million, with another \$8 million committed, out of its \$32 million available funds; the Ford Foundation--donor of a total of some \$90 million over the past 12 years, which has allotted a total of approximately \$34 million to National Educational Television (NET) for broad out-of-school cultural programing; network contributions, etc.

Study of such a project is already underway by an IRTS committee headed by John Cunningham of Cunningham and Walsh. Cunningham tells the FCC chairman he hopes for strong financial and promotional help for ETV from commercial television stations--and cagily plots a campaign to appeal not only to the viewers' cultural gain, but also to appeal to "improvement in economic status," from watching ETV.

Mildred Hall

Any Station Manager In The Country Who Doesn't Know All About Broad- cast Bingo Is Unfair To Himself And To His Market

BROADCAST BINGO is a continuing local show that has everything.



- *Tremendously popular audience interest*
- *Actively demonstrated audience participation and response*
- *A complete package show for the local advertiser*
- *Low production cost*
- *Easily sold and easily merchandised*
- *Practical for either radio or TV*
- *Provides tangible, measurable results to the sponsor and to the station*

We furnish the ideas for selling and merchandising, full instructions for programming and prepare for you the individualized material required.

Personalized bingo card prices are \$1.50 per 1000 cards. Two sided printing \$1.75 per M. Unlimited weekly color code. Prices f.o.b. Omaha, Nebraska.

Write, wire or call for full information.

Bingo Cards Omaha

6602 Military Avenue

Omaha, Nebraska 68104

Telephone 402-551-4426

OMAHA — The Personalized Bingo Card Printing Capital of the World

Agency President Sees Color Tv as Magazine Threat

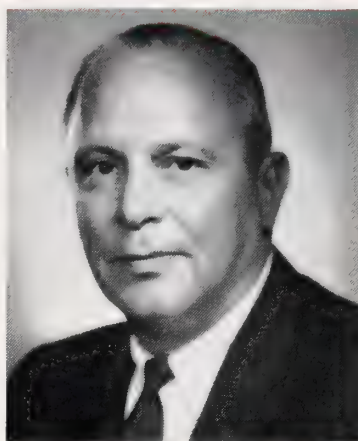
Grey's Strauss warns Magazine Promotion Group color tv soon to break with force of full-fledged medium

New York — "Color tv, once merely a small multi-hued cloud threatening on your horizon, is about to break over your heads with all the force of a full-fledged medium in its own right," Herbert D. Strauss, president of Grey Advertising, Inc., last week warned the Magazine Promotion Group.

Strauss pointed out that color, long a great selling-plus for magazines, is daily becoming "less potent as a competitive weapon," adding that there will be an estimated 5 million color tv homes in 1966 as contrasted with 2.2 million this year and 1 million in 1962.

Strauss also saw a threat to two other magazine advantages: "ubiquity and longevity." It has been central to magazines' editorial and advertising prowess, he said, that they could be found almost everywhere, taken almost everywhere and kept for as long as the reader wanted, to enjoy whenever he wished — "characteristics which tv emphatically did not share."

Declared the agency president:



Strauss . . . "medium in its own right."

"Devices now on the way for home reproduction of tv shows promise that medium the same long life and instant availability magazines now enjoy. The time may not be far off when your finest fiction will not have to compete with tv's best dramatic shows only at a given hour on a specific day. It will have to compete all day, every day — for months. Your outstanding news re-

porters and photographers will face Huntley and Brinkley and their camera crews on the spot any time of the day or night."

Strauss also cited astrovision in jet liners and "tiny beach-bound transistors" that will enable tv and its commercials to go anywhere that magazines and their advertisers can go.

Strauss continued: "Juke boxes with screens that show the band playing along with each record are a novelty from Europe today. Do they signal a time when one of your subscribers, reading at home to the background of his hi-fi, is tempted to put down the magazine and watch Leonard Bernstein conducting? Quite possibly."

Strauss concluded that "magazines, more than any other medium, are responsible for the physical form of good advertising today." He added that "magazine's greatest thrust into the future as an advertising medium lies in this power beyond the computer, the power of communications, the power of creativity."

The agency president said, "Color, portability, availability — all once impregnable bastions of magazine strength, all potentially dangerous areas of competitive vulnerability tomorrow. What must magazines do then? I think the answer lies in the unique relationship between magazines and advertising in the past and in a significant contribution made to advertising by the magazines of America."

Nielsen Co. Cleared For BRC Participation

Washington, D.C. — A. C. Nielsen Co. has been given the green light by Justice Department — a long-awaited "clearance" that now permits the country's largest ratings firm to participate actively in the Broadcast Ratings Council procedures.

Among the first group of firms to seek BRC accreditation, Nielsen will now be legally eligible for its first audit, a process already completed for all other candidates except Sindlinger.

Technicality that caused delay went like this: After Harris Committee hearings in 1963, federal government filed two actions involving Nielsen — (1) an FTC order requiring disclosure of

methods and (2) a restraint of trade charge to which Nielsen (plus others so charged) entered a consent decree. Letter promised, in effect, to cease and desist from practices that might be considered restrictive to competing rating firms.

Nielsen attorneys subsequently refused to okay the company's BRC role without clearance from Washington. Their argument: Any firm that ultimately feels its business damaged by BRC (whose goal is to verify, then improve, ratings services' methods and operations) might sue Nielsen (as a BRC participant), alleging that Nielsen activity was in violation of consent decree.

Francis Boyle Named A VP at Eastman

New York — Francis L. Boyle has been upped to administrative vice president of Robert E. Eastman & Co., national radio representatives.

Boyle joined the firm in 1959 when he opened the Detroit sales office. He was shifted to New York in 1961 and was made a vice president and member of Eastman's board of directors in 1963.

Emphasis Must Be on Creativity In Radio Timebuying--Schneider

New York — In the absence of "complete standardized recognized radio measurements," the timebuyer must make decisions based on creative ability, Sam Schneider, vice president for radio of the Broadcast Communications Group, Inc., told the final session of the International Radio and Television Society's time/buying and selling seminar.

Arguing that too many recommendations for radio campaigns originate emotionally rather than with creativity, Schneider asked, "Is it possible that you, as timebuyers or sellers, are relying too heavily on body number measurements?"

We all know that you cannot do this yet in the radio medium, he said, "simply because only a fraction of radio is measured today."

Stressing the need for judgment in radio buying, Schneider said, "In brief, it means that you are recommending not a historic ratings figure based on metro quarter-hour tune-ins to one program, but rather, you are recommending a basic marketing platform, based on knowledge of a station's position in its

market, the demographic profile of this market, the listeners' loyalty to the station, not to an isolated program—the strength of that station's management in community affairs, the depth in involvement in that market of the local personalities featured on the station."

Schneider continued: "You are making a marketing and media recommendation that no computer today can make, because the information about radio is not yet translatable into machine language."

The information does exist, he told his timebuying audience, "and it's up to you to find it, use it and

translate it into dollar profits for your client, and into creative strength for your agency. You dare not abdicate this vital area to anyone outside your agency's media department."

Don Leonard, vice president and media director, Kudner Agency, who also took part in the discussion of decision-making, said that "it is impossible to reach the client's goal in timebuying and selling unless you are aware of the decision-making that went on from 'product' to 'research on who buys the product' to the 'work of the agency,' including 'media research' and 'plans board considerations' until after the media plan itself emerges."

"Too often," Leonard concluded, "'decision-makers' retreat into their shells of obscurity and forget what others are concerned with."

Gold Bond Stamps Enters Trinidad

Minneapolis — Sparked by a heavy schedule of radio and television advertising, Gold Bond last week launched what was called "the first trading stamp venture in the Caribbean" with the introduction of Gold Bond stamps into Trinidad.

The stamps will be distributed initially by a grocery and drug chain and by two department stores. Also, two gift centers for redemption of stamps are to open in 1965.

In addition to broadcast, the Gold Bond story will also be told via mailing of "many thousands" of

coupon starter books, by distribution of Gold Bond gift books by participating merchants and by newspaper advertising.

In announcing the stamp introduction, Curtis L. Carlson, Gold Bond president, said, "The economic growth of this nation in the two years since it gained its independence has been phenomenal. We hope and plan that Gold Bond will add to the progress already made."

This marks the company's third major marketing move during the past year.

NBC International Reports Banner Tv Sales to Spain

New York — NBC International last week reported the sale of 137 hours of tv programing to Television spanola (TvE), the Spanish Network, representing "one of the largest single sales transactions ever completed with Spain" by the company.

Included in the sale were 52 hours of *Bonanza* (bringing Spain's total hours of the series to 143), a renewal of news and public affairs specials, *The Richard Boone Show*, *The Dick Powell Show* and *Car 54, Where Are You?*

NBC International also reports that according to a survey taken by TvE, *Bonanza* ranks number one in popularity in Spain. In the number two slot was a Spanish-originated show, *Rompeola*, with the NBC *Dr. Kildare* series third.



Dr. Eric Williams (l), prime minister of Trinidad, with Gold Bond president Curtis L. Carlson

Tv Integration Insufficient, Says Study Committee

Ethical Culture survey notes improvement over earlier study, but urges continuing pressure for Negroes on tv

New York — Acknowledging a "slight improvement in the frequency of Negro appearances" on television, the Committee on Integration of the New York Society for Ethical Culture argues that it "is insufficient for our times."

The committee, in releasing its second study of the Negro image on tv, pointed out that the highest rate of Negro appearances was on news and informational programs, while children's programs and daytime serials had the lowest rate and continue "to portray a lily-white unreal world."

Co-chairmen of the Ethical Culture Committee on Integration are Douglas Pugh, currently a commissioner in the Federal Mediation and Conciliation Service, and Dr. Lawrence Plotkin, associate professor of psychology, City College of New York. Both are members of the Society's Board of Trustees.

The survey, which covers a two-week period in the spring of 1964, is a follow-up on a similar study made in 1962. Its major conclusion was that "continued glaring deficiencies outweighed the few improvements."

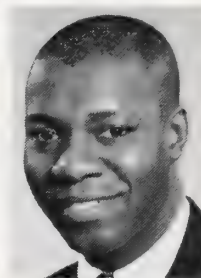
In discussing the implications of the study, the committee indicated that the "mixed findings of the 1964 survey are interpreted as resulting from the pressures influencing the industry. While there is slight improvement in the frequency of Negro appearance and image, it is insufficient for our times. It is not accidental that the local programs in New York seem to be more favorable than the network ones."

The report continued: "Faced by conflict, the networks play it safe. News and educational programs are in themselves considered a public service; furthermore, they can hardly avoid the presence of the Negro in America. Are women and children considered too sensitive to be exposed to this presence? Shows for them are still almost lily-white.

The psychological damage that might result from a segregated screen does not seem to weight heavily in the decision process."



Lawrence Plotkin



Douglas Pugh

Another aspect of "playing it safe," said the report, "means that no Negro now has sustained appearance on television. Without intending invidious comparisons with featured white stars, we would like to indicate that a vast reservoir of television talent is ignored when performers like Harry Belafonte, Diahnn Carroll, Sammy Davis, Jr., Ruby Dee, Sidney Poitier and Diana Sands are not regularly employed by television."

The loser in this case is the television audience, the committee noted. "Would baseball audiences or owners restrict a Willy Mays or Jackie Robinson to appearance a few times a year?"

In actual number of Negroes ap-

pearing on tv during the spring survey, it was pointed out that "if one viewed television . . . for five hours, on any channel at any time, he would have seen about three Negroes, two of them for less than one minute and one for a longer period. In only one-fifth of the appearances of the Negro does he receive exposure for more than three minutes."

The committee also recorded a change in the nature of Negro appearances: "About one-fourth of the appearances were dramatic roles, while performing roles, which led in 1962, were almost lowest."

On the integrationist plus-side, the study cited two commercials and public service announcements reported in 1962, compared with 36 reported in 1964. "This increase clearly reflects the networks' and advertisers' response to pressure of civil rights and governmental organizations."

The committee concluded: "Given the factors influencing the television industry, we predict that the industry will make changes according to the amount and kind of pressure generated by groups fighting for civil rights. Should the pressures diminish, the industry will decrease the appearance of Negroes. Because the problem is national as well as local, the pressures should be national as well as local."

Charms To Blanket East With Radio-Tv Campaign

Asbury Park, N.J. — Charms Co. is sweetening major eastern cities with an intensive radio and television spot campaign aimed at promoting its candy squares.

In a drive calling for as many as five stations in a single city, with spots running in prime evening, early evening and daytime periods "in order to reach all segments of the market," the lion's share of the budget will be concentrated on tv. Radio will be "used to increase exposure and back up the television with 10-second reminder spots."

The spots, prepared by the Walter G. O'Connor Co., Harrisburg, Pa., retained by Charms in August as its agency, are in color and feature a "Make Friends with Charms" theme and a jingle. They run 60 seconds, 20 seconds and 10 seconds "with enough of a variety to appeal to different age and sex groups."

According to the agency, the situations show people "making friends in buses, business offices, bridge clubs and homes." Copy stresses "Clean and fresh the whole pack through."

ANA Files Brief in Colgate-Palmolive 'Sandpaper Case'

New York — Contending that "everyone knows that on tv all that glitters is not gold," the Assn. of National Advertisers has submitted a brief as amicus curiae in the case of the Federal Trade Commission versus Colgate-Palmolive Co. and Ted Bates & Co., currently before the U.S. Supreme Court. (See Friday at 5 story.)

Declared the ANA: "On a black and white screen, white looks gray and blue looks white: the lily must be painted. Coffee looks like mud. Real ice cream melts more quickly than that firm fake sundae."

In defending Colgate-Palmolive and its agency's use of a mock-up showing how a shaving cream can shave sandpaper, ANA said in summary, "It is not an unfair or deceptive act or practice within the meaning of . . . the Federal Trade Commission act, to use a prop or mock-up which is materially the same as what one would see if he were observing the same display or demonstration without the intervention of the advertising medium and without use of such prop or mock-up."

Suggesting that the pivot of the case may be where a "test, experiment or demonstration such as the

advertiser has described (whether by verbal or pictorial symbols should not differ) could not be conducted." The argument falls apart, said ANA, "when in truth the demonstrations can be and have been performed, and the product reacts as depicted in the commercial."

The ANA brief indicated that the FTC's case "rests upon nothing more substantial than its assumption (unsupported by any evidence) that the decision to purchase will be critically altered by the difference between seeing a completely faithful portrayal of an existent demonstration, and seeing the demonstration itself."

The real point, the brief continued, "is that as long as the sponsor's persuasion of purchasers that

visual proof corroborates his product claim does not mislead them regarding the existence of such proof, there is no material deception whether it relates to the appearance or the functioning of a product in use or to its appearance or functioning under the conditions of a test or demonstration."

Concluded ANA: "If advertisers are deterred, for tenuous and inconsequential reasons, from employing technical devices which the very nature of the medium requires if it is to be used advantageously for advertising purposes, and which have not been shown to affect the consumer in any substantial, material or significant manner, their use of the medium will be seriously curtailed, and the tremendous public interest in this outstanding medium of news, entertainment and information may be put upon the altar of an administrative obsession."

The brief was filed by Gilbert H. Weil, ANA's attorney.

Jack E. Leonard To Star in New 'Adult Western' Cartoon Series

New York — Starring comic Jack E. Leonard as "the fastest mouth in the West," Trans-Lux

not only be "out West," but "way out West."

In announcing the series, set for 500 episodes, each five minutes in length and filmed in color, a spokesman for Trans-Lux said it may be a contender for prime-time viewing.

It was pointed out that "the series will be aimed at an adult audience although it will have the same appeal for youngsters as do most animated shows. Leonard's wit and Pintoff's screen satire, using the familiar western theme as a base, should make this television's greatest spoof of a universally accepted tradition — the glorious West with all its time-honored cliches."

Richard Carlton, vice president of Trans-Lux, said the budget for the series is \$2 million, adding that *Fat Jack* will be flexible enough to adapt to network or syndication.

Although Leonard has appeared as a guest on many tv shows, this represents his first participation in a regular tv series. As he put it before an audience of reporters, broadcasters and agency executives, "I've made so many pilots in my life that I have my own airport."

40-Market Tv Drive Set For WU Candygram

Beverly Hills, Calif. — For the third straight year, Western Union will rely on the talents of veteran announcer-personality Don Wilson in promoting its holiday Candygram (candy-by-wire).

Kickoff date for the one-minute tv spots, to be seen in approximately 40 markets across the country, is Dec. 18. Supporting the television campaign will be radio spots, also featuring Wilson, scheduled on the hour every hour for 10 days prior to Christmas.

Selling point of the drive is convenience. A person merely picks up the phone, dials Western Union and says, "I want a Candygram."

Candy will be shipped from more than 630 key Western Union offices throughout the nation.



Leonard . . . "Way out — West"

Television Corp. last week unveiled plans for a new cartoon series aimed at adult viewers as well as small fry.

Entitled *Fat Jack*, *Sheriff of Cheyenne*, the series is the brainchild of Ernest Pintoff who won an Academy Award for his theatrical animated short subject, "The Critic." Commenting on the new series, slated for release in the fall of 1965, Pintoff noted that the cartoon will

Sarnoff: End Restrictions on Tv Journalism

NBC chairman criticizes Fairness Doctrine; urges access to hearings, revision of equal-time rule

Detroit — Urging revision of Section 315 of the Communications Act and an end to all restrictions on television journalism, Robert W. Sarnoff, NBC board chairman, last week argued that tv is now a basic part of the American press, yet it is in this "most essential area of informational service that its capacities are seriously restricted — in political coverage, in dealing with controversy, in reporting on public business."

Sarnoff added: "Paradoxically, these shackles — which do not apply to any other medium — have been forged by the government itself in the name of public interest."

In addition to revision of the "equal time" stricture in political campaigns (Section 315), Sarnoff called for establishment of a public policy which would open the doors of government to tv coverage, including abandonment of "discriminatory rules" barring television from legislative coverage. He also asked formulation of "affirmative standards" to enable television coverage of trials and to guide law enforcement officials and counsel in divulging information about pre-trial proceedings."

On the FCC Fairness Doctrine, Sarnoff said, "No one can argue the desirability of fairness in reporting controversial public issues; but one can properly argue against the advisability of having the members of a government agency and its staff review the judgments of professional newsmen, editors and news executives on what is fair coverage."

Such a process, declared the NBC chairman in his talk before the Economic Club of Detroit, "compels the regulatory agency, in the first instance, to define what is controversial and what is not, on matters ranging from major international events to local community problems. It places on appointed officials of government the obligation to judge, often without first-



Sarnoff . . . "open government doors to tv."

hand knowledge or expertise, whether the issues have been fully and fairly explored in news treatment."

Sarnoff emphasized that his proposals were not designed for the

benefit of television, but "to protect the public's right to unfettered dissemination of views and information."

Touching on the broader aspects of tv, Sarnoff pointed out that 15 years ago there were 700 thousand television homes. Today there are more than 52 million. He added: "Over the same period, advertising expenditures in the medium have risen from less than \$58 million to more than \$2 billion. And now color has won a firm and growing beach-head, while America's appetite for television continues to increase."

As an "effective instrument for demonstration and sales, reaching millions of consumers in their homes every minute," Sarnoff said, "television has revolutionized the speed and efficiency of our marketing and distribution system — the core of an expanding economy rich in production capacity."

Mutual-Metromedia—No Sale!

St. Paul, Minn.— The 3M Co. will not sell its subsidiary, the Mutual Broadcasting System, to Metromedia, Inc."

With that laconic statement, Harry Heltzer, 3M group vice president who supervises Mutual's affairs, officially announced that negotiations between the two companies have completely broken down.

Declared Heltzer: "Metromedia earlier had offered to purchase the radio network, but negotiations which followed failed to result in an agreement and all talks have been terminated." He added that no further negotiations are contemplated.

Original report that Metromedia had made Mutual an offer was made by a New York newspaper, and, at the time, a spokesman for MBS dubbed it as "premature" (see SPONSOR, Nov. 23, p. 3).

3M's final decision not to sell the 500-station network and to re-

fuse all offers subsequently sparked by the Metromedia bid was made by 3M president Bert Cross, who has just returned from a business trip to Japan.

Metromedia Buys Packer Outdoor

New York — Metromedia, Inc., continues on its acquisitive way with announcement that an agreement has been signed for the purchase of all Packer outdoor advertising operations at a price-tag estimated in excess of \$10 million.

The purchase of all the assets of Packer, which operates primarily in the state of Ohio, will be for cash. John W. Kluge, president and chairman of the board of Metromedia, noted that on completion of the transaction, Packer will operate as the central division of Foster and Kleiser, a division of Metromedia, Inc.

NAB Code Lists Simplified Guidelines for Piggybacks

Washington, D.C. — Boasting a track-record of 279 individual spots screened since the new NAB Television Code policy on multiple product announcements went into effect in September (156 were integrated, 123 were dubbed piggybacks), the Code Authority has released a set of simple guidelines "to aid station personnel in scheduling MPA commercials":

A code station *cannot* schedule piggybacks under the following conditions:

Norman Prouty To Direct ATS Radio Division

New York — Norman R. Prouty, a veteran of 25 years in the broadcasting and advertising industries, will become national radio sales manager for Advertising Time Sales, Inc., soon after the first of the year.

Prouty, who joined ATS Radio as a salesman three years ago, will direct national sales activities for the rep firm's 21 client radio stations in markets across the country. He will be headquartered in New York, where he will coordinate the radio sales activities of all nine ATS branch offices.

Prouty has held posts with Benton & Bowles, the Katz Agency, Edward Petry and Co., ABC Radio and Tv and radio station WFIL Philadelphia.



Norman R. Prouty

- Back-to-back with two other single 60-second announcements within a program. The code states that not more than three announcements shall be scheduled consecutively.

- On a prime-time station break with another commercial announcement. The code states that prime time station breaks shall be limited to two commercial announcements, plus non-commercial copy such as station ID or public service announcements. Time may not exceed one minute, ten seconds.

- On a station break in other than prime time with any other commercial announcement longer than ten seconds. The code states that other than prime-time station breaks shall not consist of more than two commercial announcements, plus a sponsored 10-second ID. Time shall not exceed two minutes, 10 seconds.

A code station *can* schedule a piggyback under these conditions:

- In an island position within a program.

- Back-to-back with a single announcement within a program.

- On a station break in other than prime time with a 10-second commercial ID.

In answer to advertiser and subscriber questions about what determines a multiple product announcement, Code director Howard H. Bell has given a set of criteria. The presence of any of the following factors, he said, shall indicate a multiple product announcement:

- Separate description or trade names whether or not such items are marketed under a common brand name or corporate name. (Where spray-on and roll-on are part of the brand names of deodorant products, they are classified as two products.)

- Different basic ingredients between items or services advertised. (Vegetable soup and tomato soup are multiple products.)

- Stated or readily apparent differences in purpose or use of the items or services advertised. (Auto wax and floor wax are multiple products.)

Bell further pointed out that "the mention of premium offers, prizes or contests within the framework of an announcement will not generally bring the commercial under the MPA standards."

National Airlines Sets Drive To Send Californians to Florida

New York — Although chambers of commerce in California are unlikely to greet the idea with any degree of enthusiasm, National Airlines has announced a special \$250 thousand ad campaign "to persuade Californians to select Florida as their favorite vacation retreat."

Sparked by an increase in spot tv and radio, the decision to launch the campaign follows on the heels of a survey conducted by the airline on the traveling habits of Californians. The survey indicated that 22 percent of California air travelers make roundtrips of 5000 miles or more, with Mexico, Hawaii, the Far East and South Pacific the favorite haunts, in that order.

First step will be a new fare—\$110 from Los Angeles to Miami. Former fare was \$140.

According to J. Dan Block, vice president for traffic and sales at National, this new fare is comparable in cost for similar service. Also, it was pointed out that after a Jan. 25 introduction of non-stop jet service to Miami, flying time will actually be less than between Los Angeles and Honolulu.

National, which reportedly spends a greater percentage of revenues on advertising and promotion than any other domestic trunkline carrier, plans to step up its spot radio, with emphasis on reaching Californians as they drive to and from work. Also, tv spots will be increased to reach home audiences.

In addition, National plans to use special print and outdoor advertising in its effort to convince Californians to visit Florida.

Stanton: Scientific Realities Demand a Political Revamping

New York — CBS president Frank Stanton last week sounded a call for a uniform 24-hour voting day for national elections, a shorter presidential campaign period and repeal of the "equal-time straight-jacket" provision of the Communications Act.

In an address before the 26th annual meeting of the Institute of Life Insurance, Stanton declared: "We cling to election customs that are empty survivals of a past during which it took three to four days to get from one coast to the other and when verbal communications were halting and fragmentary. One of the most absurd of these is the widely divergent hours—not only across the country but within some individual states—that the polls are open The time has come for us to have a common nationwide voting day for national elections. It ought to last 24 hours—so that any voter anywhere can vote at any time of the day or night."

Blaming voter apathy in the 1964 campaign on the "uninspired and uninspiring use of communications," Stanton pointed out that compared to the peak audience of 75 million that witnessed the presidential de-

bates of 1960, the peak audience of any political broadcast in 1964 (the night before election) was only 16 million. "And the rate at which television audiences watched the other paid, net-piece political programs of 1964, compared to the average audience of 71 million for all four debates in 1960, is no less persuasive evidence that something is tragically wrong with the role that today's communications are permitted to play in American political life."

Stanton added that "it takes no mystical insight to see where the trouble lies to a great extent." The fact of the matter, he said, "is that, instead of using the great communications advances of our time, the political forces in this country have been resisting them—commanding them, like latter-day Joshuas com-

manding the sun, to stand still while the politicians do business at the old stand in the old way."

Among the steps Stanton urged to "bring our political processes into line with the scientific realities of our time," was elimination of Section 315.

Declared the CBS president: "So far as the public interest goes, the people of this country are the prisoners of a discredited and unworkable legal relic of a generation ago." He said the failure to repeal Section 315 made confrontations between the major candidates impossible.

Stanton also urged the major parties to hold the national conventions in September, shortening the presidential campaign to "perhaps no longer than a month." Arguing that this reform is long overdue, he said, "Every year the price for the delay mounts—not only in huge campaign costs, but also in terms of the suspension of normal legislative and executive functioning, uncertainty among other nations as to our future policies, and the bitterness at home that becomes inevitable as charges and counter-charges stretch out interminably."

Katz Agency Launches New Survey

New York — The Katz Agency is looking into the riddle of audience music preferences with last week's disclosure that the rep firm has joined forces with Frank N. Magid Associates, Cedar Rapids, Iowa, in field-testing a new survey design which it hopes "will enable radio stations to assess more accurately audience reactions to musical programming."

In announcing the study, Daniel Denenholz, vice president and director of research and promotion at Katz, pointed out that "it is not designed as a sales tool. It is being developed because of the real need expressed by station management for a guide to audience taste in music, which represents such a significant part of radio programming today."

The field test, currently underway in a major Midwest market, involves a tape containing 70 short musical selections, each representative of a type of musical fare. In each inter-

view the tape is played, and the respondent then grades selections on an ascending scale from one to ten.

Explaining the test, Magid said, "If you ask people what kind of music they like to listen to, you are going to get a subjective answer. The interviewee may be totally honest in his reply, but such everyday terms as 'classical,' 'good music,' 'jazz,' or 'rock-and-roll' have different meanings for different people."

By playing actual selections, an objective rather than a subjective response is anticipated.

In addition to musical preferences, demographic data, such as age, sex and family income, as well as station preference and hours of listening, will be collected.

Denenholz pointed out that the survey will make "possible a more refined analysis of age groupings than the usual 'teen-adult' comparison."

W&L Snares Additional Helena Rubinstein Products

New York — Warwick & Legler has fallen heir to an additional batch of Helena Rubinstein products. Moving from L. W. Frohlich & Co. to W&L are Ultra Feminine, Skin Dew, Medicated and Herbessence lines. Transfer date is March 1.

Two months ago, W&L was awarded the major portion of the Helena Rubinstein account, which had been at Ogilvy, Benson & Mather. Products included face make-up, lipsticks, hair products, fragrances, eye make-up and a number of new products.

Last year, Helena Rubinstein spent over \$2 million on spot tv.

One minute short of record

The tv networks are winding up 1964 with a total number of sponsored hours that's just one minute commercial short of an all-time high. NBC-TV's corporate planning, using the week ending Dec. 6 as an index, calculates that the three networks this December will account altogether for 203 hours and 38 minutes of sponsored time. The joint tally for December, 1963, was 203 hours and 39 minutes. The same source's network-by-network comparison between December, 1963, and December, 1964: NBC-TV was two hours ahead, CBS-TV fell off about two hours and ABC-TV showed an increase of seven minutes. There's a significant inference to be drawn from the December, 1964, grand total in relationship to the 1963 figure. The inference is this: the margin would have been quite wider were it not for the tremendous strides made in 1964 by network Monday-through-Friday daytime. All three networks anticipate sell-out positions for the first 1964 quarter. December, 1964, daytime is running 3 to 4 percent short of SRO.

Challenge to reps: tight numbers

The fact that the three tv networks are virtually bunched at the ratings wire can turn out to be of considerable consequence to the selling activities of reps. The tight numbers game has become a sort of equalizer. It won't be so easy to take refuge in the circumstance that one raw number is conspicuously better than another in the same market. The seller will now have the opportunity to bring into play the ingenuity and latitude that comes with qualitative salesmanship. It will be incumbent upon him to offer more and different factors than those to which he's been accustomed. He'll have to talk more in terms of his station's status in the community, of the service and other local programing that gives his station a distinct and superior image over the other stations in the market. You might call it statesmanlike selling, instead of merely pushing numbers. As for the buyers, their role becomes easier in one respect and tougher in another. They may not have to defend themselves now against the query from a client as to why they didn't buy the top station in the market,

but they'll have to be resourceful, hep and adept in weighing the "extracurricular" nuances to buttress a choice when there's no margin between the rating numbers. Put on their mettle equally are the stations, reps and buyers.

JWT lands 7 in NTI Top 15

J. Walter Thompson hit what you might call the jackpot in the number of tv network shows attributable to it as agency of record among the Top 15 in the November II NTI. JWT had seven shows in the blue-chip roster, probably a record of its kind for tv. During the previous two seasons Benton & Bowles was the leader with a total of six. It's got the same number this season. Young & Rubicam this time could check off four shows in the latest Top 15. Campbell-Ewald, Burnett, Compton and Bates each had two shows. The series among the Top 15 for which the three leaders might take credit:

JWT	BENTON & BOWLES	YOUNG & RUBICAM
Bewitched	Gomer Pyle	Lucy
Red Skelton	Fugitive	My 3 Sons
Lucy	Andy Griffith	Bob Hope
Sullivan	Red Skelton	Jackie Gleason
Disney	Jackie Gleason	
My 3 Sons	Dick Van Dyke	
Munsters		

Affils want more daytime 60s

Pressure on the tv networks for more daytime minutes is increasing among affiliates. Stations' argument: we need the minutes to accommodate the rising demand for minute availabilities from spot users and to level out our losses from the drooping market for 20-second spots. Meantime 1965 first quarter new national spot tv business has the reps hopping. Among the schedules placed last week: Lipton Soup (Y&R), fringe minutes, 10 weeks, starting Jan. 11; Lux Liquid (JWT), fringe minutes, from Jan. 4 through Feb. 6; Heinz Soup (DDB), fringe minutes, prime IDs, Jan. 4 to March 31; Peter Paul, fringe minutes and prime 20s, 17 weeks, starting Jan. 10; Vitalis (DCSS), fringe minutes, 52 weeks, starting Jan. 4. Note the fact there's but one reference to 20s in the foregoing. Not so good news: P&G cutback on Cheer (Y&R) and Colgate on Ajax laundry detergent (NC&B).

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Geigy's farm specials bonanza

Farm radio — that is, in 28 markets — has been afforded an unusual opportunity by Geigy Chemical via Cunningham & Walsh. The opportunity: to show what they can do in producing a series of public service specials oriented to farmers and dairymen. The budget for the series will be up to 60 percent over the amount allotted for the station's regular spot schedule. The programs will deal with a variety of farm events. Geigy would prefer a larger number of them broadcast in March, April, May and comparatively fewer of them in February, June, September, October, and that the stations refrain from doing any specials for it the other five months. The agency has equipped the stations with three pages of guidance for the project, probably the most expansive thing of its kind in terms of sponsorship. Kudos for the Geigy specials coup are due this C&W trio: Richard Tousey, account head; Newman McEvoy, media chief; Bob Palmer, group media director.

Seasonings burgeon in tv

The food seasoning brands are becoming important users of daytime tv. The latest major breakthrough from this contingent: International Mineral & Chemical's Accent. It committed itself to NBC-TV last week for a 52-week schedule at a cost of around \$2 million. Heretofore this Needham, Louis & Brorby account has been kind of nibbling around tv. Others in the victuals flavoring ranks in tv: Adolph's Meat Tenderizer, Heublein's A-1 Sauce, French's Copper & Kitchen Sauce. Heinz also has a flavoring sauce line on tv.

Nurturing the soap opera trend

You can get a clearer focus on why ABC-TV and NBC-TV are bending more and more of their daytime programing toward the soap opera, or serial, by measuring the relative audience gains made by various program types. For a good index, compare the October II NTIs for 1962 and 1964. You'll note that the soap opera has easily outscoored the other types in audience gains. Single out the two "live" daytime entertainments for comparison and you'll find that

the soap opera mustered twice the gain of the game show, or, if you prefer it, the audience participation program. This fact alone should cast a long shadow in determining daytime program trends. Following is the way the program types racked up in October II NTIs for '62 and '64:

CATEGORY	AVG. RATING	1962		1964		IN- CREASE
		HOMES		HOMES		
Serials	7.2	3,590,000	9.7	5,100,000	42%	
Situation Comedy	4.7	2,340,000	6.1	3,210,000	37	
Audience						
Participation	5.3	2,630,000	6.3	3,310,000	22	
News	5.2	2,590,000	5.8	3,050,000	18	

American Home, JWT re-uniting?

Don't be surprised if J. Walter Thompson becomes the beneficiary of a big chunk of American Home Product's \$65 million advertising outlay. It would be another one of those agency-client reconciliations after time has taken the sting out of differences perhaps even altogether forgotten. The report goes that American Home hasn't been happy for some time with the way its tv network interests have been handled and that it sees in Bill Hylan, JWT's broadcast senior vice president, a sort of coordinator and negotiator that might do it a lot of good. At CBS-TV, where he was sales chief, Hylan annually master-minded the General Foods deal among others in the stratosphere of multi-millions. The cause of the American Home-JWT rift in the late '50s was not clear at the time. The version out of the agency was that it was over American Home's reluctance to pay a 15 percent commission on the talent portion of network buys. Admen close to American Home said that the account couldn't see eye-to-eye with JWT on the agency's approach to negotiating network for the Boyle-Midway Div. The last major reconciliation was between Colgate and Esty. That one took about 10 years.

Affiliates also have answers

Attendance at a tv network affiliates gathering, like the one ABC-TV held in New York this month, can convince you that all the savvy and hard sense about programing isn't a monopoly of Madison Avenue, Rockefeller Center or West 66 Street. You can also find out that

among today's affiliates is a generation that in large measure is not hemmed in by parochial interests or viewpoints or shackled by moth-eaten clichés. It's a new generation: they think and talk like individualists and are not slavish to the rituals, mores and codes of the corporate structure. For instance, ABC-TV, while unveiling some of its next season's product, encountered provocative critiques and suggestions. One criticism had to do with the choice of program titles. Among the examples cited was a western ABC-TV had in the offing: *The Saga of the Big Valley*. Asked an affiliate: wasn't the network afraid that this series might be mistaken for the *Saga of Western Man*, which didn't come off so well? Another point raised: why were ABC-TV's researchers urging the continued scheduling of one-hour shows at 10 p.m. when the current season's casualty list is loaded with 10 to 11 p.m. hour programs? Sidelight: CBS-TV and NBC-TV also engage in dialogues with affiliates, but they've been less incisively critical.

Cyanamid relaxes commercial stance

A number of farm stations across the country will be gratified at the news that American Cyanamid has reversed its policy on who at the station does the Cyanamid commercials. As relayed to reps, Cyanamid will no longer insist that only the farm director shall deliver its commercials. What Cyanamid had run up against: (1) some stations maintained a policy which exempted the farm director from doing commercials, (2) other stations balked at giving Cyanamid exclusivity for its category on the commercial delivery services of the farm director.

NBC's twin pillars of strength

Outside of *Bonanza*, the two items in NBC-TV's nighttime inventory that have been holding up strongest are the Wednesday and Saturday night movies. That goes for both ratings and sales. And the reason for bringing this up is a tabulation made by NBC-TV last week in connection with the two movie series. The network had but 39 commercial minutes open on the two series up through the last of the originals to be shown for the season. What makes this of particular note: as a rule, the movies were

bought as just one of the items in a mixed package, and it's now quite obvious that the movies have become a sort of fulcrum for the network's nighttime sales. In other words, the movies have become more kite than tail.

ASCAP has plans for CATV

The CATV systems might as well know that ASCAP is maintaining a sharp eye on that field and is waiting for a big enough operator to come along before engaging in a test case. ASCAP's policy, apparently, is: let CATV become big business first and then ask for licensing agreements or else. The fact that others that brought copyrights suits against CATV operations failed to make good in the courts doesn't phase ASCAP. In the United Artists case the courts upheld the anti-trust defense. In a Utah case a federal court took the view that a sports event, which a CATV operator picked up without permission, was neither copyrightable nor patentable. Says ASCAP: ours are statutory rights and, if CATV cries antitrust, we'll point out that under a consent decree we have with the government the user can ask the court to set the fee.

TvB gets away from crowds

Another era has passed as far as the TvB is concerned. Gone are the days when the TvB would send out crews on long treks to hold sales training clinics. To these clinics would be invited local agency people and advertisers as well as the main targets, station salesmen. These wholesale excursions were costly, but they brought to even the smallest markets a quintessence of the latest proven selling techniques and assortment of success stories. Apparently, TvB now feels tv has reached the point where a more compact approach would be appropriate. So during February, March and April the sales clinic concept will be syphoned into individual stations, and in a rather limited number of markets. Intimacy and coziness will, you might say, replace the impersonality of the rostrum. As a top TvB executive put it: "You accomplish a lot more in the long run when you get some salesmen together in their own nest and lend an air of just-me-to-you to your message."



Charlotte is Pie à la mode

Metro Charlotte is just the topping on a trading area 75 miles wide . . . your client's treat when you buy WBT Radio. The populous Piedmont's top-audience radio station for two decades, only WBT 50,000 watt signal delivers Charlotte PLUS — a market of more than TWO MILLION PEOPLE with \$2½ BILLION in buying power. It's easy as pie to get the full WBT story from your BLAIR manager.

WBT RADIO
CHARLOTTE



Jefferson Standard Broadcasting Company



The Mary Poppins bandwagon rolls

Advertisers unite with Walt Disney to sell products with direct tie-ins to musical film hit in commercials

■ It was the kind of movie event that Hollywood loves.

Down Hollywood Boulevard came a score of Walt Disney cartoon characters and four dancing penguins accompanying a train from which 10,000 balloons were released in front of Grauman's Chinese Theater. Multi-colored

spotlights waved back and forth, an English-type "pearly" band blared lively tunes, and two emcees and four tv cameras covered the arrival of Hollywood's most glittering names at the theater for a Disney-sponsored KTTV telecast.

Gushed the local press the next day: "... so gigantic and compli-



THIS PACKAGE CONTAINS 22 1/2 CUPS OF SUGAR

C&H sugar sacks plug a "Mary Poppins" spoon offer, in which coupon and half-dollar can be redeemed for Oneida Ltd. sugar spoon with likeness of principal character of Disney film.



Posed with life-size promotional replica of Julie Andrews, star of "Mary Poppins," are (l) J. A. Remick, marketing vice president, and W. M. Lamb, general sales manager, for C&H Sugar, one of several large firms which has tie-in ad promotions running this season in conjunction with the Disney musical. Spot tv and radio are being used in the campaign.

cated that it rivaled the Democratic Convention."

The occasion was the premiere, in late August, of Walt Disney's newest movie success, "Mary Poppins." But it was no ordinary movie hoopla. Among the invited guests at the premiere, and at another preview a week later in San Francisco, were a number of advertisers and agency men who — as tv viewers and radio listeners are now learning — had almost as much riding on the success of "Mary Poppins" as did its producer.

Teamed with the extra-heavy Disney merchandising and promotion effort behind the feature musical this winter are Kraft Chocolates, National Sugar Company (Jack Frost), California & Hawaiian Sugar Refining Corp. (C&H Sugar), one of the top brands of breakfast cereal, and *McCall's*.

Although there is no direct product endorsement by stars of the Disney film, the various advertisers concerned are more than delighted at the "loan-out" of such personalities as Julie Andrews for use in commercials and associated promotions.

Primarily, the technique used is that of an "entertainment trailer lead-in," in which clips from the big-budget musical and/or portions of its sound track are integrated with a commercial tv sales message for consumer products.

When the deals were being worked out (and there was no lack of prospective takers), the yardstick used by the Disney merchandising division (headed by Vincent H. Jeffers) was three-fold:

- The product had to be acceptable to Disney.
- The product had to be compatible with the movie.
- The advertiser had to have a strong potential in his own marketing areas, and a sizable budget.

In actual advertising practice, the commercial tie-ins have worked out in this manner:

Kraft: This winter, prime-time commercials on *Kraft Suspense Theater* are part of a major Kraft-Poppins promotion, which is back-stopped with ads in print media.

Key item is a "Mary Poppins Match and Win" giveaway with a long list of prizes — a \$10,000 grand prize, 25 Admiral tv sets, 50 Bell & Howell movie cameras,

spot tv commercials blend song from movie, "A Spoonful of Sugar," with regular commercial sales message for C&H brand. After establishing "Mary Poppins" tie-in, spots use footage from actual film, then make transition from closeup of star to "C&H Kids" and product sell.



15,000 "Mary Poppins" dolls and 85,000 records featuring songs from the movies sound track.

"Match and Win" game cards have been distributed to consumers which they can match against a "prize panel" printed on Kraft Chocolates in-store display signs (which, of course, carry out the theme of the movie tie-in). If the card holder sees a prize through the perforated hole in his card, he wins that prize.

C&H Sugar: This major regional brand, whose marketing area includes 28 western states, has tied its entire fall promotion to the Disney musical, according to C&H's W.M. Lamb, general sales manager, who admits to having "in the past discussed with Disney a number of possible projects without finding an ideal vehicle for a joint venture."

The "ideal vehicle" fell right into C&H's corporate lap. There is, it seems, a song in the film called "A Spoonful of Sugar," in which Mary Poppins:

"... helps the medicine go down

In a most delightful way . . ."
by giving her youthful charges some sugar as an aid to downing some foul-tasting medicine.

On tv, commercials for C&H, which are created by the firm's agency, Honig-Cooper & Harrington, blend about 30 seconds of footage from the Disney film with 30 seconds of the "Kids and Cane" commercials which have been used to strong sales effect for C&H for some time (see SPONSOR, March 23).

A parallel spot radio campaign blends a portion of the soundtrack song in minute commercials with the C&H jingle, with room for a 15-second dealer tag.

C&H's winter campaign so far has called for some 2000 minute spots on tv in 40 markets, and about seven times that number of radio minutes in 43 markets.

National Sugar: A tie-in for this eastern brand's Jack Frost sugar products is basically similar to that of C&H outlined above.

"Mary Poppins" footage is being used in Jack Frost commercials in a heavy schedule of minutes in the 12 largest cities east of the Mississippi. The commercials, and a back-stopping print campaign, are also plugging a special offer of a sugar spoon premium, which relates nicely to the "Spoonful of Sugar" number.

Other Tie-ins: *McCall's*, a maga-

zine which plugs its promotions heavily in sponsored spot radio commercials in major U.S. markets, is featuring a pattern for a "Mary Poppins" 17-inch doll. Another planned tie-in is with a nationally advertised cereal, which will use a "Mary Poppins" toy as an in-package premium. This promotion will be air-sold via minute tv spots slotted on more than 60 stations across the country and aimed at the moppet market. Other promotions are planned.

The Disney-owned distribution firm — Buena Vista — which handles domestic bookings of "Mary Poppins" is also an active radio-tv advertiser, and is a firm believer in the promotional values of air media.

Disney network announcements for "Mary Poppins" were launched on NBC-TV in August. Coinciding with local engagements, Buena Vista and local exhibitors are buying tv time for 60-second and 20-second spots, and placing five different radio spots which have been created with 30-second, 20-second and 8-second versions.

As there frequently is in movie advertising, there is an element of "You scratch my back, and I'll scratch yours" in the Buena Vista spot campaigns. Final approval of



Stars of Disney musical will also be seen and heard in local-level radio and tv campaigns keyed to launchings of "Poppins" in major U.S. cities.

Concerning the tv side, a Disney advertising executive told SPONSOR: "We've proven the position we took 10 years ago — tv is an excellent medium for our advertising because it is so allied with our theatrical product." ♦

Kraft Chocolates is using large-scale giveaway tie-in, backed with print ads, and is promoting "Poppins" plug through net spots on "Kraft Suspense Theater" (NBC).



Will the real New Prince Spaghetti Minstrels please stand up?

**Macaroni maker uses recorded minstrels in Stan
Freberg commercials, live minstrels in super-
markets — and all help spaghetti sales to soar**

■ Not a few Bostonians recognized the tall, vaguely owlsh young man with the California suntan who loped into the Hub's Hotel Somerset. It was Hollywood's Stan Freberg, who was in Boston for a two-day meeting with client Joseph Pellegrino, Sr., president of the \$16 million Prince Macaroni Manufacturing Co. of Lowell, Mass.

Had they known that Freberg was on his way to the hotel's Town and Country Room to say hello to the New Prince Spaghetti Minstrels, they would have assumed that it would be a hootenanny homecoming for Freberg. After all, Freberg and the Minstrels have been heard since April in a series of 60-second Prince Commercials on some 35 radio stations in 25 major East and Midwest markets.

They would have been wrong.

Up to the time that Freberg walked into the Somerset, where the Minstrels were making a public appearance, neither he — nor the Minstrels — had ever so much as laid eyes on each other.

Two sets of spaghetti-sponsored folk singers both with identical names? Yes, indeed, for they are

part of an unusual modern sales drama.

The other, and possibly more complicated part, is played by Kenyon & Eckhardt's Boston office. It used *its* corporate talent to merchandise one of Freberg's fiendish creations, thereby not only stretching Pellegrino's basic investment to the point where it, in turn, began to make money back; but, in doing so, it won the unflinching admiration of Freberg, whose attitude towards ad agencies has been compared to the views of Louis XV on reduced taxes.

To appreciate the tune the Minstrels really played, however, requires an understanding of the pasta business and Prince Macaroni's position in that \$380 million market.

Founded in 1912 as just another immigrant business in Boston's North End and named after the street on which it set up shop, Prince spent its early years serving the "mom and pop" stores. Not until after V-E Day when the troops returned from Europe (having developed there a taste for Italian cooking) did Prince go king size.

Pellegrino, who until 1939 had headed Brooklyn's Roman Macaroni Co., embarked on a national expansion program. Recognizing that taste plays a very minor role in determining pasta brand preferences, he spent untold amounts perfecting machinery that would guarantee a "national consistency" — i.e., non-breakability in transit — to his growing line of spaghetti and macaroni products. Next, he set up plants in Chicago, Merchantville (N.J.), Detroit, Brooklyn, Rochester and Montreal — the latter for his Canadian "Gattuso" brand. He even set up a plant in Italy to manufacture grated cheese.

Still, there was the frustration of knowing that in a field occupied by no fewer than 500 regional brands, no one could be a clear-cut leader. While Prince today claims to rank third in sales (behind La-Rosa and Mueller's, ahead of Ronzoni), its annual sales represent only 4.2 percent of the national market.

Pellegrino recalled to SPONSOR, "I felt I needed memorable advertising."

In truth, his advertising hadn't always been memorable.



The college-bred (as opposed to commercial-bred) "New Prince Spaghetti Minstrels" stroll down Boston street between engagements.

Beginning in 1948, he'd hired a New York agency specializing in Italian-product marketing and set aside a total ad budget of only \$50,000. Half of it was spent on a nine-month long sponsorship of Sunday night movies on WNAC-TV Boston, from 10:30 p.m. to midnight. Occasionally, local advertising shops in Boston were called in for supplementary campaigning.

Next, the account spent four years with a Philadelphia agency, and in 1961, Prince landed at Bauer-Tripp-Foley, Inc., also Philadelphia. B-T-F gave Pellegrino his memorable advertising: It purchased three-minute featurettes on 100 radio stations. They involved "John Fostini Reading Famous Love Letters," and, says Pellegrino, "We got more comments than we'd ever received before — most of them derogatory, of course."

But people began talking about his strange sponsor. They talked even more when Prince hired Imogene Coca to star in a series of TV commercials for its new "non-skid" square spaghetti. Sales rose 5 percent, but in 1963 the agency and client agreed to disagree.

Pellegrino's son, Joe, Jr., had meanwhile joined the company, where he now serves as a general advertising-marketing executive. He suggested enlisting the services of Stan Freberg by calling Freberg's business manager in Hollywood. Prince still isn't talking about what finally precipitated the client-agency break, but students of Frebergism may safely assume that B-T-F felt the client was trying to tell them something in a rather unsubtle way.

After screening some 12 agencies, the Pellegrinos hired the heavily food-oriented (H.P. Hood milk and ice cream, Wm. Underwood canned foods), 50-man Boston office of K&E on a straight fee against commission basis.

The agency shrewdly hired the Bauer-Tripp-Foley account exec stationed in Lowell — Salvatore Greco — and moved him to Boston. It also inherited, by proxy, the creative liaison responsibility with Freberg, Ltd. which, in the meantime, had signed direct with Pellegrino, Sr.

Explains Greco, "There's more to Mr. Pellegrino's insistence on memorable advertising than you

might suspect. Spaghetti accounts for only one half of one percent of total grocery-store volume. Thus, what counts is brand loyalty. *That's* what he wants in seeking to be remembered."

It obviously required something vivid and impressive.

As Freberg recalls it: "We were looking for a way to dramatize Prince when it suddenly occurred to us that up to then nobody had poked fun at the hootenanny folk singers." With a not-so-low bow to the New Christy Minstrels, Freberg, Ltd. gave birth to the New Prince Spaghetti Minstrels — actually, the Judd Conlon Singers (nee Rhythmaires) backed by some of Billy May's bandstanders.

The copy platform is usually nailed to a rather far-out structure (see box one for example). In one commercial, a group of folk singers are in the outer office of the Pellegrinos, wanting work as singing spaghetti salesmen. As the "agent" of the troupe (Freberg) explains in one commercial, it's the merest of coincidences that they happen to be known as the New Prince Spaghetti Minstrels.

"They have a haunting idea that

will make many new friends for you and your company," Freberg solemnly explains on the air, adding, "They'll generate love . . ."

They generated more than that.

For one thing, they generated an idea at the Boston office of K&E, where the Freberg commercial was taken at more than face value. Why not have a *real* bunch of New Prince Spaghetti Minstrels? The question was posed collectively by Daryl Bach, director and vice president; John H. Dowd, account supervisor, and Greco as account man.

Bach felt the real-life Minstrels should conduct "noodle-nannies" at supermarkets because, he explains, "Humor in commercials without humor backing up the sale is only half a job done." (As good examples of humor, he cites the \$100,000 spot tv campaign out of DCS&S for Narragansett beer with Mike Nichols and Elaine May, also the Freberg "Freedle Family Singers" for the holder of a Los Angeles Coca-Cola bottling franchise.)

Meanwhile, back on the campus of Stonehill College, a Roman Catholic institution in North Easton, Mass., seven youngsters got a different kind of message out of the Freberg spiel. If the Prince Co. needed new Minstrels, *they* knew who the troupe should be — themselves.

The seven — George Hallisey, Bob Mazetta, Carol Metcalfe, Kaye de Bettencourt, Fred Dill, Jr., Paul Toner and Jack Neves — already were folksinging on the side. Calling themselves the Wind-de-Lo Singers, they'd been playing sporadic concert dates in the Greater Boston area. Leader Hallisey colared the group's local talent agents, Lordly & Dame, Inc., however, and outlined their newest idea, whereupon the whole bunch traveled up to Lowell and there, beneath president Pellegrino's office window, began to serenade their prospect with the now-famous Prince quatrain: "Gold is the color of my true love's noodles."

"I'm an impulsive man," Pellegrino the elder explains today. "So I hired 'em for the summer."

His son purchased a Volkswagen Microbus, affixed a baggage rack for the instruments and dispatched the group — to the undisguised glee of K&E, which had been spared the selling on Pellegrinos.

Copy platform, an excerpt*

Boss: . . . what Prince really needs is a slogan. Something we can paint right up there on our smokestack!

Man: Great . . . how's this: "Tippecanoe and Spaghetti too?"

Boss: No.

Man: "Remember the Macaroni."

Boss: Hardly.

Man: "Don't give up the Sauce?"

Boss: Ahem . . .

Man: How's this one: "Walk softly and carry a big noodle!"

Boss: No, it needs something that . . .

Man: I got it! "Prince: first in spaghetti, first in sauce and first in the hearts of Lowell, Massachusetts, home of Prince spaghetti and noodle products . . ."

Boss: That's kind of long to fit on the smokestack, isn't it? . . .

* Courtesy Freberg, Ltd. (but not very)

The agency also conceived the idea of arming the Minstrels with petitions to hand out at supermarkets, urging customers to clamor for the full-time retention of the Minstrels. Always game, the crowds responded.

Thus, love was indeed generated. And so were sales. The summer months are usually off months for spaghetti, but Prince's line moved ever so briskly — up 3 percent at Tedeschi's in Massachusetts, 5 percent at Acme in upstate New York, 7 percent at Food Fair in Philadelphia. And when his Minstrels weren't playing the supermarket circuits, community-minded Pellegrino sent them out to fund-raising spaghetti festivals, even lent them to the New York World's Fair.

And so it went all summer long.

Then one day in early autumn, General Artists Corp. called up Pellegrino. Had the Minstrels an agent?

They had.

Had it occurred to Mr. Pellegrino that the Minstrels might play legitimate club dates?

It had not.

Enter GAC, exeunt as booking agents Lordly & Dame, though they continue to be personal managers.

Next thing the new new Minstrels knew, they were singing at The Thunderbird in Las Vegas. And they returned to Lowell only to discover that they were now on the payroll of Grotto Productions, Inc., a non-spaghetti producing subsidiary of Prince Macaroni Mfg. Co.

It is Grotto that hired GAC which, in turn, books the singers (current take: \$4000 per week), deducts its 10 percent, then passes

the rest on to headquarters in Lowell which, in turn, keeps the Minstrels on a straight salary (something under \$3600 a week).

"We hadn't intended to get into the minstrel business," says young Pellegrino wryly, "but it's ending up that way, isn't it?"

It is, indeed. The group is on the verge of signing a contract with New York's Roulette Records, and GAC predicts a bright future for its newest property.

Meanwhile, back at the Hollywood ranch, Freberg's contract (\$5000 per commercial) had just been renewed for another series of ten. Pellegrino, Sr. says, "I love this man . . . he has made us talked about wherever we go."

And yet, Freberg, Ltd. had only an academic — certainly not a commercial — interest in the real-life New Prince Spaghetti Minstrels that his commercials had jokingly created.

To keep everybody happy, K&E came up with the idea of utilizing again the "original" New Prince Spaghetti Minstrels — Judd Conlon's crew — and Freberg, of course, on a premium LP to be called, one would think, "Music To Slurp Spaghetti By." In this way, Capitol Records would become involved and Freberg wouldn't feel shut out or shot under.

Little wonder, therefore, that during his stay in Boston, Freberg had nothing but kind things to say about K&E. "That's an agency that works for its money," he told SPONSOR. "I like the way they operate."

So do the Pellegrinos, who are convinced that if it hadn't been for the touring Minstrels, sales for the first nine months of 1964 would never have realized their 18 percent climb over last year's comparable period. Nor would October and projected November orders from retail outlets be up a giant 25 percent. Result: 85 percent of the firm's 1965 budget of \$850,000 is earmarked for radio and minstrel promotions in Prince's marketing areas.

But are the Pellegrinos calling a halt?

"Hell no," says young Joe. "According to the U.S. Census Bureau, only 2.5 percent of the population is of Italian ancestry. That leaves us with 97.5 percent of the people to convert into steady spaghetti eaters." ♦



Freberg (l.) with Joseph Pellegrino, Sr., president of Prince, watches boxed spaghetti roll off production line in Lowell, Mass.



Freberg checks graphics held by John L. Baldwin, vice president and general manager of Kenyon & Eckhardt, Boston, as Baldwin checks Freberg.

Can something be done about

Tv's summer slump?

Admen are resigned to warm-weather drop-off in viewing levels, but SPONSOR contributing editor Dr. John Thayer's analysis shows that not all summertime viewing is below winter mark

Dr. John R. Thayer

Assistant Manager of Market Reports
ARB

■ What would it take to increase tv's "sets-in-use" level during the summer months?

This question has been a subject of tv industry debate for years, but the answers it provokes have usually been tossed aside. Reason: the industry is generally obsessed with the idea that no one would watch a lot of summer tv even if there were much stronger programming.

This may be true . . . and it may not. Let's look at the facts:

According to a recent ARB analysis, tv's summer slump seems to limit itself to a six-hour stretch of the broadcast day—5 to 11 p.m. (New York time). All other time periods hold their own very well during the warm season. In fact, in some cases there are even increases, particularly in Southern markets where air conditioning and tv in the home make a better combo than heat and frustration in the backyard.

The accompanying chart (see Table I) shows a revealing comparison of day-part averages for three different periods of the year (October/November 1963, March 1964 and June/July 1964). It shows, for instance, that from 9 a.m. to noon the 40-market SIU average for the summer months of June and July equals that of March, and exceeds October/November by 22 percent.

It further illustrates an 8.5 percent increase in summer viewing over October/November for the 5-hour span covering noon to 5 p.m.

Late-night levels of viewing are quite consistent for all three survey periods, ranging from SIU's of 21.9 to 23.4. So, there's no appreciable

loss in summertime night viewing.

There's no question about it, though—there definitely is a loss in summertime viewership between the hours of 5 and 11 p.m. One of the more dramatic differences is the March 5:00-7:30 p.m. audience, which is roughly 51 percent greater than that of June/July.

To illustrate a portion of Table I in greater detail, Table II on these pages compares viewing over the three survey periods for two of the day-parts—noon to 5 p.m. and 7:30 to 11 p.m.

In the former period, many admen will be surprised to find that of the 40 markets surveyed, 27 (plus the Grand Rapids portion of the Grand Rapids-Kalamazoo market) show sets-in-use in June/July either equal to or greater than one or both of the periods of October/November and March.

While June/July SIU increases are relatively common throughout the country from noon to 5 p.m., the greatest increases tend to be in Southern markets — Atlanta, Memphis, Miami, New Orleans, Oklahoma City and Tampa-St. Petersburg.

The 7:30 to 11 p.m. time period, however, shows a much different story. In none of the markets, including the South, do summertime SIUs approach the level of the other two survey periods. In fact, for all markets combined, October/November shows an average SIU which is 16.8 percent greater than June/July, while March shows an even higher 23 percent.

All summertime tv viewing levels are not down. Certain segments of the day are in fact higher during the warmer months of the year.

Lower sets-in-use during the summer months are generally limited

to afternoon local station option time (5 to 7:30 p.m.) and network prime time (7:30 to 11 p.m.).

There is probably less that can be done to entice the kids from the corner sandlot to watch their 5 to 7:30 p.m. time slot than can be done to sell their parents on the idea that there's something better to watch than a warmed-over re-run from the previous season. (This suggests that a possible swing away from children's programming from 5 to 7:30 p.m. might be wise during the summer provided the line-up that's substituted is strong enough to carry the older audience.)

Finally, it's quite possible that if the networks can someday navigate out of the summer "re-run doldrums," the whole industry might well experience an added shot in the arm. There's no clear-cut reason why the industry (and the viewer) shouldn't experience 12 full months of tv, rather than the present nine-month diet.

Pre-conceived notions that tv viewing habits are vastly different during the summer months have undoubtedly made them different. The industry usually programs "around" the summer audience.

Once again, it is probably not possible to ever reach the sets-in-use levels in the summer that are reached in the colder months; however, there's no reason to think that they can't be increased with promotion, money and effort.

The summertime audience has never really been given a fair chance to see how it would react to "normal" programming. Experimentation in this area probably would be the first step toward getting the summer viewing levels up where they should be . . . and could be. ♦

TABLE I
SETS-IN-USE COMPARISONS

(Averages of 40 markets surveyed by ARB)¹

Day-part ²	October/November	March	June/July
9AM - Noon (M-F)	14.6	17.8	17.8
Noon - 5 P.M. (M-F)	19.9	22.8	21.6
5 - 7:30 P.M. (M-S)	35.1	38.0	25.1
7:30 - 11 P.M. (M-S)	60.2	62.7	46.8
11 P.M. - 1 A.M. (M-S)	21.9	23.4	22.4

¹The 40 markets studied were surveyed during June/July 1964.

²Based on New York time. Corresponding Central and Mountain time zone day-parts are: 9 a.m.-noon; noon-4 p.m.; 4-6:30 p.m.; 6:30-10 p.m.; and 10 p.m.-midnight. Pacific time zone day-part breakdown is same as listed in table.

TABLE II
40-MARKET COMPARISON OF SETS-IN-USE
FOR OCTOBER/NOVEMBER, MARCH AND JUNE/JULY

Market	Noon to 5 p.m. (M-F)			7:30 to 11 p.m. (M-S)		
	Oct/Nov	March	June/July	Oct/Nov	March	June/July
Albany-Schenectady-Troy	20	22	18	63	66	46
Atlanta	20	23	26*	57	58	47
Baltimore	17	22	20*	60	64	43
Birmingham	21	21	26*	60	60	48
Boston	20	23	17	62	62	47
Buffalo	22	24	20	63	64	44
Charleston-Huntington	22	25	25*	60	62	48
Chicago	18	22	21*	62	65	44
Cincinnati	23	25	22	62	62	46
Cleveland	21	27	21*	63	66	44
Columbus, Ohio	20	25	21	57	61	44
Dallas-Ft. Worth	16	21	27*	62	63	46
Dayton	26	31	26*	61	64	47
Denver	16	17	15	59	60	43
Detroit	21	26	23*	63	66	46
Grand Rapids-Kalamazoo						
Grand Rapids	18	23	21*	52	58	42
Kalamazoo	22	25	21	57	60	41
Hartford-New Haven						
Hartford	20	23	17	59	61	46
New Haven	19	20	18	62	67	53
Houston	18	21	26*	59	63	48
Indianapolis	25	26	24	59	65	47
Kansas City	18	27	24*	56	62	43
Los Angeles	15	17	17*	60	61	53
Memphis	18	24	27*	57	64	51
Miami	18	18	21*	61	57	54
Milwaukee	20	20	20*	62	64	42
Minneapolis-St. Paul	20	25	21*	58	61	43
Nashville	19	26	25*	57	62	48
New Orleans	21	22	28*	65	66	55
New York	30	28	21	67	66	46
Oklahoma City	19	22	25*	62	66	48
Philadelphia	18	21	22*	63	66	45
Pittsburgh	27	30	25	66	71	46
Portland, Ore.	20	19	18	58	58	48
Providence	19	20	19*	61	61	51
Sacramento-Stockton	21	23	24*	61	63	48
St. Louis	17	21	19*	60	65	42
San Francisco	15	15	14	58	62	54
Seattle-Tacoma	18	21	18*	60	60	51
Syracuse	22	26	21	61	63	45
Tampa-St. Petersburg	20	21	24*	56	60	51
Washington, D.C.	16	19	19*	57	59	43

*Sets-in-use in June/July equal to or greater than one or both of other periods studied.

After years of indifference, local and regional department stores are learning of tv's ability to move goods, and with ringing results

Retailers'

■ Department stores, in increasing numbers and with increasing dollar expenditures, are discovering how television can move goods.

Throughout the country, the nationally known household names like Macys and Sears Roebuck are being joined on the home screen by regional chains and local department stores.

Approximately 300 local department stores used tv in 1963, according to TvB — a 50 percent rise over the previous year. And sales figures for these retailers show hard and fast increases, both for hard and soft goods.

Typical of the new-found and quickening department store orientation toward tv is the 14-store Belk-Tyler chain, based in Rock Mount, N.C.

During the past three years, Belk-Tyler's tv budget has been doubled each year over the previous year. And plans call for budget increases through 1966 or 1967.

Luther Bailey, assistant to the president and advertising and promotion manager for the chain, cites two specific reasons for the increase:

"The cost of direct mail advertising has risen so much," he says,

"that its efficiency on a cost-per-thousand basis makes it a difficult buy."

Second fact, according to Bailey, is "the definitive results of specific tv campaigns used at test runs." Results were so eye-opening that tv "had to have an important place in our over-all advertising plans," he stresses.

How does a chain like Belk-Tyler measure its tv impact?

The chain's ad manager offers four specific tv sells that nailed down tv as "the" medium to use:

- A recent dress and coat promotion on WITN-TV Washington,



Mabel Wells of Belk-Tyler's dress department suggests a model for possible showing on tv to Luther Bailey, the store's ad and promotion manager.

tv redress

N. C. "It wasn't a sale — the dresses and coats were at regular prices — but we moved a great many more in a short time than we ever did before, thanks to tv," Bailey explains.

- A summer promotion of Beatle wigs at a time when the hirsute British quartet arrived in the U.S. and sparked fits of frenzy among the teenage set. "We did a tremendous wig business using mainly tv, and it certainly paid off," says Bailey, reflecting on the "hair today, gone tomorrow" sale.

- A women's foundation garment promotion that expanded sales of these unmentionables to pleasing-

ly measurable proportions. "These are difficult items to move even in a sale, but we sold the greatest number in our history during a three-week tv campaign.

"Normally," emphasizes Bailey, "it would take months to sell an equal quantity if we advertised via usual channels."

- A sewing machine campaign on stations throughout the southeast that involved only a nominal budget. Yet, in just nine months, more sewing machines were sold than in the entire previous year.

Cost efficiency is another big plus accruing to the regional store chains

that use tv. For example, the geographical dispersion of the Belk-Tyler stores is such that its outlets in Rocky Mount, Washington, Wilmington and Greenville can be adequately covered by two tv stations. As a result, costs for the tv campaigns are prorated among the stores in the coverage area.

"This gives us a terrific price for the medium," Bailey enthuses.

Why is tv now making impressive inroads into department store budgets that used to be assigned largely to other media?

The answer, Bailey believes, is the positive attitude of a younger generation of department store executives who are now coming to the fore.

"Those people who have grown up with newspapers still have a warm spot for print," Bailey notes. "But the younger group of people—the tv-oriented merchants who have seen the results of tv advertising—are moving toward the medium more and more. Where, at one time we never would have considered using a tv-only promotion, we already have two scheduled — and more coming up."

Also, the previously mentioned hikes in direct mail costs are having far-reaching effects on those responsible for budget expenditures. Belk-Tyler management recently decided to eliminate all outlays for direct mail selling. And the dollars saved are being poured into tv.

Justifiably pleased with Belk-Tyler's use of tv, Bailey nevertheless has a few brickbats to toss at the way stations sell (or aren't selling) television to department stores.

In many areas of the country, local tv facilities are "missing the sales boat," he says.

"Stations should take advantage of the new feeling towards tv by acquainting store management with the medium's capabilities and potentials. With a little creative salesmanship and ingenuity," he continues, "tv can lock up a bigger and better portion of department store budgets."

If the department store door is open to more customers, thanks to television, it is also open to station account executives who can take the initiative and *show* the retailer how he can grow still further with the medium. ♦



Checking merchandising plans during a coat and dress promotion at Belk-Tyler department store are (l-r) Luther Bailey, B-T's advertising and promotion manager, Bill Bass of WITN-TV Washington, N.C., and Edna Forbes, who heads store's women's department.

Lovers of serious music are often inveterate travelers, TWA believes. To reach the melody-minded the airline broadcasts hour-long music programs on 18 radio stations, mostly FM

Choice programs for

■ In the summer of 1963, armed with the tentative conclusion that lovers of serious music are, as a class, inveterate travelers, Trans World Airlines, New York, decided to try a low key music-oriented advertising approach, principally on FM. The plan called for hour-long music programs originated by TWA and spotted with airline commercials. By fall TWA was sponsoring two concerts a week in New York, Chicago, Los Angeles, San Francisco and Boston. Today TWA is sponsoring classical music programs twice a week on 18 different radio stations in 10 markets.

TWA's programs, *The World of Adventure in Music*, are all built around definite musical themes. The commercials, delivered by local announcers or the airline's national host, Frank Waldecker, are both informal and relaxed, specifically designed to complement the mood of the music. Both the music and the commercials have prompted hundreds of letters with favorable comments, says a TWA executive.

As of late October, over 100 TWA *World of Adventure in Music* programs had been broadcast. These programs, produced by the La Brie Associates, are all owned by TWA and handled through the media department of the airline's advertising agency, Foote, Cone & Belding. Cost of the total *World of Adventure in Music* program is estimated at over \$2000 a week, or well in excess of \$100,000 a year.

In planning the programs with FC&B, New York, TWA asked for select stations with the highest quali-



"We don't believe you can trap people with good music and then knock them on the head with browbeating commercials," says Henry G. Riegner, TWA vice president-advertising.

ty of programing on the theory that the quality of an audience follows the quality characteristics of the station's programs.

Theme music was created to set



Informal and relaxed commercials designed to complement mood of music, are delivered by Frank Waldecker, host of TWA's "World of Adventure in Music," or local announcers.

the mood for the concert programs, and special commercials were written in a relaxed "low key"—in harmony with the "high quality of the music."

"We try to tailor the commercials especially for the ear of the sensitive listener so the message will not be intrusive or offensive," says Henry G. Riegner, vice president of advertising and sales promotion for the airline. "We don't believe you can trap people with good music and then knock them on the head with brow-beating commercials. There are no jingles or musical backgrounds in our commercials."

TWA's interest in having programs of FM radio is explained by Riegner. "Having found a high correlation between music lovers and people who travel a great deal—especially to Europe—we were looking for an advertising medium that would selectively reach this audience," says Riegner.

"Samplings of good-music enthusiasts by Carnegie Hall as much as seven years ago, as well as more recent samplings by The Metropolitan Opera and Lincoln Center, have shown some correlation between travel and an appreciation of fine music," the vice president of TWA's advertising points out. "We had to go by these indications, since, as everybody knows, there isn't really sufficient data on radio—AM or FM—on which to base a really sound decision."

"A quiet survey of TWA's regular customers indicated a high degree of FM radio ownership and music

choosy audiences

listening habits," Riegner says, "and that led us into the FM medium."

Recent research released by the National Assn. of FM Broadcasters in conjunction with Pulse, Inc., backs up TWA's reasoning in the choice of FM. Results of the research, projected from 10-market composite three-media study, show the average number of trips per 100 listening homes for FM radio to be 167, compared with 62 for tv and 67 for AM radio. Or, to put it another way, 76 percent of all air travel is enjoyed by people living in FM homes. The breakdown shows that in number of trips, FM homes account for 79 percent of business air travel and 69 percent of pleasure air travel.

Although TWA is a recent entry in the FM medium, it is not the only airline to recognize its possibilities for reaching the travel market. According to the NAFMB, Pan American, United and Iberia are all using FM in selected markets at this time. BOAC, Irish International, Sabena and Eastern have also used the medium.

On the AM scene TWA is also prominent. In 1963 TWA ranked sixth among airline spot radio advertisers, lead by Eastern, Northwest Orient, United, American and Delta. TWA's spending in AM radio for the year totaled \$1,445,000. Figures for the first quarter of this year supplied by RAB show that TWA has climbed into second position among airline spot radio advertisers. TWA's investment of \$439,000 for the first quarter was topped only by Delta's \$625,000. ♦

76% of all air travel is enjoyed by people living in FM homes.

In number of trips, FM homes account for:
79% of business air travel

In number of trips, FM homes account for:
69% of pleasure air travel

Source: Pulse, Inc. Projected from 10-Market Composite 3-Media Study

TWA music programs are broadcast on 18 stations in airline's key markets

Market	Stations
New York	WQXR, WNCN
Los Angeles	KFAC, KFMU
San Francisco	KSFR, KKHJ
Chicago	WFMT
Kansas City	KCMO-FM
St. Louis	KCFM
Providence	WCRQ
Boston	WBCN, WCRB
Philadelphia	WFIL-FM, WFLN
Pittsburgh	WLDA, WYDD
Washington	WGMS, WMAL-FM

FM

FM reaches air travelers, weekly broadcast media study shows

(Average number of trips per 100 listening homes)

TV

62

AM

67

167

Source: Pulse, Inc. Projected from a 10-market composite three-media study

Robert S. Spaeth, Leo Burnett vice president (l), and Robert L. Young, publisher of "Jack and Jill," discuss youth market at first Advertising for Children's conference recently held in New York.



Does video captain kids?

■ Children between 6 and 12 years of age are watchfully alert to advertising, make exacting distinctions between print ads and tv commercials and — along the way — come up with some pretty forcible observations.

When it comes to the question of which medium — magazines or tv — is better for appealing to youth, however, it's not unlikely that "each exists to the advantage of the other" — in short, that children's tv and magazine ads for the same product tend to bolster each other, while each retains its own individual impact.

These are some results of a special inquiry into media, conducted late last summer for Curtis Publishing's children's magazine, *Jack and Jill*. Says Publisher Robert L. Young, "Information on the youth market is bleak at best. Marketers don't even have the most general kind of information they need in order to manufacture and sell successfully to the young-child market, which is why we undertook this exploratory study. From this we have determined broad-sweep findings that will lead us in additional research toward more precise specifics. . . ."

He is right. The study sounds "exploratory" and, in many ways, does lack specifics (see "Youth — The Neglected \$50 Billion Market,"

SPONSOR, July 13). Even so, some of the strengths of television simply cannot be sloughed off and clearly manage to come to light.

Since the underlying purpose of the *Jack and Jill* survey was to promote print (presumably at the expense of television, if possible), advertising pros will probably find further clues to tv's strength by reading between the lines.

The 32 children themselves, throughout the group interviews on which the survey was based, repeatedly stressed facts and factors that might help any advertiser (whether print or broadcast) tidy up his sales approach, however. The following concepts were pivotal:

- Children want freedom of choice to read/see an ad (or not), as they decide. While the specific choice may vary widely, they cautiously protect their prerogative to assert choice.

- They also want time to look, study and familiarize themselves with whatever (new) material is presented. This boils down, not only to "time enough to look," but such concepts as "any time you want to look."

- Color — a strong curiosity about exactly how things appear is heightened by an obvious receptivity to big bright color presentations. (In another aspect of a products physical appearance, children show-

ed strong interest in its exact size, how it was made or assembled, exactly how it operated.)

- Consciousness of cost — The kiddies were quick to ask, "How much?" And they remembered earlier ads that included prices.

In one discussion of two premiums offered (dolls), the report explains, "There was nearly complete unanimity of opinion that *no* child would dare ask her mother for the required price — \$2 or \$4."

- Quantity of information — where the adult may prefer a few pertinent facts (especially in print ads), a child may want each and every detail. As the report states it, "The more copy the better, just as long as the product or service is one that he finds attractive." (The qualification, of course, is major.)

- Animated commercials — the children like them very much because they seem, the survey deduces, more like entertainment than advertising. As a result, according to this study, the child is less likely to retain sales points made by animation than those made by human beings, whom the child is trained to take more seriously.

- Interruptions — children, like adults, resent the frustration of having their interest in a chain of events (like a tv plot) interrupted. Said one moppet, "Sometimes I hate them (the commercials) if they talk dur-



E. L. Reilly of the research firm that bears his name (rear) used mobile van last summer to take his consumer testing to the children.

Popular children's magazine studies 6-to-12 age group for their likes, dislikes on print vs. tv advertising

ing the middle of something exciting." Added a cohort, "Yes, that's terrible."

Yet, many negations of tv advertising, the research team felt, were merely childish echoes of adult conversations.

The survey was conducted in late summer by the E. I. Reilly Co. among 32 children in Ridgewood, N.J. They were divided into four groups, according to age (from 6 to 12) for group interviews on tape (by a moderator-observer team) with "the emphasis on subjective rather than objective measures." The survey was candidly identified by *Jack and Jill* as "frankly experimental" and "not expected to yield up absolute measures." The company admitted, in fact, that it had deliberately selected "the least rigid approach."

Thus, the report is not without its weaknesses: an unusually small sample (by which to judge a medium's national impact) that was restricted to just one community in one section of the country; little apparent effort at statistical methods or accuracy, no attempt to corroborate the children's remarks nor to substantiate the moderator's interpretations of them, etc. In short, the survey's anxiety about presenting print in a beneficial light may have led to conclusions that, to professional agency personnel familiar

with both print and tv, might be called astonishing.

For example, both a tv commercial and a print ad were shown for each of three national manufacturers, and the products included chocolate flavoring, a breakfast cereal and a plastic toy. The three tv commercials were shown first, followed by the three print ads (all scheduled for, if not already seen in, *Jack and Jill*). Note, further, that the tv commercial and its "matching" print ad did not make the same sales points. While children watched the tv commercials as they'd normally be presented on the air, they were allowed to take their time at reading the print ads — an average of 4 to 5 minutes for the most complicated one. Note, too, that all the children were selected *only* from families that subscribe to *Jack and Jill* and were probably pre-conditioned to approve it.

Although *Jack and Jill's* public announcement took care not to identify product or manufacturer, the tv commercials were as follows:

A 60-second color commercial for a chocolate flavoring, featuring both live shots and animation and done to a "catchy" bossa nova rhythm. The message extolled the several uses of the product as well as its vitamin content and flavor.

A 60-second B&W commercial, both live and animated, featuring

the premiums (a miniature rocket and space capsule) found in a box of breakfast cereal. Emphasis was on how the rocket worked and how delighted children are with it; cereal promotion was only incidental.

A 60-second B&W commercial for a toy-making set, showing a boy and girl making their own plastic items from molding plastic.

In order to compare attitudes towards print and tv, the report drew an analogy: Print ads are like a housewife who browses through a store, weighing, estimating, ruminating, embracing or rejecting — but always maintaining freedom of choice. In contrast, the researchers saw tv as a door-to-door salesman who "must move quickly and aggressively to the point; his pitch is standard, perhaps obvious; the emphasis is *his* emphasis. The listener *listens* — or tunes out."

And yet, in summary, the report concluded that tv commercials and print ads can be mutually helpful. The strong, but unstated, implication: Print gains significance especially if it is preceded by the tv commercial (as throughout these tests).

In the children's favorite advertising (for the plastic do-it-yourself toy), the two media taken together "communicated virtually twice the volume of information about the product as was communicated by either vehicle alone." ♦

Gag shot of Hardman Associates group finds them gotten up as union laborers on steps of firm's Pittsburgh office. Karl Hardman, founder, wears tie at left rear. Marilyn Eastman, commercial directress and frequent voice in humor spots, is at right. Center group is engineering staff. Indian sitters at left and right front are, respectively, Jon Curtis, assistant sales mgr., Frank Doak, v.p.-sales.



Pittsburgh production house finds

There's a market for 'local

■ The commercial was a spot radio announcement for a Pittsburgh-area auto dealer — but it wasn't the usual local-level airsell. It had none of the innocuous "boiler plate" sound of an open-end e.t. produced for auto dealers by a Detroit auto maker, and it was a long way from a straight-copy local blurb.

The commercial went something like this:

A car slides smoothly to a halt. A puzzled construction worker asks the girl driving the car: "How'd you get that car up here? The road's been dynamited for three miles back." The scene continues to build in this vein; the car has been driven across a gorge before the bridge was built, through acres of mud, up wild grades, etc. etc.

The girl driving the car is polite, but puzzled. She's driving a new Ford Falcon, and doesn't see anything so extraordinary about the situation. Finally, the construction man asks her to give his stalled earth-mover a push. She's delighted to help, but then realizes the problem. "I'm afraid," she says sweetly, "that our bumpers won't match."

The spot concludes with a tag for McGill Motors, a large Pennsylvania Ford dealer.

There's a more-than-casual resemblance between this kind of spot and the high-priced commercial humor produced by Hollywood's Stan Freberg and Alan Alch. But the McGill spot radio announcement was one of the latest in a string of some 600 commercials produced

by a Pittsburgh concern, Hardman Associates, which believes that there's a market for "humorous sell" among regional and local advertisers as well as in the ranks of well-heeled national corporate giants.

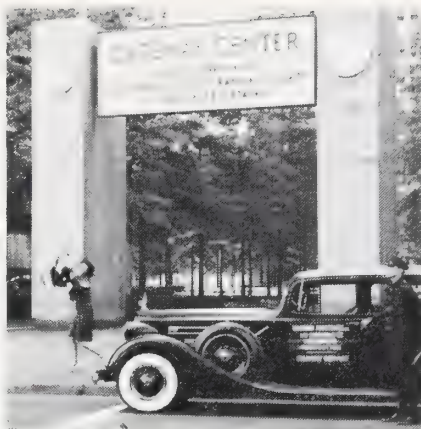
Launched in 1962 by Karl Hardman, an alumnus of KDKA Pitts-



Delivery is made by Miss Eastman to Ketchum, McLeod & Grove agency's Bill Burchinal, commercial radio-tv producer, and Betty Zimmerman while chauffeur goes through deadpan act.



When not clowning, Hardman key personnel look like this. Energetic group frequently doubles in production brass, enjoy their work and feel that "humorous sell" is not something confined to N. Y. and Hollywood.



Attention-getting gimmick used by Pittsburgh production house is vintage Packard sedan and uniformed chauffeur (Jack Givens) as "delivery service." Miss Eastman struggles with load of tapes for East Ohio Gas.



Messrs. Hardman and Doak, foreground with drum, are joined by Marilyn Eastman in production of humor-slanted radio commercial series. Hardman has produced some 600 radio spots, many for open-end use.

al humor'

In less than three years, Pittsburgh's Hardman Associates has built thriving business with low-pressure commercials for local radio clients

burgh's *Cordic & Company* morning show, Hardman Associates decided to attempt proof of this sales hypothesis by tackling the field of syndicated radio open-end commercials.

Now, there's nothing new about open-end syndicated spots for auto dealers, laundries, dry cleaners, bakeries, specialty shops, beauty parlors, and the like. They've been part of local radio for years, and virtually every "program aid" radio syndicator has them in his catalog.

Karl Hardman, however, had a quarrel with the basic philosophy of standardized open-end spots. They were, to his way of thinking, dry as dust and about as funny as an Internal Revenue Service Form 1040.

Gathering a group of some 15 Pittsburghers trained in local radio or agency work, Hardman went to work in 1962 on a series of a hundred radio commercials dealing in general product categories commonly advertised in local radio. General format: 40 seconds of humorous "generic" sell, with space for a 20-second live or recorded tag identifying a particular local dealer or dealer group. Prices were tailored to what Hardman knew local ad-

vertisers could really afford for creative spots.

Results came quickly. In a matter of months, Hardman's Frank Doak, now vice president and general sales manager, sold one or more of the open-end humor commercials to 40 radio stations.

The new approach in commercials worked so well, according to Doak, that "most of these dealers found the increased sales resulting from these commercials so appealing that they began buying more radio time than they ever had before."

The next phase of Hardman Associates' growth happened virtually automatically. Advertising agencies in the Pittsburgh area began giving the fledgling firm commissions to create and produce humorous commercials for specific agency clients.

Hardman, with a showman's instinct, began building his own set of "image" gimmicks as agency orders started to come in. He acquired a vintage Packard limousine and a chauffeur to use as the firm's "delivery service." He put a rubber plant named Rosslyn in his office, and held conversations with it (in front of visitors) in broad dialect. He seated a life-sized mannequin

named Helen on the couch of the reception room and wired her for sound, and put a three-by-five foot gravure of Willie Hoppe's best billiard shots in the men's room.

But all is not sheer gimmickry at the production concern. Hardman has turned out commercials for clients like Serta Mattress, local Dodge dealers, American Coach Co., Duquesne Light & Power, East Ohio Gas and a major Pittsburgh hometown client, U. S. Steel.

Says David Barbour, vice president and creative director of the Pittsburgh office of BBDO concerning the USS radio spots:

"You'd expect to find an outfit like Karl's in New York or Los Angeles instead of Pittsburgh. He's done some outstanding things for us on radio, commercials that cut through the fog yet still maintain high standards of good taste.

"We used a group of his commercials to introduce a U.S. Steel home-improvement product in a test city. When salesmen started beating the bushes, they found that everybody had already heard of the product."

Moral? Possibly this: Madison Avenue has no corner on creative thinking. ♦

Buick's best buy: radio

Buick solves communications problems with its sprawling work force by buying commercial radio time — establishing model "Factory Whistle" show now copied by dozen other big firms



Rideout: "Genuine two-way communication."



Buick takes time out for promotions to remind employees program is designed for them.

■ Four years ago, a half-hour daily communications program on radio was started by Buick in Flint, Mich., to reach employees. Today, that same program, called *Factory Whistle*, runs for two hours — one in the morning and one in the afternoon. More important, the idea of using radio to upgrade employee-company-community relations has been adopted by a number of other manufacturers, too.

The Buick Motor Div. of General Motors has received "hundreds" of industrial inquiries concerning *Factory Whistle*. Today, it is definitely known that 13 major U.S. employers talk with their own employees daily on 20 radio programs over 15 commercial stations. These stations represent 15 cities in 11 states.

During the first year that Buick aired *Factory Whistle*, a similar program was launched in factory towns by four other corporate en-

ties — Clark Equipment Co., Guide Lamp, Delco-Remy and Packard Electric.

An automotive competitor, American Motors Corp., inaugurated an employee program two years ago over three radio stations in three plant cities. Last year, Hammermill Paper Co. went on the air three times a day.

Others who have adapted the *Factory Whistle* idea: Leesona Corp., Texas Instruments (both in New England plant cities), Weirton Steel, Granite Steel, Sprague Electric, and Walker Manufacturing Co. By the end of this year, it's anticipated that Lockheed-Georgia Co. will also be on-air with a program for its 18,000 employees in the Marietta, Ga., area.

Buick's program, on radio station WKMF Flint every workday, reaches more than 20,000 employees as well as other members of the industrial community. There are no

commercials, but the sponsor officially is the public relations department of Buick.

The program opens with the rousing blast of a factory whistle at 6 a.m., thus acting as an alarm clock for many workers on the 7 a.m. shift. (Similarly, the afternoon shift is alerted at 3:30 p.m. and entertained until 4:30 p.m.) Because most Buick employees live within 40 miles of the plant and 95 percent of them drive to work, there is a ready audience during both time periods. Other companies adapting the *Factory Whistle* idea have undoubtedly found similar characteristics for their labor-force profiles.

Factory Whistle features the usual programing aired by many commercial stations — news (with emphasis on sports), time, weather, music and traffic advice — as well as employee-oriented features like in-plant safety reminders, news



Many "Factory Whistle" interviews are taped at work, aired later on WKMF Flint between 6:30-7:30 a.m. for day, 3:30-4:30 p.m. for night workers.

about fellow workmen and pertinent company facts.

From the very beginning, *Factory Whistle* created conversation around the plant, Buick spokesmen report. Citing more and more employees by name increased audience size virtually from day to day. One method for introducing names on the air: a salute to all workers who buy a new car and thus gain admission to The-Build-'em-and-Buy-'em Club. By these and other methods the audience increased by an impressive amount — 75 percent — in the program's first year.

Out-of-plant news is edited and put on the air by the station's own staff, using its own news sources.

There is also plenty of music. "You could call it a disc-jockey show without commercials," says Gerald Rideout, Buick director of public relations, who created and launched the program. "Well, the program does have commercials,

but they are more like public service announcements. They permit factory workers to sell each other pride-in-job," he explains. They also, he adds, build workmanship, pride in Buick as a place to work, pride in engineering and styling achievements and pride in Flint as a place to live.

In a recent speech, Rideout stated that 630 factory workers appeared or were named on the program in one year — including the United Auto Workers local president.

Besides creating an atmosphere for open discussion, the program also performs special services. As a starting example, *Factory Whistle* lends new cars to workers (which, the company admits, puts Buick somewhat in competition with its own efforts to sell new cars). The program also airs personal announcements for employees. When one worker sought a companion for a canoe trip, he received offers from

100 volunteers. When another reminisced about Pearl Harbor, he found 100 employees ready to start a Pearl Harbor Veterans' Club.

Factory Whistle has also espoused community causes, urging listeners to give blood and contribute to a Christmas fund for needy children.

Such service helped Buick win the Silver Anvil Award of the Public Relations Society of America. It has also helped secure a faithful audience. Buick claims that "accepted techniques of consumer research" show 85 percent of all day-shift workers tune in to the program.

The genesis of the radio show occurred five-and-one-half years ago, when Buick got a new general manager, Edward D. Rollert, whose corporate title is General Motors vice president. Rollert believes that good communications are "essential" for the success of

any business, not just through higher management levels alone, but at all levels, right down to the men in overalls.

Seeking ultimately to increase Buick sales, Rollert thought first of restoring the company's slipping prestige. He wanted to recreate the company image of quality and reliability that had been strong in the past.

The secret to everything, the new general manager felt, was to get Buick's production employees to take greater pride in their work. He believed the best way to do so was somehow to make all workers feel they were on the same team as foremen and managers and to give them recognition as individuals.

Because Rollert felt the company's previous employee-relations program was unequal to so great a task, he charged his p.r. staff with originating some new ideas.

At the outset, thinking was in terms of a company newspaper or magazine, the regular house-organ approach. According to several bids submitted, the cost to Buick would have run about \$66,000 a year for staff and printing, or about \$1250 a week. This allowed nothing for overhead, secretaries, photography, traveling or circulation.

Other considerations: The publication would appear only once a month. It would have been a tabloid,

only four pages. The prospect of its achieving true newsworthiness seemed dim. There was no chance for high-frequency communication.

Worst of all was the strong possibility that such a publication would become a one-sided mouthpiece representing only management's point of view, permitting little response and no participation by the men in the factory.

Instead, Buick wanted a high-frequency two-way communication.

The use of radio was proposed—and bypassed—several times because Buick owned no radio stations and wasn't certain the medium could be used for internal relations. As far as Buick knew, companies had never talked with their own employees on commercial radio while the general public listened—except, perhaps, via emergency spot announcements hastily purchased during or after a strike.

But the fringe benefits of radio began to become clear:

- Broadcasts could mean daily communications, with a spanking new program each and every day, maybe lasting as long as an hour or two.

- The fact that the public, too, could listen might be a good idea after all.

While 25 percent of the community's industrial workers were employed by Buick, more than 50,000

others worked at GM sister divisions. Additional listeners beyond that would simply be an extra public relations dividend.

- Radio would not only permit Buick to pat its employees on the back, but — in the best traditions of applied psychology — to do so publicly.

- Radio would permit continuous employee participation, with company workmen on the air telling about themselves — and, incidentally, Buick as well.

- Employees would gain a marked sense of individual importance by hearing their friends' and their own taped voices on the air.

- The price was right. A fringe hour a day of radio (including both time and talent) ran only 40 percent of the estimated expense of a monthly newspaper (staff and printing costs only).

- Above all — and this moved Buick toward radio more than anything else — because of the number of employees and the great percentage that drove to work, the audience was known to be there and ready.

Factory Whistle debuted in November, 1960. Undoubtedly a major testament of its efficiency is the unadorned fact that since then, a dozen more major industrial firms have borrowed the concept and format to communicate with *their* employees. ♦



United in their uncommon jobs by a single product, 85 percent of daytime workers listen.

COMPANIES WITH EMPLOYEE RADIO PROGRAMS IN FACTORY TOWNS

American Motors
Buick
Clark Equipment
Delco-Remy
Granite Steel
Guide Lamp
Hammermill Paper
Leesona Corp.
Packard Electric
Sprague Electric
Texas Instruments
Walker Manufacturing
Weirton Steel

MANAGEMENT MAN



Today, the majority of corporation executives are college-educated. Tomorrow, the demand will be even greater.

A college education is becoming increasingly important to the potential executive. It develops the kind of active, logical mind it takes to meet the challenging problems of the modern business world.

But the price of developing educated manpower is high, and getting higher. Colleges are finding it difficult to provide all the facilities that are necessary to maintain the highest educational standards.

If our colleges are to continue supplying American business with superior new talent . . . they need help. College is the best friend business has.

Support the college of your choice.

Published as a public service in cooperation with
The Advertising Council
and

The Council for
Financial Aid to Education.



THE CHANGING SCENE

Four Advertisers Buy 9 Prime-Time NBC-TV Shows

Four advertisers have purchased sponsorship in nine NBC-TV prime-time programs, it was announced by Don Durgin, vice president, television network sales, NBC.

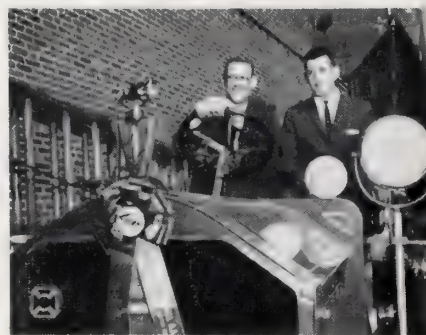
The sponsors, and their agencies, are National Biscuit Co. (McCann-Erickson Inc.), American Home Products Corp. (Grey Advertising), Plymouth Div. of the Chrysler Corp. (N. W. Ayer & Son Inc.), Humble Oil & Refining Co. (McCann-Erickson Inc.).

American Home Products will advertise on the NBC News special *The Battle of the Bulge*, Dec. 15 and *The Virginian* color series. American Home Products will ad-

vertise on *Mr. Novak*, *The Virginian*, *Daniel Boone*, *International Showtime* and *Saturday Night at the Movies*. Plymouth has bought into *NBC Sports in Action*, premiering Jan. 17, 1965. *The Virginian*, *Saturday Night at the Movies* and *The Alfred Hitchcock Hour*. Humble Oil will advertise on *Wednesday Night at the Movies*, *The Virginian*, *Saturday Night at the Movies* and *NBC Sports in Action*.

The Colgate-Palmolive Co. has purchased sponsorship in 11 prime-time NBC-TV programs, and two NBC News actuality specials, it was announced by Durgin. The prime-time programs are *The Andy Wil-*

TROPHY AWARD



Promotion manager Reese Felts of WSJS Winston-Salem, N.C., proudly beams at the trophy awarded to the antique firetruck by Ed Linebach of the N.C. Regional Antique Automobile Clubs of America.

liams Show, *The Jonathan Winters Show*, *The Man from U.N.C.L.E.*, *That Was the Week That Was*, *The Virginian*, *Wednesday Night at the Movies*, *Daniel Boone*, *The Jack Paar Program*, *Flipper*, *Kentucky Jones* and *Saturday Night at the Movies*. The two actuality specials are *Vietnam: It's a Mad War* and *The Battle of the Bulge*. The co-sponsor of both NBC News specials is Bristol-Myers Co. The Colgate order was placed through D'Arcy Advertising Co.

The Maybelline Co. has also purchased sponsorship in five prime-time NBC-TV programs, it was reported. The programs are *The Andy Williams Show*, *The Jonathan Winters Show*, *The Man from U.N.C.L.E.*, *Wednesday Night at the Movies* and *The Alfred Hitchcock Hour*. The Maybelline order was placed through Post-Keyes & Gardner, Inc.

The Admiral Corp. has returned to network television after an absence of several years, with major sponsorship of *The Andy Williams Show* and *The Jonathan Winters Show*. The order was placed through Campbell-Mithun Inc.

Communist Nations Invite Pepsi to Talk Business

"At their request," Pepsi-Cola president Donald M. Kendall announced last week, his company is negotiating for soft drink distribution to three Communist block nations. Reluctant for competitive reasons to name names, he'd say only these nations follow "somewhat independent" trade policies.

BEN HOGAN PRO SHOP LAUNCHES RADIO BUY



The Ben Hogan Pro Gold Shop was the scene of a recent meeting of representatives of American Machine and Foundry Co., WCBS Radio and Cunningham and Walsh, Inc., to acquaint WCBS Radio's Jack Sterling with the various facilities available to golfers. The Pro Shop, a subsidiary of AMF, chose Sterling's morning program to launch its first buy of radio time. Jack Sterling is heard over WCBS Radio, Monday through Saturday at 6:00-10:00 a.m. Those present at the meeting include: (l to r) Roscoe W. Sturges, account supervisor, Cunningham and Walsh, Inc.; WCBS Radio's Jack Sterling; Charles Harmon, resident professional at Ben Hogan's Pro Shop; Mansfield Sprague, vice president, corporate programming, AMF; Victor Ancona, corporate advertising manager, AMF; and Dick Sargent, vice president, recreation production group executive.

CUTTING THE CAKE



Don Pontius, Jim Lucas and Sandy Kahn of J. A. Lucas Co., San Francisco and Los Angeles offices, respectively, shown cutting the sixth anniversary cake at their recent celebration in their new Los Angeles headquarters. The Lucas Co. also unveiled their new "Instant Market Data and Station Profile" service, which utilizes cartridge tape recordings and individual tape cartridges from the different stations and markets to inform telephone callers. Over 15 owners and managers of Lucas-represented stations attended the celebration, and acted as co-hosts to well over 75 agency time buyers and account executives.

Putting his finger on the crux, Kendall saw significance in the fact that the Communists, themselves, instituted talks "after two decades in which the American soft drink has been held up to ridicule" as exemplary of Capitalism's worse features.

How did Iron-Curtain thirst-quenchers think of Pepsi?

A company spokesman gives outright credit to American-Western European advertising: "They've always been aware of radio and television." Too, Pepsi's been sampled behind the Curtain — a few years ago at the Moscow Trade Fair, for example, where "a huge number of glasses were given away free each day."

Moreover, Pepsi people assert, cola drinks are no longer the exclusive province of Americans they once seemed. In France, for example, "Vintners have been screaming for mercy because so many youths are drinking colas instead of wines."

"In some countries," president Kendall explains, "Pepsi-Cola is considered a food supplement as well as a refreshing drink. Also, we have often introduced additional

facilities for water purification, truck-maintenance, bottle making, printing, making boxes and, certainly, American marketing techniques."

Even if the trade talks, now in progress in Europe, are successful, a major question remains: In lands where there's little free enterprise, how will advertising-conscious Pepsi advertise its wares?

Spokesmen say only, "There's likely to be very little radio or television."



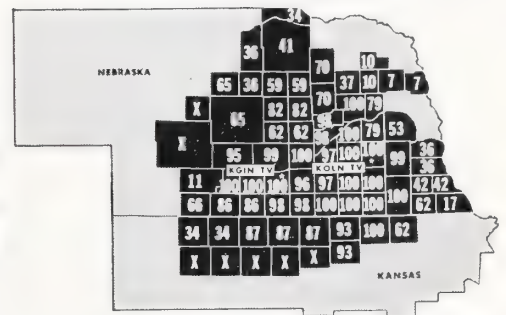
NAB Against Sharing Frequencies with Apollo

An FCC proposal that tv share two of its auxiliary frequencies with the Apollo space project has brought protest from the National Assn. of Broadcasters.

The NAB said use of the frequencies by the Apollo project would cause interference. The NAB maintained that ample spectrum space is already available to the government without encroaching on television.

You're only HALF-COVERED IN NEBRASKA

if you don't use KOLN-TV/KGIN-TV!



X denotes counties where circulation is established but where not enough diaries were placed for penetration figures.

Lincoln-Land map shows KOLN-TV/KGIN-TV penetration

This map of Lincoln-Land points to an average of Total Net Weekly Circulation (combined ARB 1960 and 1964) of KOLN-TV/KGIN-TV. It's further proof that you can't cover Nebraska without Lincoln-Land ... and you can't cover Lincoln-Land without KOLN-TV/KGIN-TV.

Lincoln-Land is the 78th* largest market in the U.S., based on the average number of homes per quarter hour prime time delivered by all stations in the market. Weekdays, our 10 p.m. News delivers 70,700 homes — up to 20,000 more than ANY Omaha station (March, 1964 ARB).

Ask Avery-Knodel for complete facts on KOLN-TV/KGIN-TV — the Official Basic CBS Outlet for most of Nebraska and Northern Kansas.

AVERAGE HOMES DELIVERED PER QUARTER HOUR

(March 1964 ARB — 6:30 to 10:00 p.m.)

OMAHA "A"	62,500
LINCOLN-LAND* "A"	
KOLN-TV/KGIN-TV	56,300
OMAHA "B"	56,000
OMAHA "C"	55,300
LINCOLN-LAND "B"	28,700
LINCOLN-LAND "C"	16,500

*Lincoln-Hastings-Kearney

*March, 1964 ARB Ranking. Rating projections are estimates only, subject to any defects and limitations of source material and methods, and may or may not be accurate measurements of true audience.



The Folger Stations

RADIO

WNEO KALAMAZOO-BATTLE CREEK

WJEP GRAND RAPIDS

WJPM GRAND RAPIDS-KALAMAZOO

WWTV-FM CADILLAC

TELEVISION

WNEO-TV GRAND RAPIDS-KALAMAZOO

WWTV CADILLAC-TRAVERSE CITY

WWUP-TV SAULT STE. MARIE

KOLN-TV/LINCOLN, NEBRASKA

KGIN-TV GRAND ISLAND, NEB.

KOLN-TV/KGIN-TV

CHANNEL 10 • 316,000 WATTS
1000 FT. TOWER

CHANNEL 11 • 316,000 WATTS
1069 FT. TOWER

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET
Avery-Knodel, Inc., Exclusive National Representative

Agency Appointments

The Interpublic Group of Companies appointed to handle the advertising and international public relations for The Lockheed Aircraft Corp.

The Fletcher Richards Co. appointed to handle the corporate advertising for Food Fair Stores, Inc.

Gardner, Jones & Cowell, Chicago appointed corporate public relations counsel for Nekoosa-Edwards Paper Co., Port Edwards, Wis.

Street & Finney, Inc., New York named Canadian advertising for Dodd's Kidney Pills, product of G. T. Fulford Co.

Newmark, Posner & Mitchell, Inc. will handle advertising for new products coming out of Mason, Au & Magenheimer Confectionery Mfg. Co., Inc. and for Valencia-Baxt Express Co. of New York, Boston and Miami.

Albert Frank-Guenther Law, Inc. named advertising agency for James Talcott Inc.

Lee/Baader & Rose, Inc. appointed to handle the account of Tokyo Wig, Inc., New York City, importers of human hair wigs, wiglets and switches.

Doyle Dane Bernbach and West End Brewing Co. (Utica Club Beer) announced the termination of their six-year-old relationship.

Storn Advertising Inc., St. Louis, appointed agency for Midwest Footwear, Inc., Sullivan, Mo.

Young & Rubicam, Chicago,

named by Armour Grocery Products Co. to handle advertising for Magic Finish, a spray sizing, just purchased from Sta-Nu Corp., Chicago.

S. E. Zubrow Co., Inc., Philadelphia retained as advertising and marketing counsel by Pompeian Olive Oil Corp., of Baltimore, Md.

Botsford, Constantine & McCarty, San Francisco appointed advertising agency for Avoset Co., Oakland, Calif.

Bofinger-Kaplan Advertising, Inc., Glenside, Pa. has been appointed to handle tv advertising for the encyclopedia set of Educational Foundation, a division of Eastern Guild Inc.

Robert E. Rolnik Associates named public relations consultants for the new *Hot Line* television discussion program of Talent Associates-Paramount Ltd.

Automated Puppetry In Maltex Commercial

A commercial produced by the Fletcher Richards Co. for Heublein's Maltex Cereal — a product more than 60 years old—may usher in the age of "automated puppetry" on tv, with computers replacing the more conventional manual control. The first step in this direction is an experimental commercial for Maltex, in which 57 simultaneous human actions in a puppet character are computer-controlled.

For the Maltex television commercial, the required puppet actions were pre-programed into the computer. Then, by the flick of a switch, the computer literally puts the puppet through its paces—smoothly, flawlessly—as if 29 expert puppeteers were putting on a command performance for the television cameras.

GODFREY SELLS BURNS CIGARS ON CBS



Philip L. Bondy, left, senior vice president, sales and marketing, for General Cigar Co., Inc., and Edgar M. Cullman, center, president of the major cigar producer, welcome Arthur Godfrey to General Cigar's offices where details were worked out for Godfrey to sell Robert Burns cigars over the national CBS radio network during the holiday season. Godfrey will be telling his more than 1,200,000 listeners of the pleasures of smoking Robert Burns Tiparillos and Cigarillos as well as the other Robert Burns cigars.

WRDW-TV

AUGUSTA

GEORGIA'S
SECOND
MARKET'S

|

TALLEST
TOWER

RUST CRAFT
STATION

FROM EAST TO WEST



Ollie Trittler, Blair Television's West Coast representative presents a special plaque to famed champagne music maestro, Lawrence Welk, for achieving the highest rated tv program in Central Florida. The plaque was awarded by WFTV Orlando, Fla.

Broadcasting Awards Committees Named

Appointment of four local committees to handle preliminary judging of various television categories of the fifth annual International Broadcasting Awards, sponsored by the Hollywood Advertising Club, were announced by judges committee chairman Don Estey, president of Tel National Advertising Agency.

For Television Category #3 (live action, under 60 seconds), chairman Joe Swavely of Columbia Pictures Corp., has appointed as committeeman Jack Wormser, of Jack Womser Talent Agency; Jack Hastings, Leo Burnett Co.; Paul Willis, The Carnation Co.; Ted Getz, Film Fair Inc.; and Don Schwab, BBD&O.

Television Category #3-B — chairman Robert C. Mack, Unicorn Productions; committeemen: Jim Baer, BBD&O; Jay Joseph, Jay Joseph Agency; Chuck Keilus, Compton Advertising; Dan Lindquist, Guild, Bascom & Bonfigli; Greg McRitchie, musical director and composer; and Merve Oakner, Anderson-McConnell Advertising.

Tv Category #11 (public service under 60 sec.)—Chairman, Ad. D. Woolery, Playhouse Pictures; Committeemen: Allen McGinnis, BBD&O; Herb Klynn, Herb Klynn & Associates; Sy Wexler, Sy Wexler Film Production; Art Goodman,

Saul Bass & Associates; Olaf Bolm, Young & Rubicam; and May Bryer, Benton & Bowles.

Tv Category #11 (public service, any type, any length)—Chairman, Marvin Bryan, Wonderland Production; Committeemen John O. Ramsey, The John Ramsey Co.; Sol R. Shein, Gumpertz, Bently & Dolan; John Wilson, Fine Arts Production; Takahiko Furusho, Kyowa Advertising Agency; and Jeanne Baird, actress.

Winners will be announced at the International Broadcasting Awards banquet Feb. 23 in the Hollywood Palladium.

Extensive Use of Tv Made by Luden's Inc.

Carrying on its theme, "Luden's is on the move," the Reading, Pa.-based proprietary and confectionery manufacturer is currently involved in several unique promotional efforts.

In cooperation with Trans World Airlines, Luden's recently completed a month-long sampling of Mello-

mints, chocolate-covered mint patties, on TWA flights originating from San Francisco, Los Angeles, Chicago, New York and Philadelphia.

Currently in full swing is an intensive eight-week promotion in nine market areas of Luden's Mello-mints, Fifth Ave. and Almond Royal bars, and the company's full line of 500 confectionery products.

Television commercials are being used extensively in nine areas and seen on following stations: Hartford, Conn. — WTIC-TV, WHYN-TV (Springfield, Mass.) and WNHC-TV (New Haven); Washington, D.C. — WMAL-TV, WTOP-TV and WRC-TV; Baltimore, Md. — WJZ-TV, WMAR-TV and WBAL-TV; Miami Fla. — WTVJ and WCKT-TV; Detroit, Mich. — WYYJ-TV, WWJ-TV and WJBK-TV; Atlanta, Ga. — WAGA-TV, WAIL-TV and WSB-TV; Charlotte, N.C. — WBTV and WSOC-TV; San Diego, Calif.—KFMB-TV and KOGO-TV; and Philadelphia, Pa. — WRCV-TV, WCAU-TV and WFIL-TV.



From 9 a.m. to 12 midnight, Sun. through Sat., WDAY-TV is the nation's top-rated NBC outlet in three or more VHF station markets — actually 50%!

If this seems incredible to you, ask your computer to gallop through the March, 1964 ARB!

And speaking of ARB—their "Channel One" for August, 1964 rates Fargo in the top 100 U.S. markets. In fact, 99th!

No, we ain't got the tallest tower



PETERS, GRIFFIN, WOODWARD, INC., Exclusive National Representatives

around here. All we got is the Red River Valley's most popular personalities, the best engineering, the smartest local promotion, and by far the greatest audience. Plus tremendous "espre dee core," as a visiting agency guy said recently. We believe that's French for "We get a lot of FUN out of our work." Ask PGW!

WDAY-TV

AFFILIATED WITH NBC • CHANNEL 6

FARGO, N. D.

Labunski Defends Radio-Tv's News Role

Stephen Labunski, vice president and general manager of New York's WMCA, defended radio and television last week against accusations that the media are solely entertainment vehicles and tag on news and public information programing as an after-thought.

Declared Labunski: "This is not something we grudgingly grant because the FCC is breathing down our necks. We know that if we are to involve our audience over the long haul, keep them interested in what we are doing, as well as amused by the music and funny things, we must offer them as complete a service as possible, which involves information."

Labunski made his comments on the municipally-owned New York's WNYC-AM-FM station's panel program *Twenty-Three Park Avenue*. The program discussed the question: "How much does broadcasting affect the way you think?"

Labunski, asserting that radio and tv must "keep up a certain acknowledged versatility" in what is broadcast, analysed the conflicting interests of the media. He said: "We are both an entertainment medium; we are both competitive and regulated; we are commercial



The Schlitz identification atop the replica of Houston's fabulous new domed stadium isn't a permanent fixture. It merely signifies the new association between the Houston Colts baseball team and the Joseph Schlitz Brewing Co., which has just purchased the Colts radio and television broadcast rights for \$5,310,000 for the next three seasons. Getting together for the Schlitz-Houston deal were (l to r) P. H. Gorman, director of advertising for Schlitz beer; Roy Hofheinz, president of Houston Sports Assn., Inc., which owns and operates the Colts ball club, and William Stipich, director of marketing services for the Schlitz company. The completely enclosed stadium, an innovation in baseball, will be ready for the start of the 1965 season.

and we are a public service organization; we are in a great many conflicts. The whole trick, in my opinion, is to make it all work together."

In defending the news role of the industry, Labunski threw a bow to rival station WNEW. "They have more people working for their news department than most metropolitan newspapers in this country, with the exception of a handful," he said.

But Labunski cautioned that the electronic medium should not consider itself the sole purveyor of news. It is not a good idea, he said, "for people to get all of their news, all of their information, from radio and television alone."

Referring to studies indicating that many groups are totally independent on radio and tv alone for information, Labunski said: "I think that there's some suggestion that it does."

Labunski also defended the integrity of his medium against charges of slanting the news. "I think most responsible broadcasters

have long since thought that problem through and are not affected by it one way or the other," he said.

Explaining his own station's policy, Labunski said his reporting staff was instructed under no conditions to try to "anticipate my personal whims or the owner's editorial views, or anything of the kind."

Three Stations Join Radio Sales Bureau

The Radio Sales Bureau has added CJCS Stratford, CKAR Huntsville and CKMP Midland to its list of members. The three Ontario stations, all operated by Countryside Holdings Ltd., joined RSB, Toronto, on Nov. 1, 1964.

Japan Has Record Year In U.S. Radio, Tv Set Sales

Japan is enjoying a record year in the U.S. market for sales of tv sets and transistor radios.

Reflecting the boom in U.S. tv

up*51%
IN AUDIENCE

THE
WLOL

YOU SAY!

4430*

MINNEAPOLIS • ST. PAUL

July-Aug. to Sept.-Oct., 8 a.m. to 6 p.m., Mon. thru Fri. Hooper Survey. Submitted as estimate only, not exact measurement.

*Next winner in Anny Dec. 18

**This number computer selected by Data Division of Standard Rate & Data Service, Inc.

set buying, sales of Japanese tv sets for the first nine months of the year have reached 574,000, already exceeding the total of 452,000 sets for the whole of 1963. Of the expected record total sales of well over 7,500,000 sets in the United States, 10 percent are expected to be registered by Japan, trade officials estimate.

In the transistor radio market, another record is being chalked up for Japan, already responsible for half of all sales in the United States. For the first nine months of the year Japan recorded exports to the United States of 7,414,000 sets, compared with a total of 7,102,000 in the same period in 1963. In addition, Japan's exports of conventional tube radio sets to the United States for the first nine months of the year reached 924,000.

Of the Japan-manufactured television sets, 55 to 60 percent are sold under a U.S. trade mark. Approximately 75 percent are conventional tube sets and 25 percent transistor sets, with sales of the latter decreasing due to the introduction of small tube conventional television sets.

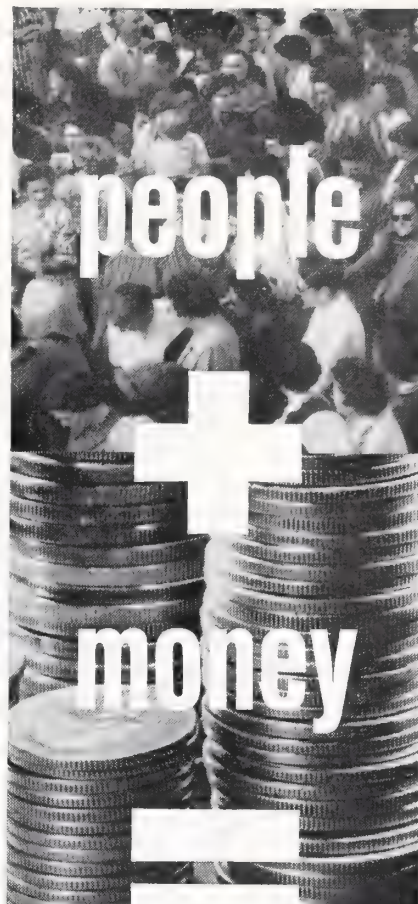
Color Tv Set Estimates To Be Reported Quarterly

In an effort to eliminate the "variety of contradictory estimates emanating from various sources," NBC has announced that estimates of the number of U.S. homes with color television sets will be reported quarterly beginning in January, 1965.

According to Hugh M. Beville, Jr., vice president for planning, the estimates will be developed "in order to supply broadcasters, advertisers, advertising agencies, rating organizations and other interested parties with authoritative and uniform figures on national color set growth."

It was pointed out that among the problems encountered in making set estimates is the fact that some figures released relate only to tube production, others to set production, while still other figures report the amount of set sales to retailers.

Among the factors which NBC will take into account are factory rejects of both tubes and sets; factory, distributor and retail inventories; scrapping of old model color sets.



a major market

**ORLANDO
DAYTONA BEACH
CAPE KENNEDY**

the Mid-Florida Urban Complex
has MORE of both

WESH-TV
FLORIDA'S CHANNEL 2

Don't wish—buy WESH-TV selling
FLORIDA'S No. 3 MARKET

REPRESENTED BY THE KATZ AGENCY, INC./NBC

JAPANESE BOTTLERS ATTEND SEMINAR



Eighteen Pepsi-Cola bottlers from Japan, visiting this country to learn U.S. business methods, attended day-long seminar on tv station operations at KDKA-TV Pittsburgh. Part of the group is shown the master control setup by KDKA's Jack Mitchell, production coordinator (second from left).

\$24 Billion in Advertising Predicted for 1975

Dan Seymour, president of the J. Walter Thompson Company, the country's largest broadcast billing agency, predicts a level of national advertising in 1975 of \$24 billion annually. He estimated that \$14.5 billion would be spent on advertising this year.

Seymour made his prediction before the Economic Club of Detroit last week, on the eve of the 100th anniversary of the J. Walter Thompson Company. The company is expected to place a record \$158.9 million worth of broadcast billings in 1964.

Seymour said a \$24 billion advertising budget in 1975 would be needed for a projected trillion-dollar U.S. economic output that year.

In pointing to the economic expansion, Thompson described advertising as "the main educational and catalytic force in improving living standards."

"In advertising," he said, "We

are the brokers between the ideal and the real. We may suffer at times from our own crudities, and from the fact that modern advertising is only one hundred years old, but nonetheless we have become a major civilizing force."

In his remarks, Seymour called on American business to seek markets outside the U.S. He noted that only four per cent of all American companies presently market their product abroad and invited the others to "come aboard."

"Move out," he urged. "If a small French perfume outfit can become an international trader, so can you. Put a tentative foot in international waters. All you have to have is a product, a material, an article or a service you believe in."

Holland House Imperial Gives Royal Treatment

The royal treatment for palate and pocketbook is the promise of a new ad campaign, breaking this month, for Holland House Imperial Blend instant coffee. To taste appeal of new blend, introductory ads add a novel, three-part, money-saving offer — combining 20 cents refund coupon with 20 cents off label

RTNDA AWARD WINNER



Donald J. Trageser, right, vice president of CBS Radio and general manager of WEEI and news director Arthur Smith, left, hold the first place award which WEEI — the CBS owned radio station in Boston — received from the Radio-Television News Directors Assn. (RTNDA) for editorializing. The national award — one of the most coveted in broadcasting — was presented to WEEI for a series of three editorials on the Boston School Boycott broadcast by Trageser in February of this year. News director Smith accepted the award for WEEI at a special luncheon held in Houston, Tex. WEEI competed against stations throughout the nation for the award.

price and nine cents in pack coupon good against second purchase.

Completing the schedule for the Imperial Blend instant coffee introduction, Holland House will break a saturation spot radio campaign (60 second spots) over four New York radio stations, and will also employ commercials on WNBC-TV and WCBS-TV. Use of spot tv is expected to expand when Holland House seasonal sponsorship of Army football games ends.

The agency for Holland House instant coffee is Chalek & Dreyer.

MILLER BREWING SIGNS '65 MBS CONTRACT



Miller Brewing Co. has renewed its contract for the balance of 1964 and taken out a new contract for all of 1965 over Mutual Broadcasting System. Shown are Clyde E. McDonnald, director of advertising, Miller Brewing Co.; Ray M. Smith, sales manager, Mutual Broadcasting Co.; Robert F. Hurleigh, president, Mutual Broadcasting Co. and Robert Geary, radio and tv director, Mathisson & Assoc., advertising agency for Miller.

1965 Chevy in Massive Re-Launch Campaign

"Chevrolets are rolling again" is the byword of a massive radio and tv campaign to re-introduce 1965 models after six weeks of strike interruption.

The new promotion effort, necessitated by the fact that the 1965 models appeared one day before the strike began Sept. 25, is in addition to Chevrolet's regular advertising plans formulated for all media before the strike.

The campaign, which began in mid-November, has already blanketed radio with 45 spots on 450 sta-

FORD PREMIUM



In production at the rate of 2,500 daily at American Machine & Foundry Co.'s wheel goods division plant in Olney, Ill. are exact scale replicas of Ford Motor Co.'s top-selling Mustang and available at \$12.95 at Ford dealer showrooms in early November. Inspecting chassis of a "Midget Mustang" during plant tour are (from left) William R. Dean, AMF's premium sales manager; William Whitecraft of Ford's sales promotion department, Dearborn, Mich.; Richard Shugg, J. Walter Thompson merchandising supervisor, Detroit; and Norman Wintermantel, AMF Wheel Goods division president.

tions with the "re-introduction" message.

On television, special Sunday night commercials are scheduled through Dec. 13 on stations carrying programs opposite Chevrolet's *Bonanza*, assuring a universal audience for the announcement Sunday nights in the country's 50 top markets. These additional 20 second spots add 15.8 million homes per week to the 42.5 million reached by the three Chevrolet sponsored shows: *Bonanza*, *The Man From U.N.C.L.E.* and *Bewitched*.

The message is also being carried on Chevrolet's regularly sponsored radio news shows on 436 NBC- and CBS-affiliated stations.

WSEB Becomes Network Affiliate

WSEB Sebring, Fla. has become affiliated with the NBC Radio Network, it was announced by Tom Knode, vice president, station relations, NBC.

WSEB is owned and operated by Dixon Industries Inc. H. Philip Nesbitt is president.

NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH
ASSOCIATIONS • TRADE PUBLICATIONS • NEWS SERVICES
PROMOTION/PUBLIC RELATIONS • FILM/TAPE COMMERCIALS
FILM/TAPE PROGRAMS • TRANSPORTATION • HOTELS
ADMAN'S EATING DIRECTORY

52 PAGES WITH JUST ABOUT EVERY PHONE NUMBER YOU NEED IN SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each.

JUST WRITE TO

Sponsor

25 West 45th Street,
New York, N.Y. 1003
212 581-4200

SPONSOR SPOTLIGHT

ADVERTISERS

Charles Waage and **John McPheron** have been promoted to chief engineers of Culver Chemical Co. and Alberto-Culver Co., respectively.

Patrick J. Marrinan appointed marketing research specialist-consumer markets for Sylvania Electric Products Inc.

Warren G. Schaeffer and **Edwin J. Wilczynski** named office manager of the equipment sales office and assistant manager of the national marketing department of The Prestolite Co., Toledo, Ohio.

Sally Vandiver named director of public relations and advertising coordinator for Van de Kamp's Holland Dutch Bakers.

Peter Zitso named product manager - outdoor lighting for the Lighting Products division of Sylvania Electric Products Inc.

James F. Welsh, corporate executive vice president and general manager of the McCormick Division, relinquishes his general manager responsibilities at McCormick & Co. **T. Carter Parkinson** become the vice president-general manager of the division.

Deane H. Brink has been named hardwood plywood marketing manager for United States Plywood Corp.

William A. (Sandy) Morrison joined Raytheon Co. as sales manager for the Radarange operation.

Jerald Ralston appointed executive vice president for marketing for Hazel Bishop, Inc.

Melvin C. Baker and **Simpson E. Spencer, Jr.** elected vice presidents of General Foods Corp.

Thomas H. Melohn appointed general product manager of the Whitman division of Pet Milk Co.

Gene K. Foss is no longer associated with Golden Dipt-Meletio Corp.

Herman F. Stuhr promoted to the staff of sales service, Marcus Hook, Pa. for FMC Corp., American Viscose Div.

Dan Noe named sales manager for the Prestolite Co.

Kathleen C. Bremond appointed advertising director of Hanes Hosiery Inc.

AGENCIES

William L. Nightingale joined West, Weir and Bartel, Inc., New York, as account executive on the *Business Week* account.

Larry Aaron named administrative vice president of Fladell Advertising Associates.

Michael Ben-Dror appointed an account supervisor of Kenyon & Eckhardt, Inc.

Michael (Mickey) Bloebaum appointed associate producer for D'Arcy Advertising Co. St. Louis.



Ralston Prince



Fred Jones

Ralston Prince appointed radio and television director of Bishopric Green-Fielden, Inc. advertising agency.

Fred R. Jones named an account executive at Geyer, Morey, Ballard, Inc.'s Chicago office.

John Ruhaak joined Leo Burnett Co., Inc. as an account executive.

Frank J. Martin named a vice president of Maxon, Inc.

Anthony N. Schramm named production manager for Henry J. Kaufman & Associates, advertising and public relations firm of Washington, D. C.

Lynne Sobel joined Papert, Koenig, Lois, Inc. as administrative assistant on the Quaker Oats Co. account.

Thomas G. Hagen and **Allen Hodshire** appointed corporate senior vice presidents and co-directors of creative activities for Maxon Inc.

James T. Kennedy joined Weightman, Inc., as a creative supervisor in the advertising agency's Philadelphia office.

Nicholas Wedge and **Louis Emmanuele**, copy supervisors, have been named vice presidents of Batten, Barton, Durstine & Osborn, Inc.



Deane Brink



William Morrison



Dan Noe



Kathleen Bremond



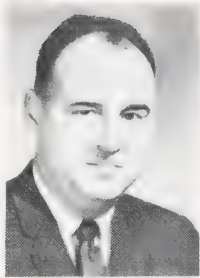
Louis Emmanuele



Nicholas Wedge



Stephen Klein



Ralph Grady



Michael Chappell



William Casey



Warren Eggly



Richard Anderson

Ralph Grady and **J. Robert Conroy** appointed vice presidents at Geyer, Morey, Ballard, Inc.

Stephen Klein joined the New York tv sales staff of the Katz Agency, Inc., station representatives.

Holland R. Melson, Jr. named an art director in the New York office of Gardner Advertising Co.

Lou Menna elected a vice president of Sullivan, Stauffer, Colwell & Bayles, Inc.

Mario Donna named to head the art department and **Bruce Nicholasen** named creative supervisor, at Campbell-Ewald.

Paul H. Klein named creative director of Woody Kepner Associates, Inc. Miami, Fla.

Woody Wilson, formerly on the broadcasting staff at Needham, Louis & Brorby, joined MacManus, John & Adams, Chicago office, as tv-radio producer.

Wendy Barrie appointed a vice president of Eisen, Kanover & Workman Advertising Corp. and EKW Communications, Inc., its public relations affiliate.

Ira Sturtevant appointed manager of the copy department of Foote, Cone & Belding, New York, a new agency position.

William Casey, Michael Chappell, Robert Fiore, Monte Gherler, Sam Scali and **Kurt Weihs** appointed vice presidents of Papert, Koenig, Lois, Inc. advertising. Casey, Chappell and Gherler are copy supervisors; Fiore, Scali and Weihs are art directors.

Hank Malfa and **Stanley Turk** appointed account executive and merchandising executive for Cunningham & Walsh Inc., New York.

Wilson Seibert appointed creative supervisor and member of the editorial board at the J. Walter Thompson Co.

Warren J. Eggly elected vice president-administration for Meldrum and Fewsmith, Inc., Cleveland-based advertising agency with offices in Columbus, Ohio and Birmingham, Mich.

Richard C. Anderson transferred to Young & Rubicam's New York office to head up the media relations division. This will include magazines, television and radio, newspapers and outdoor.

Wallace Lepkin joined D'Arcy Advertising Co. as research account supervisor on the Colgate-Palmolive Toilet Articles Div. account.

Sales Executive

Outstanding lifetime opportunity with prestige Broadcast-related firm. This Chicago-based position is springboard to top corporate management responsibility. At inception, will involve extensive travel and heavy contact with leaders of broadcast industry. Familiarity with broadcasting and broadcast people is a prerequisite.

Our organization knows of this and your resume or preliminary contact may be submitted in confidence through your attorney or other third party of your choice. Box 205, SPONSOR, 221 North LaSalle St. Chicago, Illinois 60601.



Wendy Barrie



Ira Sturtevant

William R. Proctor, Jr. and Ross H. Tompkins appointed vice presidents of Warwick & Legler, Inc.

Norman Gladney appointed executive vice president and partner in Kane & Light Inc.

Ted Stromberger, senior vice president, western region, Fuller & Smith & Ross, Inc. is resigning from the agency Jan. 15, 1965.

Douglas Talley appointed director of media in the Pittsburgh office of Erwin Wasey, Ruthrauff & Ryan, Inc.

Robert Geller joined the New York office of Foote, Cone & Belding as a supervisor in the media department, working on the Clairol and Health Insurance Institute accounts.

Harry G. Williams, executive vice president of Alfred L. Lino and Associates, St. Petersburg, Fla., named to head the agency's new branch office in Ocala.

Robert W. Price and Niles N. Peebles joined the Bugli Co., national public relations firm.

H. Eugene Dutil appointed assistant treasurer and comptroller of Campbell-Ewald Co., advertising, Detroit.

William M. Tipping promoted to vice president of Lennen & Newell, Inc.

Robert O. Archer, Jr. joined Buchen Advertising, Inc. as an account executive in the agency's Chicago office.



Stephen Gilbert



Dorothy Arrigo



Charles Schultz



Louveer Stantz

Stephen Gilbert, Jr. appointed an account executive in the Pittsburgh office of Fuller & Smith & Ross Inc.

Dorothy Arrigo elected a vice president of Kudner Agency, Inc.

Leo Higdon elected a vice president of D'Arcy Advertising Co.

TIME/Buying and Selling

Frank J. Fitzgerald and Allen Long named to the creative sales department and to the sales force of H-R Television, Inc.

Blake Byrne and Mal Kahn appointed to the New York television sales staff of Edward Petry & Co., Inc.

Thomas J. Tilson, eastern sales manager, named vice president of Metro Tv Sales.

TV MEDIA

Joe Rank appointed station manager of KMEX-TV Hollywood, Calif.

Walter Flynn joined the ABC-TV Spot Sales Department as account executive.

Edward (Ted) Layten Doyle appointed program director of WHO-TV Des Moines, Ia.

Charles (Chiz) Schultz appointed as a general program executive for CBS Television Network programs New York.

Louveer H. (Lou) Stantz elected vice president of WBJA-TV Inc Binghamton, N.Y.

B. Donald (Bud) Grant appointed to manager, daytime program operations, NBC Television Network.

Robert J. Shafer named manager of news, West Coast, for NBC News.

Truman Walrod appointed director of community and public affairs for Fetzer Television, Inc., operator of WWTW Cadillac-Traverse City and WWUP-TV Sault Ste. Marie, Mich.

Richard N. Savage named to the New York office of ABC Television spot sales as an account executive.

Donald S. Moeller, general manager of WGAN-TV Portland, Me., named vice president of the television station and George D. Lilly appointed assistant general manager.

John T. Madigan named director of Daily Electronic Feed (abcdef) service, by which ABC News will feed televised news stories to affiliates by cable five nights a week.



William Tipping



Robert Archer, Jr.



Thomas Tilson



Edward Doyle



Donald Moeller



John Madigan



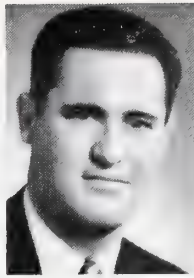
Larry Strain



James Ingraham



H. Peter Lasker



Martin Fliesler



Jim Scott



James Gray

John C. Liddy joined WCBS-TV as an account executive.

RADIO MEDIA

Larry Strain, former news director KRMG and more recently program director for KRAV Tulsa, re-joins KRMG Tulsa as account executive.

James Ingraham named vice president and general manager of KFRC San Francisco, effective Jan. 1, 1965.

Ira E. Laufer named vice president and general manager of KHJ Radio, the RKO General Broadcasting station in Los Angeles.

Tom O'Leary joined the KNX/CRPN sales staff, Los Angeles.

Robert Glaser appointed to the position of daytime sales manager for American Broadcasting Co.

George W. Fee named local sales manager of WFLA St. Petersburg, Fla.

Joseph C. Winkler joined WPBS Philadelphia, Pa. as regional sales director.

Frank Hovore appointed sales promotion manager of KFWB Hollywood, Calif.

R. D. (Ben) Stepanian appointed to the sales staff of WWJ Detroit, Mich.

Stanford M. Horn named national sales representative at KCBS Radio, San Francisco.

James L. McLaughlin named news director of WRVM-AM Rochester, N.Y.

H. Peter Lasker elected to the Crosley Board of Directors.

Martin S. Fliesler joins the executive staff of RKO General Broadcasting, effective Jan. 4, 1965.

Jim Scott named vice president and general manager of KAY-C and KAY-D-FM Beaumont, Tex.

James E. Gray named chief engineer of all stations owned by Basic Communications, Inc.

Walter Kovalevsky appointed an account executive for the ABC Radio Network.

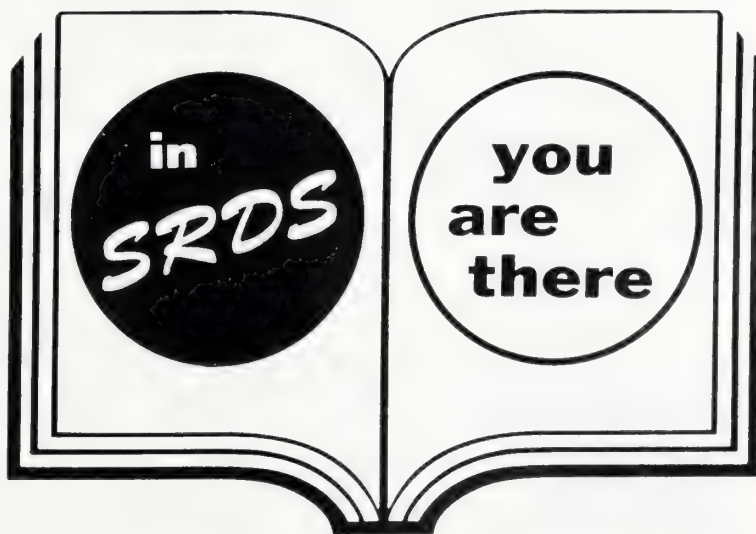
SYNDICATION & SERVICES

Buzz Berger has been named executive assistant to Herbert Brod-kin, president of Plautus Productions, New York.

Donald S. Hillman appointed vice president, sales and creative development for Coastal Film Service, Inc.

Charles Adams named commercial sales manager of Videotape Center, where he has been an account executive for the past two years.

with a properly conceived, strategically placed Service-Ad



selling by helping people buy

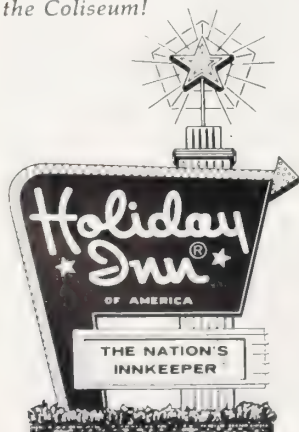
COMING
TO
NEW YORK?



Stay at the only Inn
in town run the
old-fashioned way!

(Only 1½ blocks to the Coliseum)

The brand new 600-room luxury Inn with every modern feature: spacious air conditioned rooms and suites, superb restaurants, smart cocktail lounge, free roof top pool, free indoor garage, small and large meeting rooms with banquet facilities—even closed circuit T.V.—and old fashioned, old world Innkeeping service—only 1½ blocks to the Coliseum!



Holiday Inn OF N. Y. C.
57th ST. WEST OF 9th AVE.
Phone (212) LT 1-8100

CALENDAR

DECEMBER

American Marketing Assn. New York chapter media research discussion group luncheon, Park Lane Hotel, New York (17).

Broadcasting Executives Club, Christmas party, "Jingle Ball," Sheraton Plaza Hotel, Boston, Mass. (17).

Filmways Inc. annual meeting of stockholders, Hotel Biltmore, New York (18).

American Marketing Assn. education division conference, Chicago (28-29).

JANUARY

American Women in Radio and Television board of directors meeting, Hilton Hotel, New York (15-17).

Retail Advertising Conference, Walter Tower Inn, Chicago, Ill. (16).

Federal Communications Bar Assn. annual banquet, Sheraton-Park, Washington (22).

National Assn. of Broadcasters radio code board meeting, Los Angeles (22-23).

Advertising Assn. of the West convention, World Trade Center, San Francisco (22-24).

National Assn. of Broadcasters winter boards meeting, Palm Springs Riviera, Palm Springs, Calif. (25-29).

Georgia Radio-Tv Institute of the Georgia Assn. of Broadcasters twentieth annual meeting, University of Georgia, Athens, Ga. (26-28).

South Carolina Broadcasters Assn. winter convention, Columbia, S. C. (28-30).

National Advertising Agency Network regional meeting and board of directors meeting, Guest House Motor Inn, Birmingham, Ala. (29-31).

BETTER LOOKING ...
BETTER LISTENING ...
BETTER SELLING ...

WSUN
TELEVISION **abc** RADIO
TAMPA-ST. PETERSBURG

The GROWING ROCKFORD MARKET

DELIVERED BY
WREX-TV Channel 13

NEW DEVELOPMENT

- New Chrysler assembly plant — 6000 new jobs in 1964
- New \$8 million hospital.
- New Gates Rubber Plant, Freeport, Ill. — 500 new jobs.

THE MARKET

- 58th in U. S. in E.B.I. per capita
- 78th in U. S. in E.B.I. per household
- \$1,480,547,000 market.

WREX-TV COVERAGE

- Blanketing Northern Illinois and Southern Wisconsin — the rich industrial and agricultural heartland of Mid-America.

WREX-TV 13 **Remarkable ROCKFORD, ILL.**



To our fellow broadcasters and friends in the advertising fraternity, a warm invitation is extended to visit Constitution Plaza's Christmas Festival of Light.

Being a part of an area of incomparable beauty is something wonderful for a broadcaster to share with viewers and listeners. So for Christmas, we added a skyful of tiny white lights, heroic angels and reindeer of exquisite wire sculpture, animated woodland animals, lofty starbursts, and a cascading fountain of light.

Soft music fills the air and choraleers perform in various areas of the Plaza virtually every day and evening.

If you're within harking distance of Hartford, come to Constitution Plaza's Christmas Festival of Light any evening through January 1.

The children will enjoy it too.

Paul W. Morency

President

BROADCAST-PLAZA, INC.

WTIC  **TV3 -AM-FM**
HARTFORD, CONN.



HOP ON OUR KILOCYCLE

Ride with The New Q—the greatest sound ever to hit Chicago radio.

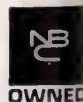
What makes The New Q go? First, it's a *quality* sound—but with an up-tempo punch. Its production is fast-moving and ambitious. More news. More weather. More time-and-temperature information. More vocal appeal—more *local* appeal. It's a sound that simply *won't sit still*.

There's nothing still about the station, either. WMAQ is swiftly becoming *the* radio station in Chicago to be reckoned with. Because we're moving fast. And because we're proving you don't have to be "bad" to succeed in Chicago radio.

Restless? Tired of the treadmill? Looking for action? Hop on our kilocycle.

Ride with The New Q. It's the Chicago thing to do

WMAQ RADIO/CHICAGO



Sponsor

DECEMBER 21, 1964

PRICE 40c

daytime net tv: housewives by the millions	27
everything is 'more fun with chips'	38
evaluating station promotional material	42

APER • NEWSPAPER • NEWSPAPER

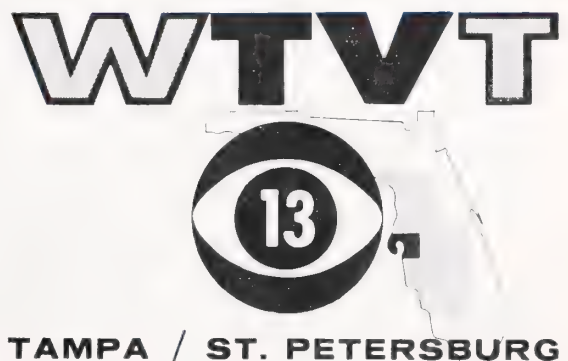
**the station on the move.
in the market on the move**

...has 50% of the total
audience in this three-
station market. This is
the highest share* any
Tampa Bay area station
has ever had.*

*The latest American Research Bureau rating survey gives this new record in metro area share of audience from sign-on and sign-off. This is the highest any station in the Tampa-St. Petersburg area has received since ARB began reporting this average in 1957. The other 50% is divided between the area's two other television stations. Here's dramatic proof of market domination...providing buyers with a clear-cut choice. CAUTION: Any audience-size data used herein are estimates only, subject to errors and limitations inherent in indicated sources. WTVT does not assume responsibility for the accuracy, completeness or validity of such original data.

THE WKY TELEVISION SYSTEM, INC.
WTVT, Tampa-St. Petersburg
WKY-TV & RADIO, Oklahoma City
KTVT, Fort Worth-Dallas

THE KATZ AGENCY, INC.
National Representatives

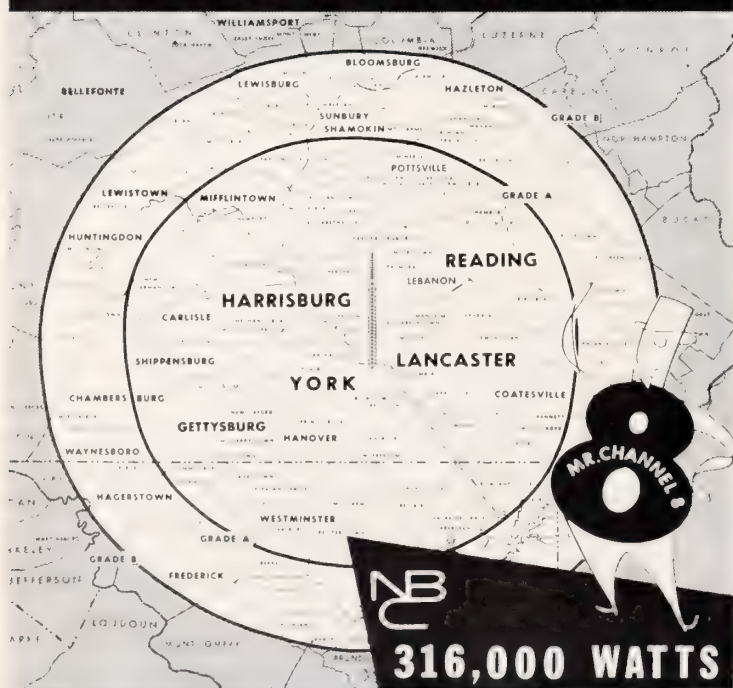


SEE YOUR
WAY
CLEAR



the facts show you... **WGAL-TV** covers the **entire** market

MULTI-CITY TV MARKET



Buy WGAL-TV. No other station or combination of stations in the Channel 8 area can claim total-market saturation. Don't cover just one limited area over and over. Reach all the market all the time. Buy WGAL-TV.

WGAL-TV
Channel 8
Lancaster, Pa.

Representative: The MEEKER Company, Inc.
New York • Chicago • Los Angeles • San Francisco

Steinman Television Stations • Clair McCollough, Pres.
WGAL-TV Lancaster, Pa. • KOAT-TV Albuquerque, N. M. • KVOA-TV Tucson, Ariz.

Seven Top Agencies To Tackle Computerized Media Planning

Diebold Group will be mathematical consultants, do programing

New York — Seven top New York advertising agencies are pooling both budget and brain power in a project aimed at putting the computer to work in the area of media planning. (See Sponsor Scope, Dec. 7, p. 25.)

Agencies involved in the unique project — which will deal with all media, including broadcast — are Compton; D'Arcy; Foote, Cone & Belding; Grey; Ogilvy, Benson & Mather, and Ted Bates.

In their joint announcement revealing the project, it was pointed out that "the development of the conceptual framework, application of mathematical principles, and finally, actually programing an extremely complex media-planning system for the computer is a vast undertaking. The combined media knowledge and resources of these major agencies will contribute substantially to the successful completion of the project."

The Diebold Group, Inc., management engineers, will act as mathematical consultants to the project and will do the actual programing.

Although specific details have not yet been worked out, it was noted that the "basic approach makes use of simulation and incorporates an 'optimizing' procedure designed to search out the best allocation of advertising budgets."

Copyright Office Takes No Part in CBS-CATV Suit

Washington — Copyright office spokesmen doubt that the government will take any part in the Columbia Broadcasting court suit to bar CATV rebroadcast of copyrighted material without owner's permission (see Sponsor Week story, p. 16). In the suit filed recently in New York's U.S. District Court against the Teleprompter Corp., CBS claims infringement of half a dozen programs by the wire service — more to establish the right than to make money in this instance, CBS says.

Copyright office rarely files *amicus curiae* briefs in cases where a court is deciding dispute over a particular right in the bundle of copyright ownership broadly indicated in the copyright law. The copyright office of the Library of Congress would step in only if some aspect of its own operation were to be involved in the case. If the question of CATV rights to retransmit copyrighted programing is brought up during hearings to be held in the 89th Congress on the proposed revision of the 1909 Copyright Act, then the federal office would have to say.

Copyright office spokesmen point out that even under the revised law, it is not possible to spell out in the law all present and possible future means of using copyrighted material. The courts have the task of interpreting the law as it applies to individual writer-user situations.

NCTA Asks FCC to Disregard NAB's Report on Financial Impact of CATV

Washington, D.C. — The National Community Television Assn. has asked the FCC to disregard the NAB's October report on the financial impact of CATV, in commission rule-making on community antenna systems. NCTA says if the commission does decide to include the Fisher report in its thinking, the CATV-ers want time to analyze and disprove NAB's "hasty and questionable" research.

NCTA bases its plea partly on a study made for it by Dr. Herbert Arkin, head of the business statistics division in City College of New York. Arkin finds the results of the M.I.T. professor Fisher's report "of dubious value as evidence," and heavily theoretical. The Arkin report says there is not time for a full analysis of the Fisher conclusions, nor enough factual data supplied to check the findings.

NCTA says it has done further re-

FCC Tightens VHF Applications in Top 50

Washington — Federal Communications Commission announced Friday all new applications for VHF stations in the top 50 markets will be subject for hearing where the applicant owns or has any interest in one or more stations in the top 50 markets, effective Dec. 18.

Briefly, the FCC says, "our purpose is to prevent undue concentration of control in the broadcast industry, and to encourage the development of the greatest diversity and variety in the presentation of information, opinions and broadcast material generally."

Commissioner Hyde strongly dissented from the decision, stating that the action will constitute a "freeze" against timely consideration of applications filed in accordance with multi-ownership rules. Commissioner Hyde said the decision prevents other broadcast interests from effectively competing with the national networks.

search on its own, and finds the Fisher report of financial impact of CATV on one and two-station markets is not borne out in actual practice. NCTA says Fisher's "two primary conclusions are not applicable to a single station situation" in any of the 723 CATV systems checked out by NCTA.

The community antenna spokesmen say these same 723 CATV systems will be in the study now under way at the FCC. The commission has retained Dr. Martin Seiden to study the impact of CATV and pay-tv on free television.

The CATV statement says the Fisher report distorted the effect on station advertising revenues. It considered only prime evening time in the alleged impact of one thousand fewer homes on cable, in one and two-station markets. NCTA says this skips all daytime advertising revenue which is heavy on local stations.

CONTINUED ON NEXT PAGE

Five FM Stations Given 'Major' Awards

New York — FM broadcasters now have their equivalent of tv's Emmy. Dubbed the "Majors," the awards were named in honor of Major Edwin H. Armstrong, inventor of FM radio, and were presented for the first time last week in New York.

Five stations were named recipients of "Majors" at a banquet held last week under the auspices of the Armstrong Memorial Research Foundation. These were:

WUHY-FM Philadelphia — for excellence in musical programming.

WRVR-FM New York City — for excellence in public service programming.

WFBE-FM Flint, Mich. — for excellence in news.

WUHY-FM Philadelphia — for excellence in educational programming.

WDHA-FM Dover, N.J. — for contribution to technical research and development.

In addition to the top five winners, 17 other FM stations were singled out for honorable mention.

Principal speaker at the banquet, Stuart Bailey, president of Jansky and Bailey division of the Atlantic

Research Corp., declared: "The advent of tv made it necessary for broadcasters to choose between investing in FM or the more glamorous visual medium. Needless to say, most of the money went into television. Now, however, with television almost universal and perhaps even reaching its saturation point, FM is coming into its own."

Bailey noted that after a number of "undeserved" setbacks, FM broadcasting is finally achieving the success predicted for it in the 1930s. He cited World War II, a "drastic" change in FM frequencies by the Federal Communications Commission, and the advent of television as the principal reasons for the slower-than-anticipated popularity of FM.

ARB Announces Delay in Plans For Local Market Radio Survey

Beltsville, Md. — American Research Bureau (ARB), citing "a reasonable reluctance on the part of some people in the industry to enthusiastically accept the new technique," has put the brakes on its plans for local market radio audience surveys in 12 markets during January.

Defending the individual multimedia diary method, the keystone of the projected surveys, George W. Dick, president of the research firm, dubbed the technique a "real breakthrough in solving the problems of adequately measuring total radio listening within a given market."

Added Dick: "The crucial consideration is, 'have we validated and substantiated this technique to the satisfaction of the industry?' Although we have seen a lot of interest and enthusiasm for the method, we believe the answer is 'no.' Until we do provide complete and detailed information to members of the industry, we will hold the service."

Dick noted that ARB is currently in the process of publishing a report on the individual diary method of audience measurement, which will describe tests conducted in January and February of 1964 in Detroit, where a number of different individual diaries

Rollins Diversifies Again In \$2 Million Buy

Wilmington, Del. — Rollins Broadcasting, Inc., owner of eight radio and three tv stations among other properties, continues on the mercurial road to diversification with announcement that the firm has signed an agreement to purchase L. P. Mart Maintenance Corp. for over \$2 million.

In making the announcement, Wayne Rollins, president, said: "This transaction is being paid by Rollins out of our present cash resources, and no company stock or debt is involved."

In addition to its broadcast outlets, Rollins also owns a \$62.4 million exterminating company, purchased three months ago, an outdoor advertising operation, Satin Soft Cosmetics and citrus groves in Florida.

Infoplan Names Three To High-Level Posts

New York — Infoplan, public relations division of the Interpublic group of companies, has made three top-level appointments.

Robert I. Elliott, currently president, has been upped to chairman but will continue as chief operating officer.

L. Richard Guylay, former president of the Thomas J. Deegan Co. and recently director of advertising and public relations for the Republican National Committee, was named president of Infoplan in the United States and regional director for the United States and Canada.

Richard L. Wilcox, vice president of Infoplan in the United States was appointed executive vice president.

Interpublic, chairmaned by Marion Harper, Jr., is a complex of advertising agencies which billed approximately \$150 million in television this year.

were used. The tests were jointly sponsored by ARB and RKO General.

In addition, a radio audience report on a further refinement of the diary technique conducted in Washington, D.C., is expected shortly.

ARB, a division of C-E-I-R, recently underwent a top-level executive exodus, in which James W. Seiler, its former president, walked out with a number of aides (see SPONSOR, Nov. 23, p. 4).

Schick Sets \$2 Million First-Quarter Budget

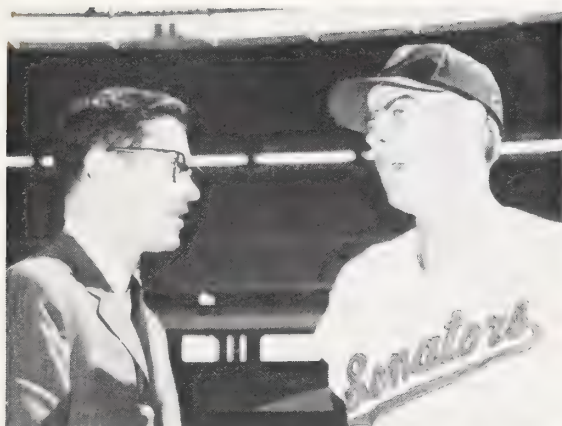
Milford, Conn. — With the major slice of the budget earmarked for network and spot tv, Schick Safety Razor Co. will spend more than \$2 million on advertising during the first quarter of 1965.

Television includes participation on ABC-TV's *No Time for Sergeants*, plus market-by-market spot campaigns. The company will also air its messages of news and sports shows over ABC-Radio, NBC-Radio and Mutual Broadcasting System.

In any season STEVE GILMARTIN is hard to beat on sports

Steve Gilmartin has the inside track on Washington sports stories. He covers the NFL Redskins, baseball Senators and is personally acquainted with many of the best-known sports personalities. His probing interviews are revealing and informative. His exclusive coverage of area college and high school teams has built an enthusiastic and large audience for WMAL.

A key member of WMAL's 25-man staff of news and public affairs specialists, Steve Gilmartin's expert, twice-daily sports reports on radio and TV help make WMAL Radio and WMAL-TV the news and sports authority in the Nation's Capital.



News and Sports Authority in the Nation's Capital

wmal radio and television **abc**

Daren F. McGavren Co.

Harrington, Righter & Parsons, Inc.

Evening Star Broadcasting Company, Washington, D. C.

- 27 Daytime network tv: housewives by the millions**
Sales level of tv in daylight hours is running at all-time high with audiences today averaging nearly 25 percent larger than they were back in 1961
- 32 ABC daytime television**
Revised ABC-TV daytime schedule is keyed to comedy, game shows, dramatic "soap operas"
- 34 CBS daytime television**
Serial block at CBS-TV in mid-day is bracketed by comedy reruns and game shows, more "soaps"
- 36 NBC daytime television**
Morning game shows, afternoon serials are backbone of NBC-TV's network daytime fare
- 38 Everything is 'more fun with chips'**
Iowa's Hiland potato chips go into a "Hiland Fling" with combined media (and ideas) to bedazzle the housewife
- 41 Boosting shirts into dough**
Agency compares shirt-tailoring with cookie-making to show housewives how men's shirts are "proportionally sized"
- 42 How to keep releases out of the wastebasket**
Three award-winning Chicago timebuyers speak openly on what they save, throw away — or don't even see

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TONY CURTIS

Today's biggest,
money-making stars
are in Volume 9-

Blockbusting
TV entertainment
from Seven Arts!



NO ROOM FOR THE GROOM



THE PURPLE MASK



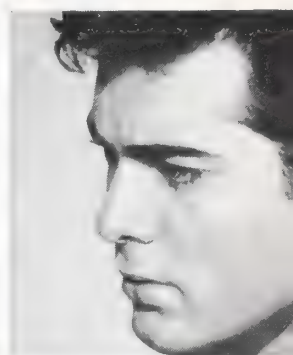
CITY ACROSS THE RIVER



SIX BRIDGES TO CROSS



THE RAWHIDE YEARS



THE PRINCE WHO WAS A THIEF



SON OF ALI BABA



SO THIS IS PARIS



FORBIDDEN



FLESH AND FURY

TONY CURTIS... today's big box office star... in 20 Volume 9 Prime Time TV Blockbusters... also including: "The All American", "Johnny Dark", "The Lady Gambles", "Winchester '73", "Francis", "Johnny Stool Pigeon", "The Square Jungle", "Sierra", "I Was A Shoplifter", and "Kansas Raiders". For market availabilities and a complete listing of the 215 Universal/Seven Arts' "Films of the 50's" in Volume 9, please contact your nearest Seven Arts' office.



A SUBSIDIARY OF SEVEN ARTS PRODUCTIONS, LTD.

NEW YORK: 200 Park Avenue, YUkon 6-1717

CHICAGO: 4630 Estes, Lincolnwood, Ill., ORchard 4-5105

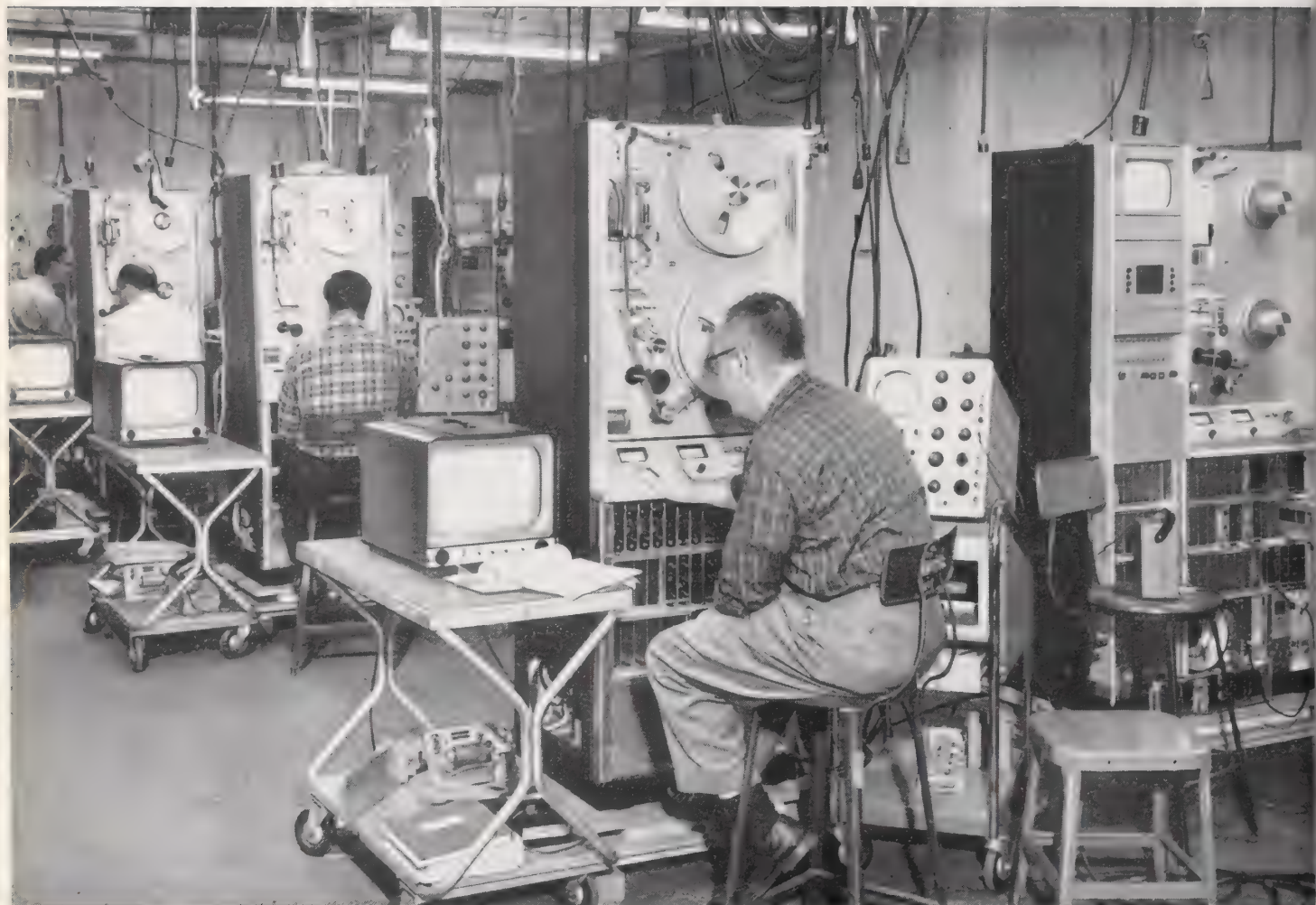
DALLAS: 5511 Royal Crest Drive, EMerson 3-7331

LOS ANGELES: 3562 Royal Woods Drive,
Sherman Oaks, Calif., STate 8-8276

TORONTO, ONTARIO: 11 Adelaide St. West, EMpire 4-7193

For list of TV stations programming Seven Arts' "Films of the 50's" see Third Cover SRDS (Spot TV Rates and Data)

The TR-3's and TR-4's are on their way!



Production line showing (at left) TR-3 TV Tape Players and (at right) TR-4 Recorder-Player.

New RCA TV Tape Machines move out to customers

Thank you for waiting. When we promised 1964 delivery of these revolutionary new compact tape machines, some said it couldn't be done. But no other company offers so many technical and scientific resources for getting a job done. So, on November 12—as promised—the TR-3's and TR-4's started moving out of our plant.

Nearly a hundred of these compact, transistorized, broadcast-quality taping and player units have been built. Many are already in use . . . at TV stations in



Even the packing case of the TR-3 and TR-4 sports the RCA "New Look."

this country and abroad . . . as well as at station reps. They're going to the customers who ordered them first. They're being shipped in strong functional shipping containers that stand out as eye-catching "New Look" displays to tell the world their owners are in the new generation of television equipment. If you ordered them "then", you'll be receiving them now. If you haven't ordered yet, do it now. Call your RCA Broadcast Representative, or write RCA Broadcast and Television Equipment, Building 15-5, Camden, N.J. 08102.



THE MOST TRUSTED NAME IN TELEVISION



Publisher's Report

What makes an advertising agency big?

In my Dec. 7 column I asked, "What makes an ad agency big?"

I answered my own question by referring to SPONSOR's 1964 analysis of top-50 agency billings (page 18 of Nov. 16 issue).

I pointed out that 34 of the top-50 invest 50 percent or more of total billings in tv and radio advertising.

Fifteen invest 70 percent or more.

Six invest 80 percent or more.

I further stated that "since these 50 agencies represent many hundreds of diversified clients, whose ad budgets seem to prosper in the invigorating climate of air advertising, it's obvious that big agencies have discovered that there's a definite relationship between emphasizing air advertising and growing bigger."

My commentary didn't go unnoticed by TvB. They wrote, "It was of special interest to TvB because a few months ago we made a similar analysis.

"TvB's report was issued in letter form only to some 120 agency heads. We made no attempt to place it in the press, but now this seems like a timely opportunity to turn it over to you in case you would like to follow up your own report with ours. Mr. Cash (Norman Cash, president of TvB) received excellent response from the recipients of his letter. Many expressed agreement with the findings that agency growth is related to television activity."

Mr. Cash's letter analyzed the billing growth of 31 agencies over the decade ending last year.

Ten of these agencies grew 200 percent or more in billings between 1953 and 1963. Eight of these placed at least half their 1963 billings in tv.

Eleven agencies grew 100 percent to 199 percent. Seven of these placed at least half their 1963 billings in tv.

Eight agencies grew 1 percent to 99 percent. One of these placed at least half its 1963 billings in tv.

The remaining two agencies declined in billings between 1953 and 1963. Neither placed as much as a quarter of its 1963 billings in tv.

I have no doubt that the RAB could make an equally telling breakdown based on leading growth agencies and their purchase of national radio.

Last week the advertising fraternity hummed with news of the merger of Needham, Louis & Brorby, Chicago, and Doherty, Clifford, Steers & Shenfield, New York. The resulting firm will be known as Needham, Harper & Steers.

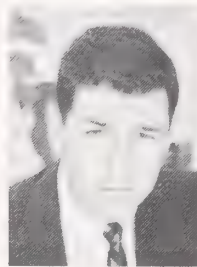
I can predict big growth for this agency. Why?

Both have grown fast with air billings as their mainstays. Out of about \$85,000,000 total billings some \$56,000,000 goes to tv and radio. DCS&S has been notable in tv advertising; NL&B has placed 33 percent of its air dollars in radio.

The merged agency will be strong in both tv and radio, in spot and network.

If I were buying stock in an advertising agency I'd pick one whose air activity is on the upbeat. At least I'd know I'm in tune with advertising dynamics.

Norman Glenn



COVERAGE: WHAT IS IT?

A few years ago the A. C. Nielsen Company made its last attempt to measure effective coverage. In spite of the abuses perpetrated upon these figures by advertisers and stations and in spite of the techniques with which many found fault, the idea of measuring delivered audience rather than signal strength had much merit. Better coverage by a station must mean more people or it doesn't mean anything. 50,000 watt WPTR has a 50,000 watt competitor along with lesser signal stations yet look at the figures:

10 County Outer Survey Area
(Pulse, July '64) 6AM-6PM, M-F

Station	Per 1/4 hr. Aver. Share	Per 1/4 hr. Aver. Rating	Per 1/4 hr. No. Homes
WPTR	24	4.3	6609
X	14	2.7	4150
Y	12	2.3	3535
Z	2	.4	615

So you see, signal strength alone does not determine effective coverage. Ask your Eastman for a complete analysis, and remember this is just a measurement of the ten counties immediately adjacent to the metro area. The further away you get the greater is WPTR's relative lead and the **MORE PEOPLE PER \$ WPTR DELIVERS THAN ITS COMPETITORS!**

Coverage: More people per advertising dollar on WPTR

Perry S. Samuels
Vice President and General Manager
—WPTR

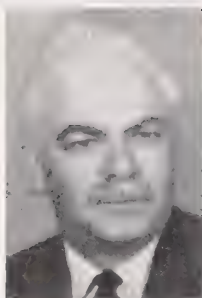
Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

**fifteen
forty
PTR**

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY



DAYPRIME

When Herbert D. Strauss, president of Grey Advertising, Inc., last week warned the Magazine Promotion Group that color tv "is about to break over your heads with all the force of a full-fledged medium in its own right," he might have added that daytime television has already done so.

Forty million women a week are available to the daytime television advertiser. And if you're looking for "reach" with the daytime women's audience, the cumes grow at a rate that makes the daylight tv hours compare more than favorably with nighttime for the dollars invested. ARB found that, in the total line-up of network programs for the full week, a daytime soap opera came in a strong second in popularity with women viewers. The top daytime show is a soap.

There is nothing startling in this for the astute timebuyers who diligently track the shifting positions and weights of viewership; particularly those who toil to match a product with appeal to a specific group of women to the profile of the daytime women's audience. How else, for example, can the manufacturer of baby foods both easily and frequently reach new and expectant mothers?

With the trend of multi-set homes mounting — and with junior getting his own set in homes where tv is an electronic pacifier for youthful indoor exuberance — more advertisers will be taking the cue from many of the medium's new advertisers who found their way into tv via daytime. Daytime is big and getting bigger. A close-up on its status begins on page 27.

Sam Elber

LETTERS

Top Notch

... Absolutely superb treatment of the Econo-Car story, "Win, Place or Show — with Radio," in the Dec. 7 issue. If I may say so, it is a top notch job of writing and editing.

ARTHUR W. PORETZ

*Vice President, Public Relations
and Promotion
Mogul Williams & Saylor, Inc.
New York*

For the Record

Many thanks for your kind words about our Homemaker Beans "Pitchman" commercial ["Nudging the Rut-Bound," Commercial Critique, Nov. 23].

One small [*] complaint.

The art director on the commercial was not Eli Tulman, but Ralph Pucci.

I would appreciate your announcing this to the world, thus sparing me the dark mutterings and thinly-veiled threats I have been receiving from Mr. Pucci, his family and friends.

PETER NORD

*Copy Chief
Hicks & Greist, Inc.
New York*

*ART DIRECTOR'S NOTE: It's not so small.

Re: 'College Radio'

Congratulations on your college radio story, "College Radio and the College Man," that appeared in the Dec. 7 issue. As president of the board of trustees of WPRB Princeton, I am well aware of the lack of coverage that is generally given to this important area of radio.

May I make this suggestion if you should decide to do further work on college radio:

Many stations (WPRB is one of them) maintain parallel FM operations which serve the entire community in which they are located as well as the immediate campus.

Shouldn't this aspect be researched and reported?

Again, my commendation to you on this piece.

KENNETH A. MILLS

*Associate Director of Research
and Promotion
The Katz Agency
New York*

ED NOTE: It should make an interesting sidebar to a wrap on the FM picture.

We at WYBC were thrilled to read the article on college radio, "College Radio and the College Man," in your Dec. 7 issue. As well as the obvious booster to sales, it is a great morale booster to us at Yale.

KEVIN P. McCULLOUGH

*Business Manager
WYBC
New Haven, Conn.*

An extremely interesting and comprehensive article — you've done your homework well, ["College Radio and the College Man," Dec. 7]. I was pleased to have been included, and unlike many such occasions, you quote me most fairly and accurately.

WILLIAM H. SCHERMAN

*Vice President and Director of
Promotion
Newsweek
New York*

Correction

Walter Reade of Walter Reade-Sterling, Inc. has called my attention to the fact that the UHF directory published in the Aug. 10 issue of SPONSOR states that WRTV, channel 58 in Ashbury Park, is owned by Rust Craft Broadcasting Co.

... Walter's company, Atlantic Video Corp., is the owner.

MARCUS COHN

*Cohn and Marks
Law Offices
Washington, D. C.*

**Only Sheraton gives you
the Hawaii of your dreams**



Sheraton is the real Waikiki — with four great hotels right at the beach, including the queen of all resort hotels, the Royal Hawaiian. When you stay at one Sheraton at Waikiki, you have fun (and credit privileges) at all four! Dance, dine, swim, see the island's top nightclub acts. A wonderful bargain! And now, with special Aloha rates, you save a full 25% on your room.

For Insured Sheraton Reservations, call your favorite Travel Agent or any Sheraton Hotel.

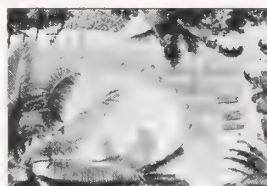
**Stay at one Sheraton Hotel;
play at all four!**



Live it up at a luau at the Royal Hawaiian. Watch the surfers from the Moana. Shop at the Princess Kaiulani. Stop off for cocktails at the SurfRider—play at all four!



Learn to do the hula! See legendary Diamond Head. Play golf, tennis, shuffleboard. Swim, ride a catamaran in the blue Pacific.



Swim, relax and make new friends at the beautiful Orchid Pool. Your dreams come true at Sheraton in Hawaii!

SHERATON HOTELS IN HAWAII

Royal Hawaiian / Princess Kaiulani / Moana / Surf Rider

Sheraton shares are listed on the New York Stock Exchange

Diners' Club card honored for all hotel services.

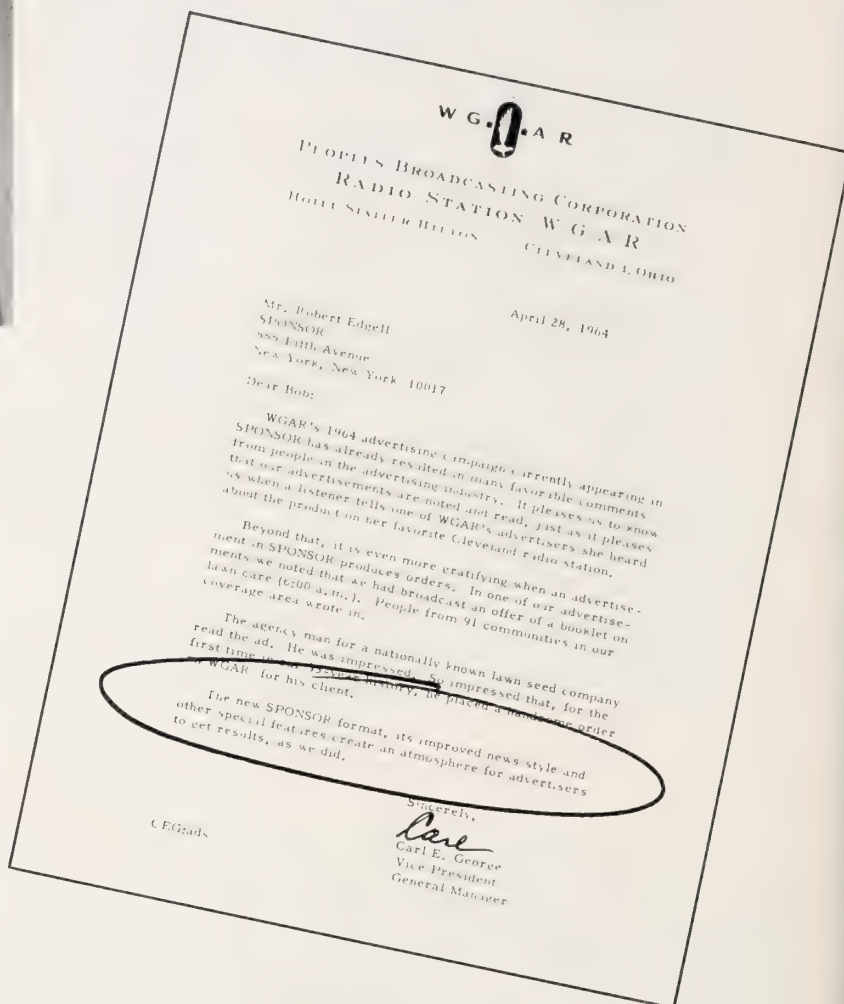


Carl E. George

Vice President - General Manager

WGAR

Comments On **Sponsor**



"The new SPONSOR format, its improved news style and other special features create an atmosphere for advertisers to get results, as we did."

Sponsor

The National Weekly of TV & Radio Advertising



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CHICAGO:
LOS ANGELES:
ST. PETERSBURG:

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Chicago, Ill. 60601
Los Angeles, Calif. 90026
St. Petersburg, Fla. 33702

212 MU 7-8080
218 727-8511
312 CE 6-1600
213 628-8556
813 525-0553

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

December 18, 1964

There is a Santa Claus. There are, behind the most granite of bureaucratic fronts, some understanding and sympathetic hearts.

One small, besieged and bedeviled radio broadcaster, five years on the razor edge of bankruptcy, up on 12 counts of FCC rule violations, held to short-term renewals, caught in the 1960 payola mangle, must believe it.

In this holiday season of good will to men, FCC hearing examiner Basil Cooper has made a 61-page impassioned plea for license renewal for station WILD--the scandal-splashed Boston AM featured in Hill payola hearings. The "tragic history" of the WILD owner began in the holiday season of December 1958--and if the FCC agrees with Cooper, will have a happy ending in this holiday season by renewal for WILD and exoneration for its owner.

Examiner Cooper has written a Horatio Alger story in reverse, the riches to rags saga of one Nelson B. Noble, reluctant owner of WILD since December 1958.

Admittedly, the station has been run on something less than a high plane since then, says Cooper. But the FCC is not dealing with deliberate deceit. Noble is a man suffering from "ignorance, oversight and unwarranted optimism," who reached for any and every "piece of flotsam" that came by, in an effort to sustain his financial life.

Cooper does not rely on emotional appeal, but sleuths through every detail of the record and the exhibits. He whittles down to very small magnitude, or entirely disapproves, most of the sins of omission and Commission charged to the WILD owner by the FCC.

The Commission found Noble suspect of: deejay and station payola on WILD; hiring deejays of little ability or education; letting our poorly supervised contracts to foreign language time brokers, Italian, Greek, Albanian and Polish; borrowing money from record companies and plugging records without proper sponsorship identification; giving deejays time spots in lieu of salary raises; airing dubious commercials for one "Sister Marie" who claimed to unite loved ones and cure drinking; failure and errors in logging commercials and keeping program "promises."

The sad tale, worthy of a Dickens, began when Noble had a highly successful scrap iron and steel fabricating business. Believing he "was on his way to becoming a millionaire" he accepted the advice of friends that radio business was an "enchanted, challenging and lucrative investment."

No sooner had he committed himself to a \$200,000 buy of WILD, from Bartell Broadcasters, Inc., in December 1958, than the seven-month 1959 steel strike put his business \$400,000 in the red. In the first year, radio station payments and losses were over \$200,000.

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

From the optimistic days when he hired deejay Stan Richards at \$450 a week, by December 1959 Noble was down to four in help. He doubled as station owner, manager, time salesman, bookkeeper, announcer. Deejay Richards had been put on notice in October that his contract would end in December.

Adding to his woes, the payola scandal broke over the industry. Noble denied knowledge of payola by his deejays. But Stan Richards told the Hill payola probers he had accepted payola, and been fired by Noble. Noble was accused of having known about the Richards payola, and fired him on that account. Noble insisted it had been a matter of dollars and cents, not payola--and FCC examiner Cooper agrees, in view of the let-out notice to deejay Richards over three months before.

Twice, Noble had saving offers from prospective buyers. He explained his financial straits to the FCC and pleaded for the prerequisite renewal. The FCC refused, gave him limited renewal, and swung into an investigation of all aspects of WILD's operation.

Cooper blames Commission refusal for forcing Noble into the oddball activities, dickering and bartering arrangements to save his financial life, and keep his station going.

Cooper has some tart comment on the Commission's own vagaries as to what constitutes payola. For example, the FCC said when Noble borrowed money from record companies, he plugged their discs without "proper" sponsorship identification. Cooper says record play was given commercial announcement, naming the firm, and telling where they could be bought retail. The announcements were duly logged.

If this is not proper identification, examiner Cooper wants to know what is? The FCC has never at any time told broadcaster "what wording it deems the proper sponsorship identification of a record or album."

Cooper tracks through court findings to prove that the FCC had no case in claiming WILD advertised a "lottery" in connection with door prizes at its "big blast" teen dances. He contends that the harrassed station owner was reasonably careful in the supervision of the four foreign language programs.

He praises Noble for his complete cooperation with the FCC, at terrific cost in time and energy. And he praises the broadcaster's ingenuity in reducing station losses of \$100,000 in 1959 to \$4000 in 1963, while boosting revenue from \$99,000 up to \$170,000.

"His were the acts of necessity," says Cooper, and no licensee should be punished for "deceiving" the Commission unless he really shows a callous disregard for truth and clear purpose to mislead.

It will be hard for the Commission to say "Bah, Humbug" to this.

Mildred Hall

NAB Radio Code is Good For Business, Say Execs

Washington, D.C. — What does membership in the Radio Code mean in terms of dollars-and-cents? Charlie Stone, NAB Radio Code manager, recently put the question to a number of station executives and received the following responses:

Leslie Brooks, manager of WTJS Jackson, Tenn.: "We believe we can do a better job for our advertisers by limiting our commercial content to 18 minutes an hour, and we know from experience that our station sounds better. The Code has caused us to put increased emphasis on the sale of programs rather than spots, and this, too, has increased our revenue and improved our sound."

John Hurlbut, owner and general manager, WVMC Mt. Carmel, Ill., daytimer: "The Code makes good business sense, especially for daytime radio stations. When someone wants to chisel on rates, I point out that we abide by the Code, and because we avoid clutter, our spots are worth more. I attribute part of the reason for a business increase of 40 percent over former years to the fact that the Code has helped us present orderly sound, one that presents commercials effectively."

Gene Cagle, president, KFJZ Fort Worth, Texas: "Our attitude toward the NAB Radio Code is simple. If it were not in existence, if there were no threats of federal regulation, we would continue to follow the principles of the Code. At our station, we found it has not depressed billings. It has, however, helped in better distribution of our commercial load. Advertisers who formerly used only Thursday and Friday are now buying schedules on other days of the week, and they seem to be entirely satisfied. I believe we've been letting our salesmen sell us on what a client wouldn't buy for too many years. I think the prestige of our medium is enhanced immeasurably when the advertiser finds no availabilities on his pet days."

Dick Brown, president and general manager, KPOJ Portland, Ore.: "Under our own standards, which we applied before belonging to the Code, we would not have accepted most advertisers who do not now comply with the Code's provisions . . . we believe there is a choice to make between self-regulation, and believe an overwhelming majority of stations will ultimately do likewise . . . have we lost business as a result of subscription to the Radio Code? No. We don't think so. All in all, we think it is good business to be a subscriber to the NAB Code."

Ambert Dail, general manager, WGH Norfolk, Va.: "We feel our commercial success . . . is positive proof that the Code can and does work. When we adopted the policy of 18 commercial minutes . . . we realized the possible dangers of

limiting spot income. Ratings have continued to climb. Our rates have continued to climb and today are the highest in the Tidewater market . . . no doubt we have missed some revenue a non-Code station might have accepted — but we feel that following Code rules has been a major factor in our commercial success."

Donald McDougald, president of WWNS Statesboro, Ga.: "We joined the Code because, first of all, we think it's good for business. Our advertisers like good radio. They want the results that good radio will get. The only way they can get good results is by having listeners. If a station doesn't have listeners then advertisers will not get results. We feel that our listeners are modern, they like the modern approach, and they want a minimum of what we call 'clutter' on our station."

January 1—D-Day for Cigaret Advertising Code

New York — Almost a year after the surgeon general's report on the adverse effects of smoking gave cigaret manufacturers a case of the galloping jitters, an industry-created code governing cigaret advertising goes into effect.

With former New Jersey governor Robert B. Meyner at the helm the self-regulatory code will become official on Jan. 1. From that day on, tobacco companies violating its strictures will become liable to fines of up to \$100 thousand.

Emphasis in the ad code is the disassociation of smoking and young people. Models, for example, must be (or appear to be) 25 years or older in both tv and print advertising. No radio or tv spot for cigarets may be scheduled before or after programs geared for young listeners.

The code also bans any link between smoking and romance, or any suggesting that smoking may enhance a person's appearance.

The code further rejects ad tie-ins which show participation in physical activities which demand more stamina than normal recreation. Here, it was pointed out that cigaret companies could sponsor sporting events as long as copy meets code standards, but endorsement by athletes would be absolutely taboo.

On statements related to health, the code insists that they be significant and based on valid scientific data.

The code, which has been under preparation by Meyner and his staff for several months, has the blessings of all nine major tobacco companies and is expected to cover all but a small part of cigarets made in U.S.

TelePrompter Charges CBS with 'Nuisance' Suit

New York — The CBS suit against the TelePrompter Corp., charging copyright infringement in CATV transmission of network shows, may be developing into a full-fledged battle — both in and out of court.

In a strongly worded statement issued last week, TelePrompter president Irving B. Kahn labeled the action a "nuisance suit," adding that it "strongly suggests an attempt to harass TelePrompter Corp. and possibly others whose applications are now pending for CATV franchises in New York City."

The CBS suit, filed in Federal Court, argued that the retransmission by TelePrompter of copyrighted programs into the homes of subscribers by way of micro-wave relay, cable, or both, without license or permission from the copyright owners, constitutes an infringement of copyrights. Specifically named were such programs as *CBS Reports*, *The Burden and Glory of*

John F. Kennedy, *World War I*, *The Danny Kaye Show*, *The Dick Van Dyke Show* and *My Living Doll*.

Charging that the suit serves no useful purpose since other actions testing copyright aspects of CATV operations are pending in the same court, Kahn declared: "CBS's allegations of copyright infringement by CATV are completely fallacious. (Parenthetically, we wonder why CBS has chosen to test this principle against TelePrompter Corp., an independent company, rather than one of the many owners of CBS-affiliated stations who also own CATV systems.) CBS errs in characterizing CATV as a 'transmitting' service. CATV merely receives television signals and delivers them to viewers; it does not add or subtract from program content, including commercial messages, that it delivers."

Kahn further contended that if the service his company performs "in providing a stronger, clearer,

more watchable picture is not lawful, then it follows that every apartment house master-antenna installation, and in fact every television set-owner, violates the law every time an antenna is erected to get a better picture. If valid, the CBS contention would challenge the right of hotels, bars, airlines and even hospitals to make tv available to their customers or patients."

Suggesting the possibility of a counter-suit, Kahn said, "It is our opinion that CBS may be in violation not only of the Federal Communications Act in seeking to deny optimum television reception to a large segment of the public, but also of conspiracy with other copyright owners to misuse their copyright protection and to restrain competition."

For its part, CBS pointed out that "CATV, as originally conceived, provides a television service to the public which might not otherwise be available. However, some CATV systems operate within the service area of CBS Television Network affiliates and duplicate an important portion of the network program service to such stations. In this instance, they may well jeopardize the value of the copyrighted program service of the network to these stations by diverting, for a fee paid by the public, substantial portions of their audiences and their advertising support."

CBS concluded: "Finally, should CATV retransmission of network programming force stations off the air in some communities, the present system of nationwide program distribution by the television networks through their affiliated stations could break down; the quality of television service in this country could be impaired; and the availability of such service would be diminished."

CBS also emphasized that "once copyright is established" the network, for a minimum fee, will grant CATV systems permission to use its shows when those systems are the only way satisfactory tv service will be available.

Advisory Committee Named for State Broadcast Meet

Washington, D.C. — With the 10th annual conference of presidents of state broadcast associations set for Feb. 5, five station managers have been named to the program

advisory committee for the meeting.

Committee members will include Ralph W. Beaudin, president and general manager, WLS Chicago; Bernard E. Neary, vice president and general manager, WGBS Miami, Fla.; John F. Crohan, vice president and general manager, WCOP Boston; Robert C. LaBonte, general manager, KERG Eugene, Ore.; R. E. Lee Glasgow, vice president and general manager, WACO Waco, Tex. All are presidents of their respective state associations.

In announcing the special committee, Alvin M. King, state association liaison director for the National Assn. of Broadcasters said: "This year marks the first time in the history of broadcasting that all 50 states and Puerto Rico are organized into state groups. We hope that broadcasters from each state organization will be present at the conference."

WPIX-FM Records Three 52-Week Contracts

New York — In what it dubbed a "major breakthrough in FM advertising," the two-month-old WPIX-FM last week revealed that three major sponsors have signed "firm 52-week contracts" with the station.

According to Lynn A. Christian, general manager, P. Lorillard & Sons has placed a 52-week order for both spot and program sponsorships for all of their tobacco products. First sponsorship will be Jan. 3. Agency for the buy was Lennen & Newell, Inc.

Cash: Television Gets Attention Of Both Consumer and Retailer

Miami Beach, Fla.—"Business markets are people, and television alone reaches people with the speed and frequency required in a computerized retailing era," Norman E. Cash, president of TvB, last week told salesmen of Plough, Inc., a proprietary drug company with heavy advertising commitments in tv.

Outlining the dimensions of television in terms of both measured and unmeasured factors, Cash said

Kansas Agency Completes Auto Listening Survey

Wichita, Kan. — Preliminary results of what was described as a "pioneering survey of listening habits of the automobile driver" indicate that, after correlation with traffic count information, the auto audience will be as great as or greater than the total radio audience in homes.

The survey, conducted by Forbes, Inc., Wichita agency, for stations KAKE and KLEO, reveals that an average of 68 percent of the automobiles had radios operating, with an average of 1.48 listeners per car. Also, three out of ten drivers were women.

The study, which used personal interviews and physical observation methods in service stations randomly selected within geographic quadrants, was further aimed to show the depth and size of the mobile audience, and station preference.

Donald G. Forbes, agency president, cited a radical change in Sunday audience preference over the fairly consistent share of audience Monday through Saturday of each station. As a case in point, Forbes said that the number three station in the six-station market was far out in front on Sunday. Also a considerable difference of ratings was noted for some stations in different parts of the city.

Interviews were conducted by graduate and senior students in marketing at Wichita State University under the supervision of Verne Bunn, professor of marketing.

that "Plough's maximum efficiency in the use of the medium involved the constant reminders that produce repeat sales."

The TvB president added that the company's success in merchandising is recognition of retailers' enthusiasm for tv advertised products.

Cash continued by stressing that television is "the only medium that is certain to get the attention of both retailers and consumers alike. When management knows television advertising is producing sales, the company's salesmen are obliged to become equally enthusiastic and to take full advantage of the medium's assist."

Cash cited Plough as "an outstanding example of a company whose salesmen follow through aggressively on management's dollar commitment in advertising."

Plough's strongest tv involvement is for St. Joseph Aspirin.

Desilu Reports First-Half Figures

Los Angeles — Desilu Productions, Inc., has reported a slight increase in profits for the first 26 weeks of 1964 as compared with the previous year. Net income rose from \$400,005 in the first half of 1963 to \$424,033 this year.

Earnings are equivalent to 36 cents per share on the 1,183,131 shares outstanding. Last year, the figure was 33 cents on 1,223,631 shares.

Gross income totaled \$10,421,434 as against a total of \$11,195,935 for the first half of the preceding year.

In a letter to stockholders, Lucille Ball, president of Desilu, said that for the first time in its history, the company is providing Desilu-owned and produced pilot films to all three networks.

With filming slated to begin early in 1965, the programs are *Star Trek* (NBC), *The Good Old Days* (NBC), *My Son, the Doctor* (CBS), *Jenny Penny* (CBS), *Frank Merriwell* (ABC).

All That Glitters Is Not Sterling

New York — In a promotion stunt for Jack Sterling's a.m. radio show, WCBS offered weekly winners their weight in silver dollars. Then it was discovered you can't get those cartwheels in the East.

Solution: A hurry-up call to CBS in Hollywood, a quick deal with a bank in Las Vegas, and a Wells Fargo 2 a.m. air delivery of a boxful of silver dollars to WCBS in time for the kick-off weigh-in (11).

The snapper is, though, that the station couldn't keep the coins. They were only on loan and were shipped back to Vegas immediately after the show. The New Jersey housewife who won (118 pounds—\$2201.50) got paid off by check instead.

Station says the contest, which called for listeners' postcards as entries, drew 18,000 pieces of mail in first four days.



Silver dollars (118 pounds worth) . . .



imported directly from Las Vegas.

Eastman Introduces 'Instant Confirmation'

New York — Acting on the premise that confirming the order is the most time-consuming element in agency timebuying, Robert E. Eastman & Co., Inc., station reps, is arming its salesmen with ready-made confirmation contracts.

Dubbing the new system "instant confirmation," it was pointed out that in the past, a station buy began with verbal orders. The rep would then write it up, direct it to the station, and "then both the agency and rep would wait for a return confirmation" — a process that could run anywhere from a few days to a week or more.

By having confirmation contracts on hand when he makes his sales call, the Eastman representative can complete the transaction in



Eastman: "timebuyer must be expert."

minutes, according to a company spokesman.

It was also noted that "instant confirmation" concentrates on time-blocks rather than adjacencies.

Commenting on the new approach, Robert Eastman, president of the rep firm, declared: "Time-buying has become increasingly difficult. Today, a buyer must be an expert, not only on ratings, but also expert and sensitive to market conditions and changes."

Eastman added that this means "a mass of what we could call 'worry-work.' The role of the representative is not only to sell, but also to serve, and to alleviate these extraneous considerations for the timebuyer whenever possible. 'Instant confirmation,' we believe, is a big step in achieving that end."

When queried on agency response to the new system, an Eastman spokesman said it has been "highly favorable," adding that stations represented by the firm have been "100 percent cooperative."

18 Major League Baseball Clubs Ink Pact With ABC

New York — Although the deal was hardly as remunerative as originally anticipated, 18 (and possibly 19) of the 20 major league baseball teams will be richer by \$300 thousand each for the 1965 season — and ABC-TV will be able to offer a substantial sports package.

The contract, which was signed last week, gives ABC 25 Saturday afternoon games and two holiday games. A key feature of the deal is that, unlike past practices, no city will be blacked-out.

Not taking part was the New York Yankees which has a one-year contract with CBS. The Philadelphia Phillies, another absentee, is expected to become part of the package before the season starts.

Total price for the games is \$5.7 million on the assumption that the Phillies will participate. Otherwise, the figure will be \$5.4 million.

It was pointed out that, generally, one game will be scheduled for telecast to the major part of the nation with a second game beamed to the western states. Also, ABC expects to have cameras standing-by in the event of postponement.

Contract signing was jointly announced by Rooney Arledge, vice president and executive producer of ABC Sports, and John Fetzer, chairman of the Major League Baseball Television Committee which was set up by club owners to negotiate the deal.

Institute of Life Insurance Sets \$3 Million Ad Budget

New York — Using a pairing of tv and print, the Institute of Life Insurance has pegged its 1965 advertising budget at \$3 million, and, for the first time in its 25-year history as an institutional advertiser, it will be placing a full 12-month ad schedule.

From January through December, the Institute's messages on behalf of life insurance companies and agencies will be aired on a wide variety of ABC and NBC-TV shows, with the accent on reaching the adult viewer. Programs will include both sports and actualities, and will be highlighted by AFL football on NBC.

Institute commercials feature dramatizations in which an insurance agent appears, though his face never is seen; testimonials by baseball great Bob Feller and former football star, Otto Graham, plus an animated cartoon in which messages about life insurance will be given a "light treatment."

Quiet Demise Of R&R

New York — Advertisers and agencies who received a release from Infoplan concerning personnel changes at Erwin Wasey, Ruthrauff & Ryan might want to go back and take a second look at it and catch an important point buried at the end — EWR&R has changed its name.

Although the agency is mentioned seven times at the beginning of the release — twice by full name of Erwin Wasey, Ruthrauff & Ryan, Inc., and thereafter by the "nickname" of Erwin Wasey — the fact that the agency has actually changed its name to Erwin Wasey, Inc., is not mentioned until the fifth line from the end.

Tv Wins 80 Percent of AKTEX Ad Budget in National Drive

New York — With the lion's share of an anticipated \$1 million ad budget earmarked for television, Ted Gotthelf Associates, Ltd., agency for AKTEX, an acne remedy, is in the process of launching a coast-to-coast campaign for the product.

The move follows a "very successful test in the state of Florida where it (AKTEX) obtained a 42 percent share of the \$32 million national acne remedy market." Florida is the home-base of the S. & S. Pharmaceutical Co., maker of the remedy.

Projected budget will see approxi-

mately 80 percent of the outlay going for 20 and 60-second tv spots. Bulk of the remainder will be devoted to radio, supplemented by a small investment in co-op print advertising.

With the target date for start of the national drive set for early February, spots are geared for teenagers and their mothers, with heavy emphasis on weekends, prime time and the 10 a.m. to noon slot.

Spots include both dramatizations and a 20-second jingle.

Tv Academy Names Emmy Administrators

Los Angeles — Following on the heels of a revamping of the Emmy Awards nomination and voting procedures, the National Academy of Television Arts and Sciences last week took still another step in an effort to allay criticism of the awards.

Latest move is the naming of two Emmy Awards administrators who will be responsible "for supervising all elements of the entry refinement, nomination and final selection of the Emmy Award winners under the newly revised structure and voting procedure." The two men named to the new Academy staff positions are Willis Oborn, who will operate in Hollywood, and Dan Kornfeld in New York. Both men have tv production backgrounds.

Prior to taking the Academy assignment, Oborn had been vice president of the Vocational Research Foundation, a California non-profit corporation providing liaison between industry and educational institutions. He served simultaneously as vice president in charge of production for Artists XVI, a motion picture production company.

Kornfeld was formerly director of production for the Television Affiliates Corp.

Texas Dodge Dealers Use Radio, Tv in Record Advertising Push

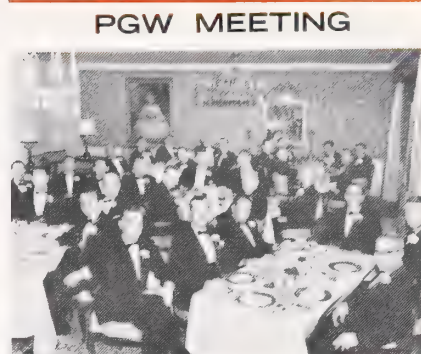
Dallas — Using 25 tv stations and 24 radio outlets, Texas Dodge dealers are "committing the largest advertising budget in the history of the 163 member-dealer Dallas Region Dodge Advertising Assn."

Commercials, featuring animated cartoon treatment of the "Dodge Boys," run 20 and 60 seconds. In addition, Spanish versions of the radio spots are being aired on KGBT Harlingen, Tex., and XEOR Reynosa, Mexico, to supplement coverage in the Rio Grande Valley, where Spanish is the dominant language.

In addition to broadcast media, the record ad push is also utilizing newspaper and outdoor in an effort to exceed sales records posted for the 1963 and 1964 model years.

Commenting on the campaign, slated to run through December, A. E. Grindle, president of the dealer organization, and head of Westheimer Dodge, Houston, said: "Continuing gains point to an unprecedented third year of sales success. We are backing the factory's considerable advertising with a record outlay of our own to improve our regional sales increases which exceeded 21 percent for cars and 27 percent for trucks in the 1964 model year over 1963."

It was also pointed out that following the current campaign, ad



Following a meeting of the rep firm's Board of Directors, the number of shareholders in Peters, Griffin, Woodward, Inc., has been upped from 17 to 29. In announcing the action, H. Preston Peters, PGW president, disclosed that all 29 are members of the company's executive staff. Shareholders are shown here at an annual meeting in New York City.

expenditures will be boosted for a three-month, second-phase drive scheduled for a Jan. 10 kickoff. This will be followed by separate spring and summer campaigns. In addition, individual dealers are expected to give the drives an added push with increased ad-promotion spending on their own.

Agency for the Dodge campaign in Texas is Batten, Barton, Durstine & Osborn, Inc.

VapoRub To Leo Burnett

New York — Leo Burnett Co. has acquired still another Vick Chemical product with last week's announcement that the agency has been named to handle advertising for Vicks VapoRub effective March 15.

VapoRub, which is expected to spend about a half million dollars this year on network and spot television, was formerly with Morse International, currently test-marketing a number of new Vicks products.

Other products handled by Burnett, fifth ranking agency in broadcast billings, are Lavis Breath Spray, Clearasil products and Vicks VapoSteam.

Richardson-Merrell, Inc., Vicks parent company, spent a total of more than \$6 million on tv in 1963.

*One magazine
gives you
everything
you want
in your
1965
trade paper
campaign!*

Sponsor gives you:

- ✓ *8,000 agency/advertiser copies in 1965—60% more than 1964.*
- ✓ *ABC Paid Audit.*
- ✓ *All broadcast buying people—not great waste circulation of general advertising media*
- ✓ *Top readership as attested to by many advertiser/agency surveys.*
- ✓ *Editorial coverage pinpointed toward your national spot customers.*
- ✓ *Old 1962 rate in 1965.*

Sponsor **IS FOR THE SPONSOR**
NO OTHER PUBLICATION IS.

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Kemp bugged by spot tv's ways

Frank Kemp, Compton senior vice president in charge of media, has passed on to Sponsor Scope a couple of observations that should interest sellers of spot tv. Observation No. 1: Stations, abetted by reps, have made ratecards so intricate and voluminous that they've made time and work loads greater and less palatable for the buyer. Also far more complex for those concerned with media evaluation and selection. Observation No. 2: common sense boggles at the spectacle of spot tv going out of its way to set up bargain rates, by more fragmentizing of rates using rating's yardsticks, when the spot tv business is at its peak level.

Airlines flock to renew radio

The airlines will go on doing well by spot radio come 1965. Renewals have already come in from United, TWA, National and Allegheny, while Eastern is making it firm for two flights. One flight will run from January to April and the other from May to August. P.S.: American Airlines has made a special request to the stations carrying its Midnight to Dawn music series. It seems that when stations have missed a half hour or so of time due American they've made up for it with spots during the day. What American would now like is for the stations to let these make-good spots accumulate so that should the need arise for a special promotion the company would have a substantial backlog of spots to work with.

1965 spot radio for R. J. Reynolds

For over 400 radio stations it's a Merry Christmas and Happy New Year from R. J. Reynolds via the Esty agency. Reynolds contracts are being renewed for 52 weeks. The spot radio budget for 1965 will be slightly above the 1964 level. There will be some isolated cancellations, but the reason will be improvements by schedule consolidations, or station realignments. Prior to issuing 1965 contracts Esty conducted a wholesale check among the stations in the Reynolds spot radio empire to see how

things have been going in the areas of product protection or commercial overcrowding. Esty's finding: the number of malperformances were insignificant; an improvement over previous years. P.S.: SSC&B is in the process of starting to buy 1965 schedules for Pall Mall and Tareyton. Gardner has already bought for Carlton. No indications yet of similar prospects for Lucky Strike out of BBDO. A rough estimate of what these billings from Reynolds and American might entail for spot radio in 1965: \$21 million.

New spot tv keeps boiling

New business action among the tv reps is about the liveliest it's been this year. The placement of January orders and calls for availabilities last week gave the reps two high pressure weeks in a row. If there's any concern for business you'll discern among the reps, it's probably connected with the wholesale changes in CBS-TV's nighttime schedule. Reps deep in CBS-TV affiliated stations are wondering about repercussions in the area of switch pitches or agencies themselves taking the initiative in relocating spots. Last week's inflow of business with January starting date included: Colgate's Palmolive Gold brand (Bates), fringe minutes; Lever's Silver Dust (SSC&B), fringe minutes, five weeks; Ajax all-purpose detergent (NC&K), fringe minutes; General Mills dog Multi-Menu (B&B), fringe minutes, four weeks; Lux liquid detergent (JWT), fringe minutes, five weeks; Noxzema Instant Shave (DFS), fringe minutes, six weeks; Scott Paper (JWT), daytime minutes, seven weeks; Excedrin (Y&R), fringe minutes, 52 weeks for major markets and 13 weeks for smaller markets; Standard Brands (Bates), two sets of margarine piggybacks, 13 weeks; Pond's (JWT), fringe minutes, to March 14; Home-lite Chain Saws (Sutherland & Abbott), minutes and 20s, 8-13 weeks.

Let media check before recording

Agencies bent on using spot radio to exploit a tv network special could take a cue from an experience that Y&R had last week. Y&R was scouting around for availabilities for a one-

day blitz (December 18) calling attention to Bob Hope's Christmas show for Chrysler Corp. on NBC-TV. Among those approached were some CBS o&o's. The response from this sector: we won't take the spots if they refer to the competitive network or station, but why not have the e.t.'s suggest consulting "your newspaper for time and station"? The copy for the blitz, as originally devised, mentioned the network. But since the e.t. was not yet cut, Y&R went for the idea and revised the copy so that there was no mention of network. It should be noted that the blitz entailed the use of two-three stations per market. Moral: it may be wise to have the media department check the availability situation from all angles before recording the commercial.

Bates had five in top 15

Ted Bates got shortchanged in the Dec. 14 Sponsor Scope breakout of which agencies fared best among the top 15 in the November II NTI report. Bates was agency of record in five of the 15: *Red Skelton*, *Ed Sullivan*, *The Fugitive*, *Jackie Gleason*, *Peyton Place*. The five put Bates one ahead of Y&R, one behind Benton & Bowles and two less than JWT.

Lestoil commercial upsets Colgate

CBS-TV acceptance hopes that it has found the solution to a protest Colgate had lodged against Lestoil with all three networks. Colgate had objected to Lestoil's inclusion of a bottle (plastic) of Ajax all-purpose detergent in a Lestoil commercial. In this commercial Lestoil, by demonstration, compares the effectiveness of its product with a brand whose "main base is ammonia" and straight ammonia. As the networks perceived Colgate's complaint, Lestoil was, allegedly, infringing on a bottle and label that was protected by patent and copyright. Returning to CBS-TV acceptance: the department's wisdom was that the remedy lay in removing any vestige of the Ajax label from the Lestoil commercial. Lestoil re-edited the commercial to conform to that judgment. The next move is up to Colgate. Meantime Lestoil, which at the mo-

ment is only in spot, has the unrevised commercial running on 62 stations. However, Lestoil is thinking about going daytime network tv in the early part of 1965. Incidentally, the last time a flare-up of this sort occurred the complainant was P&G, which didn't like the idea of Wesson Oil showing the back of a Crisco Oil label.

JWT in hassle over cancellations

J. Walter Thompson's time buying department and a number of tv reps and stations aren't quite singing in harmony these days. The dissonance has to do with the agency's efforts to get everybody to completely forget a spot campaign commitment made in Lever Bros.' behalf. The cancellation was issued before the campaign had a chance to start. There's a clause in the standard 4 A's spot agreement which entitles a station to four weeks cancellation under such circumstances. JWT said it thought that holding Lever to this provision was unfair. Reps took the matter to a committee in the Station Representatives Assn. The committee suggested that the notice period be reduced to two weeks, but that Lever was still obligated for two weeks. JWT rejected this approach and continued to insist on an entire write-off of the order. Reps quoted the agency as saying that the basic reason for the ordered cancellation was so that Lever could show a better year-end profit.

Esso Reporter fading into history

The Esso Reporter, once a proud gem in the diadem of spot, has about had it, after a consistent run of 32 years. From a peak budget in tv of over \$3 million and a domain of 86 markets, the Reporter, with the beginning of 1965, will be down to a handful of southern markets. The latest sweeping clip is the cancellation of the Reporter's New England coverage. Humble Oil & Refining, Esso's absorber, started cutting back Reporter about two years ago and diverting the money into tv network actualities plus spot announcements. This season Esso's association with network has been the NBC Wednesday and

CONTINUED ON NEXT PAGE

SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

Saturday night movies and *The Virginian*. Come January 1 it will also participate in NBC *Sports in Action*. Esso's virtual exit from the local news field has, it might be said, more nostalgic significance to local tv stations than a sense of economic setback. Esso's success away back there in radio brought other oil companies into local news sponsorship and that parade carried over into tv. Stations were able to get more money for the news strips that Esso abandoned, but there still prevailed that feeling of losing an old and valued customer. To broadcasters the words, Esso Reporter and Curt Peterson were almost synonymous. Peterson, who for 30 years bought and serviced the Reporter, first for Marschalk & Pratt and then for McCann-Erickson, went into retirement about a year ago.

Coming up: another beauty pageant

As a merchandisable commodity, youth-and-beauty contests continue to proliferate on network tv. The latest on the way is Junior Miss America, which ABC-TV will air in early 1965, with sponsorship undetermined. If you have any qualms about such events as upper-level audience attractions, take a look at how three allied promotions came out on the Nielsen counts this season:

EVENT	AVG. RATING	AVG. HOMES
Miss America	40.3	26,800,000
Miss Universe	26.9	13,800,000
Miss Teenage America	25.3	13,300,000

Note: The heretofore ace of the glamor pageants, the Motion Picture Academy Awards, ran behind Miss America this time, with an average rating of 37 and 18,980,000 average homes.

Promotional push for prime 20s

The continuing drop in popularity of the prime 20-second announcement among national spot tv buyers has spurred the CBS-TV o&o stations to action. The group has prepared a new presentation redefining the strength and values to be found in the prime 20 from a media viewpoint. Two teams from CBS spot sales are taking the presentation on a round of advertisers. Mean-time back at the TvB ranch there's also some activity on the problem. At this point: explor-

ing the right philosophy for a pitch that would in the long run be helpful to tv. TvB's thinkers, apparently, don't want to create the impression that they're selling prime 20s in competition with any other facet of the tv medium. What the basic objective should be, as they see it, is to build a story that would siphon billings away from another medium. It would seem that while TvB ponders CBS spot sales propounds. Lending an air of urgency to the dilemma of the prime 20: in the national buying that's been going on lately for January starting dates prime 20 schedules are conspicuous by their meagerness.

Low batting average for drama

The rating chips for the current network tv season have been hauled in, but it's still of significance to know how the various program categories are faring. Sponsor Scope broke out the Top 40 in the November II NTI and found that: (1) the horde of situation comedies just managed to emerge with an over-.500 batting average; (2) the dramatic shows hit about the lowest ebb ever; (3) variety programs, which included the musical kind, had uncommonly tough sledding; (4) game shows and westerns still make pretty good bets. Following is an overall analysis of the Top 40 from a batting average angle:

CATEGORY	TOTAL PROGRAMS	IN TOP 40	BATTING AVG.
Situation comedy	35	18	.511
Dramatic serials	24	8	.333
Variety	14	4	.285
Westerns	5	3	.600
Suspense-Crime	5	1	.200
Panels-Aud. Partic.	5	3	.600
Movies	3	3	1.000
Documentary	2	0	.000
TOTAL-AVG.	93	40	.430

Note: Of the 32 new nighttime shows 12 landed in the Top 40, giving them an average of .375. The indication from this is that the newcomer casualty level will run at least 65 percent.

CBS o&o's chuck piggy premiums

The piggyback users in spot tv chalked up no small gain last week when the CBS o&o's decided to discontinue charging a premium rate

for piggybacks. The group had been charging 15 percent upwards for dual commercials. Two major groups still holding tight to premium rate policies for piggybacks and Westinghouse and Time, Inc. Corinthian shows no signs of retreating from its stand against acceptance of piggybacks, although the group estimates that its position is costing it about \$60,000 a month in billings. Corinthian has left the decision to change course or stand pat entirely up to the managers of its stations. The disposition in that quarter, up to last week, was to hold the line. Pertinent to the piggyback situation: judging from the collections of spot tv schedules with January starts, placed the past two or three weeks, advertisers are leaning even more heavily toward piggyback commercials. As pointed out by a marketer to Sponsor Scope, the piggyback has assumed the role, or form, of a promotional vehicle. The piggyback serves the manufacturer as a convenient tandem for the riding brand and the brand that has hit its peak and is on the way down. Through this link the manufacturer is able to maintain the line of distribution for the hanger-on brand at a reasonable cost in tv. Compared to offering dishes or towels as premiums, tv is more effective and cheaper.

ABC-TV clips, changes kid schedule

The peak demand from toy manufacturers for Saturday kid time will be over at the end of this month and ABC-TV will take this as a cue to cut back its Saturday morning time by an hour. The reduction is a half-hour at either end of the kid schedule. The new alignment: 10 a.m., *Shenanigans*; 10:30: *Annie Oakley*; 11: *Casper*; 11:30: *Porkey the Pig* (this replaces *Beany & Cecil*); 12 noon: *Bugs Bunny*; 12:30: *Hoppity Hooper* (*Magic Land of Allakazam* is out); 1 to 2: *American Bandstand*. Also with the New Year, ABC-TV's new Saturday morning rates take effect. The gross package rate per commercial minute varies with the period of the season. The ratecard applying to the NBC-TV kid programs is as follows:

PROGRAM	Jan. 2-April 24	May 1-Sept. 4	Sept. 11-Dec. 25
Hector Heathcote	\$3,600	\$2,800	\$4,000
Underdog	5,000	4,000	5,600
Fireball XL-5	4,700	3,600	5,200
Dennis the Menace	4,700	3,600	5,200
Fury	4,800	3,800	5,300

JWT steers Kodak from spot

For the first time in a number of years Eastman Kodak has failed to come through with a pre-Christmas schedule for spot tv. Apparently, its agency, J. Walter Thompson, persuaded the Kodak division to divert the money that used to go to spot to picking up relief participations on nighttime network shows. For example, JWT last week took care of Kodak on the highly rated *Bewitched*, whose minor week should by rote have gone to Quaker Oats. It happens that Quaker Oats is also a JWT client. Obviously Quaker didn't mind cutting back its network load before Christmas.

Early gathering for NBC affils

For a clue to how jaunty NBC-TV feels about its ratings position, note this: the affiliates are being brought together as early as March for a preview of the network's 1965-66 nighttime schedule. It wasn't until June of this year that NBC-TV had affiliates in en masse to tell them about the 1964-65 line-up. The March (16-17) meeting will be at the Waldorf Astoria, New York. One of the themes NBC-TV affiliates can expect: we're the network where advertisers, hep to audience qualitative analysis, go for adults with money to buy.

Murray takes over from Bates

For the first time in at least 25 years American Home Products has a house agency — John F. Murray — handling air media for it. Murray now functions as the radio as well as print go-between for Anacin. Surprising part of it: the radio phase of Anacin was taken away from Bates in the middle of a 26-week test which Bates had inaugurated in two radio markets. This could be a forerunner to the next radio haven for Preparation H. Bates now has radio for that product and Murray administers the print budget. Murray's "heyday" in radio was back in the early and mid-30s. American Home Products has come a long, long way since then. P.S.: A report current in the trade is that American Home has indicated it will spend \$1.7 million on spot radio during 1965.



7 beautiful reasons for watching television this season

At no other time of year does television mean so much to so many millions. It deepens and enriches the true meaning and spirit of the holidays. This year, outstanding programs of music, fantasy, drama and religion will be yours from which to choose. Let the listing below help you plan your viewing. You won't be disappointed.

Christmas Specials

Rudolph, The Red-Nosed Reindeer

Burl Ives narrates an animated musical fantasy about the Christmas reindeer performed by puppets.
Sunday, December 6 (5:30-6:30 PM)

L'Enfance du Christ

The Berlioz dramatic cantata in pageant form with Alfredo Antonini conducting.
Sunday, December 20 (10-11 AM)

Sing a Song for Christmas

Contemporary play with music.
Sunday, December 20 (1-2 PM)

The Coming of Christ

Story of Christ told through paintings. Alexander Scourby narrates.
Monday, December 21 (8:30-9 PM)

The Sound of Christmas

The Burke Family Singers visit Baroness Maria von Trapp in the Trapp family lodge in Stowe, Vt.
Thursday, December 24 (11:30-12 Midnight)

Christmas Eve Services, New York City

Cathedral of St. John the Divine (11:15-12 M)
St. Luke's Lutheran Church (12 M-1 AM)
St. Patrick's Cathedral (12 M-1:45 AM)

Carol for Another Christmas

An original fantasy based loosely on Dickens' Christmas Carol. Starring (alphabetically) Peter Fonda, Ben Gazzara, Sterling Hayden, Pat Hingle, Steve Lawrence, Percy Rodriguez, Eva Marie Saint, Peter Sellers, Robert Shaw.
Monday, December 28 (9:30-11 PM)

Other programs of special interest this December

Vietnam: It's a Mad War

In-depth probe of the conflict in S. Vietnam. Chet Huntley narrates.
Tuesday, December 1 (10-11 PM)

Menace of Age

Dinah Shore, hostess. Stars Arthur O'Connell, Jeanette Nolan and Marjorie Lord.
Thursday, December 10 (3-4 PM)

Junior Rose Bowl Game

From Pasadena, Calif. Leading junior college teams compete for the National Junior College Football Championship.
Saturday, December 12 (4-6:45 PM)

National Finals Rodeo

From Los Angeles, California
Saturday, December 12 (5-6:30 PM)

Nobel Prize Awards

Documents the history of the Awards, shows how the choices are made and includes the actual presentation of the 1964 Awards and interviews with recipients. With Alistair Cooke.
Saturday, December 12 (7:30-8:30 PM)

Battle of the Bulge

The 20th anniversary of the World War II battle is narrated by American soldiers who fought in this bloody combat.
Tuesday, December 15 (10-11 PM)

Duke Ellington Swings Through Japan

A musical portrait of the famous jazz musician.
Sunday, December 20 (6-6:30 PM)

Alice in Wonderland

Sunday, December 20 (7:30-8:30 PM)

Golf Classic

Professional golfers compete in second annual \$166,000 team best-ball match-play elimination tournament.
Saturday, December 26 (4-5 PM)

Noye's Fludde

The Chester Miracle Play set to music by Benjamin Britten and performed by a company of 200 in St. George's Episcopal Church, NYC.
Sunday, December 27 (10-11 AM)

Art of Stained Glass

Origins, development and present uses of stained glass in church architecture.
Sunday, December 27 (1-1:30 PM)

Anthony Eden

England's former Prime Minister discusses world problems. Walter Cronkite narrates.
Sunday, December 27 (6-6:30 PM)

Year End News Special

Correspondents' review of the past year.
Sunday, December 27 (10:15-11 PM)

Projection '65

Correspondents' projections for coming year
Tuesday, December 29 (10-11 PM)

Regularly Scheduled Programs

Monday to Friday: Today/Captain Kangaroo/Sunrise Semester

Tuesdays: World War I/That Was the Week That Was

Wednesdays: CBS Reports/ABC Scope

Fridays: International Showtime/The Entertainers

Saturdays: Sunrise Semester/Mr. Mayor/Exploring/Sports Special/Wide World of Sports/Mr. Magoo

Sundays: Lamp Unto My Feet/Look Up and Live/Bullwinkle/Camera Three/Discovery/Face the Nation/Watch Mr. Wizard/Directions/Issues and Answers/Sunday/Wild Kingdom/College Bowl/Twentieth Century/Profiles in Courage/Walt Disney

NOTE: Times, programs, titles, and casts are subject to change. Please consult local listings.

Television Information Office

666 Fifth Avenue, New York 19, N. Y.

"This ad appears in the NEW YORKER (November 28), in THE REPORTER (December 3), and in the SATURDAY REVIEW (December 5) is printed here as a service to the Television Industry through the courtesy of SPONSOR."



Housewives by the millions

Sales level of tv in daylight hours is running at all-time high with audiences today averaging nearly 25 percent larger than they were back in 1961

■ It's been called "The Last New Frontier of Network Tv," but daytime television is fast losing its pioneer-country look in favor of the settled appearance of a long-standing advertising community. (See Table I.)

Increasingly, there are fewer "nighttime only" advertisers on the three major tv networks. There used to be nearly double the number of advertisers using only prime-time tv in 1958 as compared to those using day-night mixes (78 vs. 42). The situation has changed in only a few seasons so that there are more major advertisers (71) using the day-night blend than there are those using only prime time (64).

Advertisers in network daytime shows are no longer confined to a few big giants like P&G and General Mills, plus low-budget new-

comers trying to stretch a tv buck as far as it will go. The great majority are advertisers like Heinz and Drackett and Menley & James and Frito-Lay and Remington and S.C. Johnson — advertisers who are big enough to be "big" but who expect a sales return from tv spending.

Virtually all network daytime advertisers use the medium in pursuit of one collective person: the American Housewife. In fact, so many millions of housewives watch daytime tv (See Table II) that advertisers today carefully match the kind of housewife audience they are buying (young mothers, older women, etc.) to their basic marketing approach. Latest figures are:

- Audience size: Over the course of a week or so, daytime tv reaches some 43 million tv homes (82 percent of the tv home total). Viewing isn't confined to women alone, so



the figure for women reached is smaller — 40 million — and it represents about 65 percent of all women in all tv homes, according to Nielsen.

● **Viewing level:** Daytime network viewing is growing steadily, and not just because the tv homes base has increased over the years. Daytime average viewing has risen right along with the over-all viewing rise, which for November of this year averaged six hours daily vs. 5.78 hours daily in the comparable month of 1963. The average NTI rating today for all 44 network tv daytime shows is a 6.9; the top-rated show, CBS-TV's *As The World Turns*, draws a 13.9. These figures don't compare with nighttime peak ratings, but the audience shares are as good or better, and so is cost efficiency.

● **Viewing pattern:** Generally speaking, daytime tv viewing simply accelerates throughout the day, building smoothly with no real peaks or valleys from the start of network daytime service in the morning (not counting *Today* and *Captain Kangaroo*), until the late afternoon.

These are the mathematical basics of network daytime tv, and are generally known to most advertisers. From this point, however, the situation grows rapidly more complex. For example:

Granting that daytime tv reaches women effectively, and at comparatively low cost, what kind of women does it reach? Is there a relationship between tv viewing and product buying, between tv viewing and income levels? To what extent are young children in household a factor in the mother's decision to watch daytime tv? Does age of the housewife affect preferences?

Adding marketing factors often simply stirs up more daytime tv questions: At what stage, for exam-

TABLE I — DAYTIME SETS-IN-USE
1961-1964 (October) comparison

Hour	1961	1962	1963	1964	Percent '64 greater than '63
10-11 a.m.	13.5	13.1	13.4	16.4	22%
11-12 N	16.1	16.5	15.1	18.9	25%
12-1 p.m.	22.5	22.6	20.0	24.3	22%
1-2 p.m.	24.1	24.1	21.9	25.2	15%
2-3 p.m.	21.3	22.8	19.3	23.4	21%
3-4 p.m.	20.8	22.3	19.1	25.5	34%
4-5 p.m.	21.6	23.7	21.8	27.7	27%
10-5 p.m.	20.0	20.7	18.7	23.1	24%

Source: A. C. Nielsen

TABLE II — VIEWERS OF DAYTIME TV

	NIGHTTIME (Sun-Sat, 6-11 p.m.) Viewers per 100 homes	DAYTIME (Mon-Fri, 10 a.m.-5 p.m.) Viewers Per 100 Homes
Women	85	86
Men	64	20
Teens	20	7
Children	39	22

Source: ARB

ple, is there a point of diminishing returns when a major advertiser uses a combination of daytime and nighttime net tv to reach women?

Here are some of the latest answers to such questions:

A.C. Nielsen Co., during its springtime all-market measurement cycle, sub-sampled some 12,000 homes to find additional data on, among other things, the daytime tv audience. Nielsen learned, as a result, that most of the daytime viewing is done most of the time in households with children under six years old; the figure, in fact, is about double the level of households which have children in the 6-17 year bracket. One net result: 45 percent of all daytime viewing is done by only 20 percent of the daytime audience.

This is good and bad, depending on an advertiser's necessities and viewpoint. In the case of situation comedy daytime reruns on networks (*Lucy*, *Andy Griffith*, *Father Knows Best*, *Make Room For Daddy*), an advertiser could conclude that he is receiving extra-

heavy housewife impact in households with under-six-year-old mop-pets. A typical Nielsen audience structure shows that in every 100 households tuned to situation comedy in the daytime, 30 percent of the audience is aged from two to five years.

Does this mean merely that Mom is hovering in the background, receptive to the commercials? Not necessarily. Further Nielsen data revealed that the actual presence of women during the viewing in households with moppet-age youngsters is a little greater than in households with no children at all but not as great as the total for moppet households might indicate.

There are also some strong differences between show types as far as daytime audience composition is concerned.

Half-hour dramatic serials, for example, appeal almost as much to younger women as to matrons; in every 100 households watching a typical half-hour daytime "soap-er" 33 percent of the audience will be women 18 to 35 years old; 25

**TABLE III — PRODUCT CONSUMPTION AMONG
NON-VIEWERS, LIGHT & HEAVY DAYTIME VIEWERS**

	Non-Viewers		Light Viewers		Heavy Viewers	
	% Heavy Users	Index	% Heavy Users	Index	% Heavy Users	Index
Soap & laundry products (8)	25.7%	84	31.5%	103	34.4%	113
Drug (8)	25.9	89	29.0	100	31.9	111
Household supplies (8)	47.1	96	48.8	101	50.1	104
Desserts & beverages (12)	21.1	83	25.2	108	27.9	115
Mixes, cooking products, dressings (9)	42.4	90	45.3	100	48.8	109
Canned goods, grain products (10)	33.4	90	36.3	100	38.5	110
Meat, dairy, frozen foods (10)	29.5	90	32.5	99	34.9	111
Miscellaneous	23.4	99	24.5	99	25.7	102
Averages	31.1%	89	34.4%	102	36.8%	110

percent women 35 to 49 years; and 37 percent women 50 years and over.

Half-hour quiz and audience participation shows, another mainstay of today's daytime network tv program structures, virtually have a built-in skew toward an older female audience. Using the same age brackets as above, 24 percent of the audience of a typical quiz or game show will be women in the younger group, 24 percent will be women in the middle group, and 46 percent of the audience will be women in the above 50 group.

The relationship between such audience data and advertising planning is obvious. An advertiser selling peanut butter or chocolate milk amplifier, for example, might do well in situation comedy reruns, since he'll harness much of the persuasive powers of young Junior (if the commercial's jingles are bright and memorable) and reach Mom, too. An advertiser selling a woman's product with no particular age factor involved, such as a facial

soap like Lux, would be nicely set in a well-rated daytime serial. An advertiser with a product designed for an older audience, such as Geritol or a touch-up hair rinse, might be better off in a quiz or game show.

In all fairness, the situation at night is not vastly different. While the two heaviest quintiles of daytime viewing (see Table IV) account for 69 percent of the total, the two heaviest nighttime quintiles account for 52 percent of the total.

Furthermore, an advertiser is not missing the sales boat when he books his passage in daytime network tv. The women who are the biggest viewers of daytime tv are also the biggest buyers of most of the products sold via daytime tv.

For example, according to a study by Brand Rating Index for NBC-TV's new daytime presentation, *A Housewife Is Not A Home*, the percentage of "heavy users" of soap and laundry products among women who don't watch daytime tv is 25.7. Among light viewers, the percentage of

"heavy users" is 31.5. Among heavy viewers of daytime tv, the percentage stands at 34.4. The soap-buying situation is not unique; a BRI survey of eight major product areas (69 product categories) which range from drug items to canned goods and frozen foods found that non-viewers were "heavy users" 31.1 percent of the time, light viewers 34.4 percent and heavy viewers 36.8 percent — a clear-cut progression in favor of the women who do most of the watching of daytime tv (see Table III).

There is, according to the Nielsen special all-market spring check-up, a relationship between income and daytime tv viewing. Generally, it is this: the lower-income homes view at a higher rate than the middle and upper-income homes, when the homes are grouped by "under \$5000," "\$5000-\$8000," and "over \$8000." Children are also a factor, when related to income and viewing. There is anywhere up to three times as much viewing (depending on the program and the time of day) in low-income households with



children as there is in higher income households with no children.

As the previous figures show, however, this is not a cause for alarm among advertisers. It takes no great stretch of the advertising imagination to picture a housewife of moderate means who has one or more small children using tv as an entertainment and information medium during the day, while an upper-income housewife, with no children to tie her to the household, has more time during the day to devote to community, church and social activities outside the household.

The home-bound housewife, at the same time, is frequently a *better* market for many tv-sold products, from Tide and Vel and Bufferin to convenience foods and Band-Aids. She's even a market for certain high-ticket items she feels the family should have, from new tv sets to new cars and electrical appliances.

The fact that one segment of the daytime women's audience does the heaviest viewing of daytime tv has other significance for major tv advertisers.

In general terms, the sheer "reach" of daytime television in-

creases faster than does nighttime tv, for a given amount of brand-budget dollars spent over a one to three month period. (See Table VI). When you hit a particular level of "reach" (roughly, around 75 percent of women) in daytime tv, it becomes harder and harder to add more new women to the audience, no matter what the budget.

NBC-TV, which has worked out much of the advertising mathematics involved, figures it this way:

"At the \$200,000 brand budget level, day delivers approximately 15 points more 'reach' than night; five points more at \$400,000, and leads night up to budgets of just under \$600,000. Daytime, with its high rate of accumulation at budget levels under \$600,000, comes faster than nighttime. At higher budget levels, nighttime plans provide greater reach than daytime.

"Examining combination plans, it is seen that they probably don't merit consideration at less than the \$500,000 budget level — where their reach is less than daytime alone — but add up to about five points in reach at higher budget levels."

In other words, as an advertiser who wants to reach women as his primary target, you will get your greatest efficiency and reach in daytime tv up to the point where you are spending about \$600,000 per brand for one month or even six months and more. Thereafter, if you want to expand the reach, you must add nighttime tv as well. Meanwhile, you're not *losing*, if you continue beyond the \$600,000 mark in daytime tv, since you will add greater frequency — i.e., reach the same women more often. (See

Table V). Much the same happens in nighttime tv alone, or even in a day-night combination, since you will be bumping your head against the law of diminishing returns (as far as sheer reach is concerned) when you're spending about a million dollars a month in a well-selected day-night schedule and reaching over 90 percent of the potential female tv audience. (To reach 100 percent, you'd have to rob Fort Knox and buy up all network schedules and local slots of affiliates and independents; it isn't worth trying.)

Here's the over-all situation at a glance:

- Daytime network tv is a medium that can claim a huge women's audience — it reaches 40 million or more women in a week's time.

- A segment of the daytime audience accounts for the majority of daytime viewing, but well-selected day plans can deliver as much frequency among light viewers as higher-priced night plans.

- Daytime viewers are better prospects for nearly everything that women buy as consumers, particularly since heavy viewers are also heavy product buyers.

- Nighttime network shows still pull most of the biggest tv audiences, but when average women per 100 homes are considered — as ARB did in a recent study — the relative popularity of daytime network shows among women is evidenced by the fact that 12 of the top 25 shows are daytime shows, with daytimers holding the second, third, fourth and fifth places on the list.

And, as far as daytime network availabilities are concerned:

ABC-TV: Starts its daytime programming at 11:30 a.m., and sells its availabilities in both program segments and minute participations. There's a current trend at ABC, the network reports, toward selling in program segments even though most of the business is now on a participation basis. Current sales level, again according to the network, is "over 90 percent." Recent plans for a shakeup in the afternoon program lineup will be effective as of Dec. 28, with a new serial, *Flame in the Wind*, going in at 2:00 p.m. ABC's average daytime ratings have trailed the other two networks, but such shows as

North of the border, it's 'Dayprime'

In Canada, the word for daytime television is "Dayprime," an item of tv nomenclature coined by the Canadian TvB's Ed Lawless. Said Lawless last spring: "When the audience is right, and the cost is right, daytime is prime time."

Indeed, daytime tv in Canada is as much a selling force as in the U.S., and is in some ways stronger. The weekly reach of

Canadian daytime tv compares most favorably with that in the U.S.; in a week, "dayprime" reaches 53 percent of all Canadian women.

In a multi-station major Canadian market, according to a recent McDonald Research study, three daytime announcements weekly provide a reach of 43.7 percent, and an average frequency of 1.2.

TABLE IV — ALL DAYTIME VS. ALL NIGHTTIME VIEWING BY QUINTILE

The following table illustrates the fairly well-known facts of daytime's message distribution by viewing quintiles (10 a.m.-5 p.m.) and compares it to nighttime (7-11 p.m.). It shows that 45% of daytime viewing is done by 20% of the daytime audience.

	Heaviest Quintile	Next Heaviest	Middle	Next Lightest	Lightest Quintile
All Daytime	45%	24%	15%	9%	4%
All Nighttime	28%	24%	22%	19%	8%

In the above table daytime's two heaviest quintiles account for 69% of the viewing, but note that nighttime's two heaviest quintiles do 52% of the viewing.

Source: NTI Special Study March 1963 — ARB Special Study February 1962

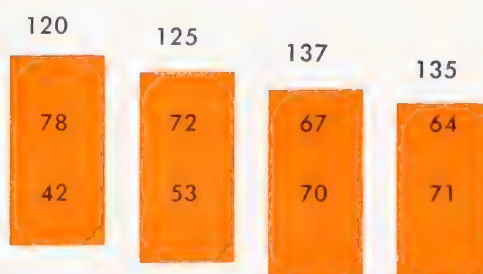
TABLE V — NETWORK ADVERTISING TREND

Jan 1958 Jan 1960 Jan 1962 Jan 1964

Total Number of Nighttime Advertisers on Networks

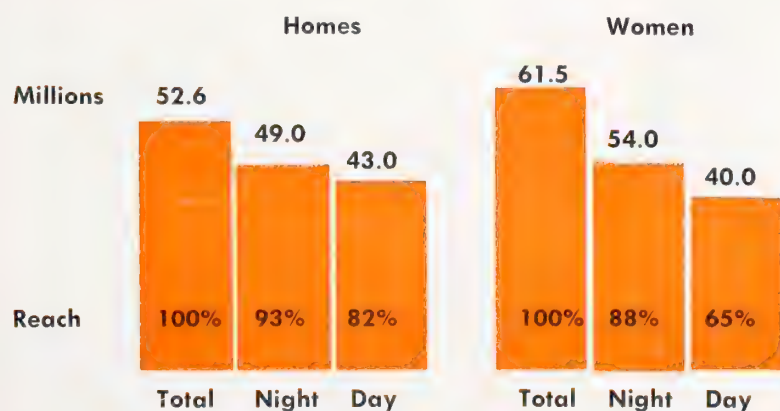
Nighttime Only

Daytime & Nighttime



Source: NTI

TABLE VI — THE WEEKLY REACH OF NETWORK TELEVISION — NIGHT VS. DAY



Night — Sun-Sat 7-11 PM
Day — Mon-Fri 10 AM-5 PM

The weekly reach of night and day reveals the potential of these two media. Nighttime network television reaches 88% of all U.S. television women (54 million) and daytime network television reaches 65% (40 million) in a single week.

Source: NTI Special Report Jan 1964 — ARB June-July 1964

General Hospital, which reaches some four million homes, provide some stiff competition.

CBS-TV: Network schedule actually begins in the early morning with *Captain Kangaroo*, but daytime tv really starts rolling at 10:00 a.m. with a Mike Wallace news roundup, followed by a trio of comedy half-hour reruns. Five years ago, according to daytime sales chief Joe Curl, CBS-TV was only 45 percent sold in daylight hours; today, it's sold solidly this season in the afternoons, where network policy is to sell only program segments of 15-minute length, and is anywhere from 66 percent to 100 percent (depending on the month of the year) sold in its "Morning Minutes" pre-noon area. With most of the daytime blue chips already on the client list, CBS hopes to crack autos, beer, insurance and tobacco companies for additional business.

NBC-TV: Currently leads off its daytime schedule (apart from the early-morning *Today* show) with situation-comedy reruns of the Danny Thomas series, but quickly shifts into its morning forte: quiz and audience participation shows of which *Concentration* is typical. In afternoon slots, there's a major soap opera block, again followed by game shows. Sales policy is somewhat oriented toward minute participations in daylight hours, although current sales are about equally divided between minutes and quarter-hour segments (such as those of P&G and Colgate in afternoon serials). General sales level, in weeks when daytime special pre-emptions don't occur, is 93 percent or better, running as high as 97.3 percent.

Since sales levels are high at all three networks, and most blue-chip advertisers who sell to women are represented, is there still room for newcomers? The answer — to judge from the recent appearance of advertiser names like Golden Grain, Dymo, Menley & James, Supp-Hose, Cotton Council, and Absorbine, Jr. — is "yes," since daytime contracts are often of shorter duration than nighttime tv and the sales effort is constant.

But advertisers of any size should keep in mind that good daytime network availabilities are no longer going begging. The medium has too often proved its value. ♦



Revised ABC-TV daytime comedy, game shows,

■ Under the guiding hand of Edward Bleier, vice president for daytime programming and sales, ABC-TV entered the fourth quarter of 1964 with a revised schedule which ABC hopes will put it in a close rivalry position with the two senior

webs. Lead-off is at 11:30 a.m. with Goodson-Todman's *The Price Is Right*, moves through a pair of comedy reruns to the live Ernie Ford show, and then swings into daytime serials, including a new entry, *The Flame in the Wind*.

Veteran soap writer Inna Phillips, who writes the top-rated *As The World Turns* on CBS-TV, is story consultant on two ABC dramas. Below are pictured several of the ABC network's daytime television programs. ♦

The Price Is Right (11:30 am.)



The Donna Reed Show (noon)



**schedule is keyed to
dramatic 'soap operas'**



Father Knows Best (12:30 p.m.)



Hello, Peapickers (1:00 p.m.)

General Hospital (3:00 p.m.)



The Young Marrieds





Serial block at CBS-TV in by comedy reruns and

■ Sales staff for CBS-TV's high-rated daytime lineup, headed by Joe Curl, sells "Morning Minutes" in pre-noon lineup of news and comedy reruns, shifts to segment selling in afternoon lineup of serialized dramas and game shows. In

Nielsen's second report for November, 1964, CBS led the field with a solid ten out of the top ten daytime shows, with *As The World Turns* in first place. Most daytime blue-chip sponsors place business with CBS, but network is making

efforts to develop new business among beer companies, autos, insurance firms, cigarets. Pictures below are representative selection of the daytime network television shows which are now seen by CBS-TV audiences. ♦



Morning News—Mike Wallace (10:00 a.m.)

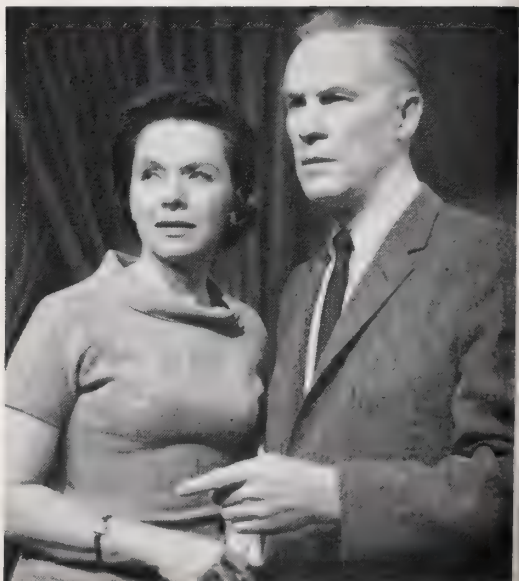


I Love Lucy (10:30 a.m.)

Search for Tomorrow (12:30 p.m.)



As the World Turns (1:30 p.m.)



mid-day is bracketed
game shows, more "soaps"



House Party (2:30 p.m.)



To Tell The Truth (3:00 p.m.)

Edge of Night (3:30 p.m.)



Jack Benny (4:30 p.m.)





Morning game shows, backbone of NBC-TV's

■ Except for reruns of Danny Thomas' *Make Room for Daddy*, NBC-TV's morning lineup is a battery of game, quiz and audience participation shows, traditionally a favorite item with daytime audiences. Selling is done in both par-

ticipations and program segments; James Hergen is director of daytime sales. In the afternoons, NBC concentrates on soap operas, starting at 2:00 p.m., and counts P&G and Colgate as regular segment advertisers. Wrap-up of the afternoon

schedule is a reversion to the morning formula, with *The Match Game*. The color conscious NBC television network sees color television as a growing force in reaching the daytime housewife viewers. ♦



What's This Song? (10:30 a.m.)



Concentration (11:00 a.m.)

Say When! (noon)



Let's Make a Deal (1:30 p.m.)



afternoon serials are network daytime fare



Moment of Truth (2:00 p.m.)



The Doctors (2:30 p.m.)

Another World (3:00 p.m.)



Match Game (4:00 p.m.)



Everything is

Iowa's Hiland Potato Chips go into a "Hiland Fling" with combined media (and ideas) to bedazzle the housewife

■ When the chips go down gullets in Iowa, they're Hiland's potato chips.

It's not been easy. First of all, this heavy broadcasting sponsor had a jaw-breaking question to answer: How can an advertiser make headway in a food field where the competitive race is exhausting, where the output of each manufacturer isn't all that different brand

for brand and where the demand seems stabilized?

Hiland's (of Davenport and Des Moines) has found some answers since signing on two years ago with the Cedar Rapids agency known as Creswell, Munsell, Schubert & Zirbel, Inc.

The agency itself would be first to protest that there's no set formula. Instead, you take a good

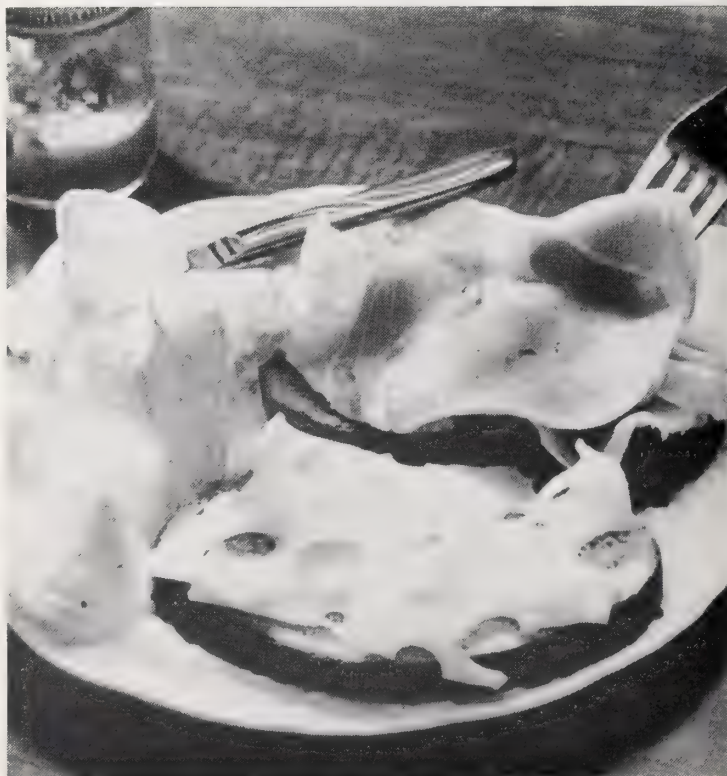
close look at the advertising needs, then do your darndest to fill the bill.

Hiland's was no babe in a basket when it came to advertising. They'd been on television a good seven or eight years, ever since the medium had really taken hold of Iowa imaginations. Reluctant then (as now) to disclose specific costs, the company was nevertheless reserving

After a silent opening (to study the Hiland logo) and shots of ice skating and lounging at a ski resort, one Hiland tv commercial has voice-over saying, "Homework cramming . . ."



"or cheese and hamming . . ."



'more fun with chips'

a large segment of its expense ledger to tally its ad totals. Yet, it didn't seem to be getting results.

Then came Creswell, Munsell, Schubert & Zirbel. Account executive Dick West recalls, "One of the first things we found out was that 80 percent of potato chips are bought by women." Hiland's tv schedule had included only sports programming, a format that's not a

conspicuous favorite among distaff viewers.

Pretty obviously, the client hadn't been getting its money's worth.

To correct that, the agency came up with a mixed bag of good tricks.

An "inter-media motivational marriage," is how West explains Hiland media strategy. It boils down to using print, tv and radio — but in coordination with each

other so that each medium echoes and reinforces the others.

Prime time only is bought in television, with emphasis on women's programs and local personalities, both as efforts to hit the housewife. And during the fall-winter sales season, tv is the dominant medium of the three.

Interestingly, this is one sponsor that tried tv first, then moved on

"It's more fun with chips . . ."



"Hiland Potato Chips . . . are the chippiest chips around!"





to employ radio too — especially during the summer (when, with print, it forms a “media umbrella”). Why? Says the agency spokesman: “Summer is when potato chips sell best. Why waste sales opportunities by sticking with one medium when, during the summer, you know the housewife is outdoors and on the go — most accessible by radio?”

The three media are “married” by a single copy theme and, says West, “the same thing is said on all three, over and over and over.”

The copy is provocative. Right now, in an effort to build appetites (if not outright demand) for potato chips out of season, Hiland is giving the public “24 new ideas on where and when to eat potato chips.”

Sixteen of these suggestions occur in four 20-second tv spots, written by the agency and produced by The Film-Makers studio in Chicago. Each of the four commercials stresses four different uses of the chips.

And each tv commercial carries a catchy basic copy theme for memorability: “The chippiest chips around.” Another single theme that’s been used in print, on radio and on tv for Hiland’s is, “It’s more fun with chips,” a phrase that applies equally to sewing sessions, club meetings, luncheon groups, bowling, etc.

Hiland commercials also make substantial use of a jingle that was cited last year by The Hollywood Advertising Club’s International Broadcasting Awards Committee as “one of the 10 best radio spots in the world.” It earned the title in competition with 1562 other radio commercials entered from 18 countries.

That’s a clue to still another facet of the Hiland tv commercial: It makes inventive use of sound — or the absence of it. Each video

spot opens with two seconds of silence (itself a memorable anomaly in the crunchy world of potato chips). Dick West says it “attracts the viewer’s attention to the screen, increasing receptivity and attentiveness to the commercial.”

Then, once the jingle begins (a “swinging” sound track composed stream or cheering a team,” “with a big, full sound, plus vocal by Peggy Taylor), the words turn easily to rhyme. Included are such phrases as “lunch-box packing or midnight snacking,” “fishing a stream or cheering a team,” with things you sip or things you dip . . .

Further, Hiland has its advertising goal well defined and is careful to stick to its definition. Although the prospering company makes a variety of snack-type products and a number of different-flavored chips, the purpose is to advertise the Hiland name first and over-all identification of its full chip line second. Thus, different snacks and flavors aren’t even mentioned; presumably, they’re being saved for later.

This seemingly strict policy is not as unusual, however, as the organization of the Hiland Potato Chips Companies that adhere to it. Actually, Hiland is composed of two separate corporate entities, each with its own officers, policies, administration and financing. Head of the Davenport company is Roy Murray, a partner of the late Art Holman who founded Hiland’s 38 years ago. (This company markets throughout the eastern third of Iowa, southwestern Wisconsin and in downstate Illinois.) The Des Moines organization, with W.C. Rasmussen as president, operates throughout the western two-thirds of Iowa and in the bordering counties of Minnesota, South Dakota, northeast Nebraska and northern Missouri. Together, the two organizations market in all of Iowa, plus parts of six other states. Separate as they are organizationally, however, they are assuredly unified in advertising.

Their shotgun carefully loaded and aimed with the above-cited “ammunition,” the Hiland companies are firing with both barrels. To cover the combined marketing areas, their agency has purchased time on some 12 tv stations, plac-

ing from three to ten spots a week on each station.

In emphatic support, the agency has also lined up “about three dozen radio stations” in complementary markets (chiefly for summer advertising). The actual number fluctuates, West says, but never goes below 25 stations, seldom over 35.

Last of all, Creswell, Munsell, Schubert & Zirbel has urged a continuous advertising effort in order to “break” the inflexible marketing barriers within the potato-chip field. Thus, the Hiland campaign continues “at a steady pace throughout all 12 months of the year.”

If the “chippiest chip” play sounds like a chip shot — right into the cup — it is.

Consider these results, which adman West breathlessly (and accurately) describes as “fantastic:”

- Over-all sales, throughout all of Iowa, are up an average of 8 percent for the first nine months of this year.

- In Woodbury County (essentially the Sioux City area), sales for the same period have skyrocketed by 47 percent.

- Among the quarter-million residents of Polk County (the Des Moines area), long a stronghold for Hiland’s, company sales account for a giant share-of-market — a straight 80 percent. Nevertheless, even that figure has been increased so far this year by 8.6 percent.

- Significantly, the Des Moines advance was made in the face of a competing brand’s move to invade the market. “We know,” says West, “that they spent a *minimum* of \$25,000 over a seven-week period on tv alone. Why, they’ve even been *giving* their potato chips away (on a purchase-price-refunded offer).”

- As if that weren’t enough, Hiland reports the following quarterly increases in route sales (for its total marketing area): First quarter up 11.2 percent, second quarter up another 3.8 percent, third quarter (note: in the face of competition’s concentrated market bid) up another 12.6 percent.

Little wonder that during the past couple of weeks, and virtually on the basis of the Hiland story alone, the Creswell, Munsell, Schubert & Zirbel agency has just picked up another three accounts — all in the food business. ♦



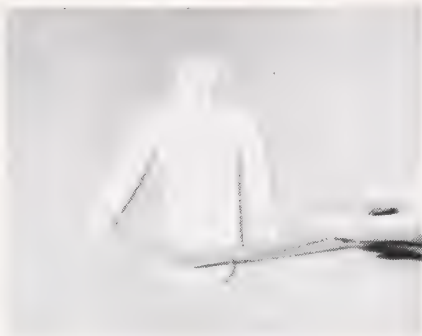
Formerly, men's shirts were all cut from the same mold . . .



Same body length, regardless of neck or sleeve size . . .



But now with Truval, "the longer the sleeve, the longer the body . . ."



And with a shorter sleeve-length, a shorter body . . .

Boosting shirts into dough



Truval Proportioned Shirts "fit you better because they're designed for the man, not the mold." Agency for Truval shirts is The Zlowe Co., New York.

■ How do you explain the somewhat complicated job of tailoring men's shirts so that the average housewife will easily understand?

That was the question facing The Zlowe Co., Inc. of New York, advertising agency for Truval shirts. What they wanted to explain was the concept behind "proportional sizing."

Their answer: To put it in pictures via television and to compare shirt-tailoring with cookie-making (see cuts).

The cookie, says lady account executive Lee Babin, "is an easily understood symbol that all women recognize immediately."

In a one-minute commercial, cookies are rolled, shaped and cut to help explain how Truval cuts, tailors and fits its proportioned shirts. And, to take advantage of holiday gift-giving, the spot will run during the three weeks before Christmas on five ABC network daytime shows: *The Price Is Right*, *Get the Message*, *Day in Court*, *Missing Links* and *Tennessee Ernie Ford*. ♦

Evaluating station promotion, or: how to keep releases out

■ Imagine what a timebuyer's desk must look like — covered with jumbo promotion postcards, presentations, rating books, ashtrays from stations, luncheon invitations, timebuyer games, plus other gifts, releases, phone books. And, of course, call letters all around him. A nightmare.

Every rep knows how difficult it is to capture a timebuyer's attention. How can a station's promotion manager, working from afar, conquer the paper jungle?

To find out, H-R Representatives recently held a seminar in Chicago for radio and tv station promotion directors and invited three of that city's most highly regarded timebuyers: Marianne Monahan, Needham, Louis & Brorby; Mary Porter, J. Walter Thompson, Gordon Gredell, D'Arcy. At different times, each of the three has been "Timebuyer of the Year," an honor bestowed by the Chicago Chapter, Station Representatives Assn. Gredell is current holder of the title.

These three timebuyers work on some of broadcasting's larger accounts: Marianne Monahan currently buys for Accent, Campbells, Morton's Salt and Johnson's Wax and supervises the entire staff of NL&B timebuyers. Mary Porter buys for 7-Up, which has slated \$5.5 million of its \$13.4 million '65 ad budget for air media. Gordon Gredell, who has previously served with NL&B for three years and D'Arcy for six, is primarily involved with buying for American Oil, one of the top users of spot radio.

Comments by the buyers were recorded by H-R and sent to radio and tv program directors to help them supply agencies with higher quality station promotion.

Five basic points emerged from the session:

- Much of the information sent to agency buyers in news releases and mailings at times other than "buying times" goes into the wastebasket.

- Hard, validated research data on a market is eagerly sought for the permanent market files of most agencies.

- Such materials as coverage maps, program schedules, personality profiles, rating claims, etc. are used at buying times, but are not always kept on file because they take up too much room and rapidly become obsolete.

- Biographical outlines of station personalities are ranked by timebuyers as relatively unimportant.

- Agencies need more descriptive program schedules that will accurately delineate a station's programs, rather than just title listings.

Individually, the timebuyers made the following suggestions:

Marianne Monahan. "We do get an awful lot of data in our office on radio—stacks of it every day. Some of it is very useful; some of it not so useful. Our wastepaper baskets are usually filled at the end of the day . . . We don't have space to file everything. It's very expensive to have a filing room just for keeping program schedules or other things that we can get out of ARB, Nielsen and Pulse . . . I don't need to know how many dif-

ferent disc jockeys a station has on the air between 9 and 4. I can find that out when we're buying. That's the most important time to know . . .

"One thing that we *do* keep and consider important is market data. We have kept things (like market data from Denver) that not only cover the station of the sender, but the demographics of all stations in the market. We have another one from WNEW that I've saved. Westinghouse just put out a good piece on radio in the top markets — the top 83 stations. I have another one, a Negro consumer report, that a Negro station sent out. These kinds of studies are all important. I have another one from a tv station — prime time 60s vs. fringe time 60s. All of these I've kept. Then I have a big fancy one that just came in that I'm sure cost a fortune. It's a fine station and has a lot of good things in it, but nothing that we need, so that's ending up in the wastepaper basket . . .

"We are only interested in biographies of station personalities when we're buying. Of course I've been around long enough so that I remember most of the personalities on most of the stations, anyway. So unless there is a major change in the market I don't need to know about the personalities or what hours they are on. . .

"After we read a new piece of research data, we then pass it on to our media research group. They in turn read it and make any comment they might have. If they think it's a valid piece of research I keep

Three award-winning Chicago timebuyers speak openly on what they save, throw away—or don't even see

of the wastebasket

Porter: Lots of material that comes in really doesn't say anything.



Monahan: Wastebaskets are usually filled at the end of the day.



Gredell: Good station promotion should be current and factual.

it in my file — or pass it to the other people who have not seen it. . .

"Junk mail or other pieces that we can not use is thrown out by my secretary so I don't even get to see it. My secretary doesn't even bother to pass on all these things that say 'I'm first in Hooper,' 'I'm first in Pulse' and 'I'm first in Nielsen.' Millions of those come in every day. I don't even look at them."

Mary Porter. "We get about 10 to 12 station presentations a day, on the average — some days more, some days less. I look at everything that comes in; I certainly don't read it all. I try to get far enough into it to see if there is anything that I need, or want, to know. If there isn't I frankly don't finish reading it; it goes in the wastebasket. If it's something that

I am interested in and that communicates some worthwhile information I file it in my market folder. . .

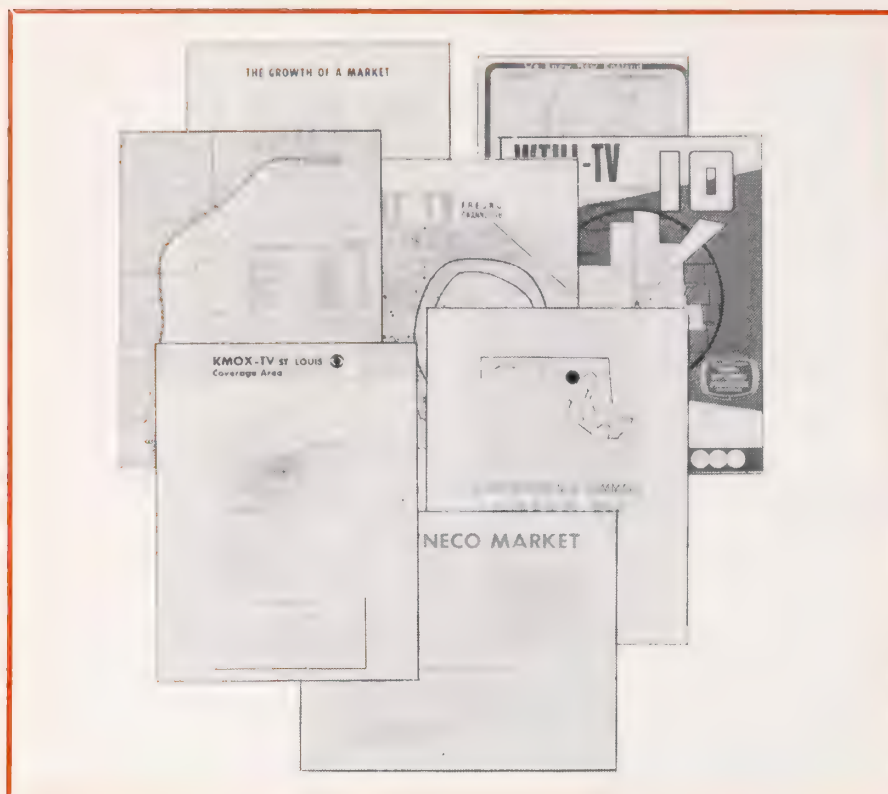
"I look for material that tells me something. Lots of the material that comes in really doesn't say anything when you get right down to it. Then, of course, there will be some things that will be helpful and useful to one buyer, when another buyer, because of the type of buy or different guide-posts, has no use for it. I am interested in something that tells me about *changing* facilities or *new* programing, or if there is a particularly strong new personality on the station. Coverage maps I don't get much out of, frankly. . .

"Competitive information is of particular interest to us because of the nature of our accounts. Obviously, Pepsi and Coke and a lot of

the local soft drinks are very active in the same markets that we're in and it sometimes gives us a better guideline on what our particular problems in those areas may be. . .

"Biographies aren't that important to me, except as an indication of how long the personalities have been with the station. When you have a station whose d.j.'s have been with them five or ten years it indicates a certain stability, as opposed to a station where everybody's a fuzzy-cheeked young lad fresh out of college and with the station only two months. . .

"It's hard to say exactly what gives us the information we need. Programing information is particularly helpful to me because, for the most part, we're buying a particular type of programing. It would be a big help to see more detailed pro-



rebuy in a market we advise the reps in that market of the number of stations to be bought, the anticipated penetration and the budget allocated to that market, whenever possible. The rep then prepares a suggested plan for our consideration. Along with this he tells us as much as possible about the market and his station. This is the time for station promotion. Now we *really* need to know about the programs, the coverage, the air personalities, audience comp, unusual traffic conditions and features particular to one station. The rep sorts out the salient promotion pieces and includes them with his presentation, and it is this material that we are likely to keep on file.

"I don't disqualify the pretty girls, ash trays and gimmicks. I simply mean to say that they don't sell anything. They only remind us that the station is on the air. Some cause comment for a brief period of time; some are simply ridiculous. They require station and representative follow-up to be effective.

"I believe it takes more than an artist, copy or a layout man, or an expert in making paste-ups to provide good promotion. The so-called creativity can be summed up as follows: (1) What does the customer want to know? (2) What should we tell him to help him?

"It is obvious to me that in many instances the promotion director and the sales manager are not in communication. A promotion director should not be expected on his own to know all of the problems of selling. The front-line salesman, alone, knows that. Therefore these two must get together, plan together, work together for a common interest. The salesman knows what we want because he is in contact with buyers who ask him questions. He digs the answers out. These answers are prime material for a promotion director to work on. My suggestion is that we add a prefix to the promotion manager's title and call him a sales promotion manager. Even if he creates an audience promotion, he is still selling. In selling *us*, his duty is to help us by supplying documentaries of his station and his market. Some of the documentaries he works up today can be used again next year, but some can be used next year only if updated." ♦

gram schedules — something that gives me a better indication of what *Swinging Serenade* they're talking about. That could be anything from top 40 to Mantovani. . ."

Gordon Gredell. "Station promotion can, and should be, very important, but there are all kinds of station promotion: pretty girls, cheap ashtrays and gimmicks. None of these really help the buyer to select a station. Anything that tells the story of the station and/or the market is what we want and what we keep. To be important, promotion must be current and factual. It must tell something about the particular station. . ."

"First let's talk about the program schedule. How can we identify a station without a schedule? We need to know how often a station has news, weather, sports and other features. . ."

"Next, I would say, comes the coverage map. Where does the station go? Some stations don't even cover all of their own city; many, not the home county or the metro area. We need to know this.

"Then, program and personality profiles tell us something of the background and experience of our air salesmen.

"Next, we want research, and this is a subject as long as your arm.

We have rating books, or we can get them from the rep. But there are other considerations. In my case, I'm buying for a product that needs to be advertised during so-called drive-time. Different markets have their own variations of drive-time. Usually the police department or traffic department can help stations by showing hourly breakouts of moving autos. Some markets have staggered working hours to relieve traffic congestion. We need to know about this. . ."

"What about the station's audience? Is it made up mainly of men? Are these men blue-collar or white-collar? Well paid or underpaid? Do they drive old clunkers or the most recent models?

"The more stations can inform us about the demographic structure of their markets, the more we appreciate it, and the more it helps us to substantiate our buys. Stations should sell hard but honestly. They must assume that the buyer's knowledge of their station and their market is their responsibility.

"Of the material we get through bulk mailing we keep very little — too little. We don't have that much room for filing and our minds can't possibly store the information. But I'll tell you what we *do* like.

"When we get ready to buy or

Greetings, admen!

(With apologies to Frank Sullivan)

The television year is done,
We've seen the year's commercials run;
A few were bad, a few were great,
The rest were at the middle rate.
Now comes the season of let-liveness
So we offer our forgiveness
To spots that *didn't* ring the bell,
And to the *gaffes* of oversell
While sending up a Christmas cheer
For the Best Spots of the Year.
Though we've longed, in past, to knock her,
Give a yell for Betty Crocker.
May we send a Yule hello
To Goodyear with its Go! Go! Go!
Plus a sweet surcease from jokes
To well promoted little Volks.
Our bag of wishes we'll ransack
To find the best for Crackerjack.
Look hard. Canst find another "best"?
We'll need it. It's for Allerest.
And here's another well employed
For wishing, "Best to Polaroid."
Let just one more escape our lips.
Noel to Band-Aid Plastic Strips.
But let's not simply skip the sinners,
Nor should we simply toast the winners,
Spots that made our pulses throb.
Here is to spots that did the job!
We raise our Christmas glasses high
To Hoffman's, Coke, Canada Dry.
And shedding the years' accumulation
Join with the Pepsi Generation.
Let's raise a holiday *L'Chaim*
To Rheingold, Shaeffer's, Ballantine.
Pabst and Carling's, Piel's and Schmidt's
Narragansett, Bud and Schlitz.
And drink our Yule-tide bottom-ups
In sanitary Dixie Cups.
A roundelay in accents brief
To those who bring us fast relief.
In other words, where're we roam, oh
May we find Roloids and Bromo.
And may the greatest help to head win
Be it Buff, Asp, or Excedrin.
A '65 bereft of malice
To Vaseline, Wildroot, Vitalis,
Amidst its baseball scenes and grid stuff
Jousting still at greasy kid stuff.
Detroitwards now we send the word
To Plymouth, Chevy, Comet, Ford.
All hail the automotive art
Of Lincoln, Chrysler, Rambler, Dart,
Of Olds and Buick, Pontiac,
Mustang, Merc and Cadillac.



ARTHUR CERF MAYER,

vice president and creative director, Hicks & Greist, Inc., joined the agency as a copy supervisor in 1956. Since then he has written over a dozen award winning ads and commercials plus hundreds of others that "just sold the product."

(To Marion Harper we give thanks
For putting tigers in their tanks.)
It now becomes our gladsome duty
To greet all those who bring us beauty.
Revlon, Avon, Rubenstein,
Culver, Bishop, Maybelline.
From Prince, our dog, a fond bow-wow
To Gravy Train, Purina Chow.
A Christmas thought most reverential
To Traveler's, Allstate and Prudential.
Ciao Ronzoni and Buitoni
And LaRosa Macaroni.
A cheer that's something less than urgent
For the knight who plugs detergent.
A slightly nervous Yule hello
To Camel, Pall Mall, Marlboro,
To Luckies, Carltons, Winstons, Kent,
To brands with menthol, brands with mint.
To Kools and Chesters bravely lit
(It seems we'd rather smoke than quit.)

So here's to ad folk everywhere —
Ad men brainy, ad gals fair.
Hail communications science,
Here's to station reps and clients.
To FCC and FTC,
Kim & Gifford, E.U.E.
To tv festivals of course.
To H. McMahan and Wally Ross.
Here's to hard sell, soft sell, sex.
Here is to account execs,
Writers, artists, all VPs.
And presidents of agencies.
And to their furrow-browed comptrollers,
Aspiring to a flood of dollars,
As their New Year's cup of cheer
Here's to bigger things next year.

Arthur Cerf Mayer

THE CHANGING SCENE

NBC's Kintner Given Decoration by Greece

In recognition of NBC's hour-long special broadcast, *Greece: the Golden Age*, both Robert E. Kintner, network president, and Lou Hazam, NBC News producer and writer, have been decorated in special ceremonies in New York.

Stavros Costopoulos, Minister of Foreign Affairs of Greece, acting in behalf of King Constantine, presented the Cross of Knight Commander, Royal Order of the Phoenix, to Kintner and the Gold Cross of the Royal Order of George I to Hazam.

The decorations were conferred "in recognition of the great contribution they made to international understanding by producing and

broadcasting *Greece: the Golden Age*, a distinguished television program worthy of the cultural treasures it displays."

Aimed at bringing to "life the glory that was ancient Greece," the special was filmed on location at such sites as the Acropolis in Athens, the ancient theater at Epidaurus, Olympia, Delphi and the offshore islands.

Corinthian Broadcasting Opens Chicago Office

Corinthian Broadcasting Corp. has heeded the advice attributed to Horace Greeley with announcement that the station group has opened

a midwest office in Chicago's Wrigley Building.

At the same time, Don L. Kearney, Corinthian director of sales, announced the appointment of James W. Cravagan, assistant to the director of sales, as special representative to Midwest advertisers.

Declared Kearney: "We are on the threshold of significant changes in television in both the programming and selling methods of stations. Use of computers on both the buying and selling side of the desk will necessitate new approaches. We believe Midwest advertisers are more interested in the management philosophy, character, personalities, community prestige and popularity of the television stations over which they advertise and sell."

Corinthian's new Midwest representative came to the station group in June after six years with H-R Television, Corinthian's national rep. Prior to that he was with the Katz Agency.

It was pointed out that Cravagan will not confine his activities to advertiser contacts "but will also assist agency account and media people as well as the H-R Television and H-R Representatives staff in the Midwest."

ABC Unit Expanded; Name Is Changed

"Department of Broadcast Standards and Practices" will be the name for what has been previously called the Continuity Acceptance Department at ABC, it was announced by James G. Riddell, ABC vice president in charge of the western division.

Dorothy Brown, continues in charge of the operation, Riddell said.

Adam Young, Inc. Joins In Tv Station Purchase

Adam Young, Inc., station representative firm, is making its first excursion into station ownership.

Subject to FCC approval, the firm is joining forces with station operators, Ed Richter and Howard Duncan, and Cincinnati financier, Henry Hilberg, to purchase control of WYTV Youngstown, Ohio, at a price tag reported in excess of \$1 million.

The new corporation has named

ALCOA AWARDED TELEVISION GRAND PRIX



The Grand Prix de la Television was presented recently to Alcoa for its television commercial, "Sounds." The award was won at the 11th annual International Advertising Film Festival in Venice. Torrence M. Hunt (right), Alcoa's general manager of advertising, accepted the award from Irving Miller (left), vice president of Ketchum, MacLeod & Grove, Inc., Alcoa's advertising agency. Also present for the award presentation were Cliff Sands (second from left), packaging industry manager, and Blair Gettig, manager of television/radio commercial production.

Richter as its president. Duncan will head up the actual station operation.

Adam Young, president of the rep firm, in commenting on the buy, said, "Our participation in WYTV, Inc., is our first venture into television station ownership and represents a diversification of our corporate interests which I feel will give us a broader background for representing radio and television properties."

C-E-I-R To Purchase RCA's Electronic Data Center

C-E-I-R, Inc. will purchase the Radio Corp. of America's Electronic Data Processing Center in Washington, D.C., it was announced by both firms.

The acquisition will be effective Jan. 1, 1965, according to Dr. Herbert W. Robinson, chairman and president of C-E-I-R and A. K. Weber, vice president and general manager of RCA Electronic Data Processing.

Although the sale price was not disclosed, Weber said the original value of the equipment installed the Center exceeded \$1 million. He said RCA's other data processing centers will not be affected by the sale.

NAB Protests FCC 'Piecemeal' CATV Rules

NAB agrees with FCC's attitude that "CATV systems are part of the nation's television service," but NAB wants the commission to wait until CATV's role "in the over-all scheme of broadcasting" is a lot clearer than it is now before setting up new rules relating to CATV microwave systems—the one area in which FCC already rides herd on the burgeoning community antenna business.

NAB's position was spelled out in comments filed by the broadcast group's general counsel, Douglas A. Anello, on current FCC proposals which would, among other things, put microwave CATV in a lower portion of the spectrum band and under the thumb of a new FCC offshoot for CATV. Such solutions, said NAB's Anello, would be "piecemeal" as well as "inadequate and dangerous."

NAB TELEVISION CODE REVIEW BOARD MEETING



Pictured at the NAB Television Code Review Board meeting at the Statler Hilton Hotel, Washington, D.C. are (l to r) Lawrence H. Rogers, II, president, Taft Broadcasting Co.; Joseph H. Ream, vice president-program practices, CBS Television; Clair R. McCollough (chairman), president, The Steinman Stations; Howard H. Bell, NAB Code Authority director; Douglas L. Manship, president & general manager, WBRZ-TV Baton Rouge, La.; Roger W. Clipp, vice president-radio & tv division, Triangle Publications; Alfred R. Schneider, vice president-assistant to the executive vice president, American Broadcasting Co.; Robert E. Schmidt, vice president-general manager, KAYS-TV Hays, Kan.; Ernest Lee Jahncke, Jr., vice president-standards and practices, National Broadcasting Co.

Kellogg 'Spook-A-Nanny' Winners Announced

The Kellogg Co. announced the six winners of a special Halloween party for Woody Woodpecker carried by over 100 television stations throughout the USA. Awards were given to the six stations who staged the most outstanding local promotion of the Woody Woodpecker "Spook-A-Nanny." Stations were divided by size of market. Walter Lantz, the creator of Woody Woodpecker, announced the winners.

Class A: Over 750,000 tv homes, winner, KTVU-TV San Francisco; honorable mention, WGN-TV Chicago and KCOP-TV Los Angeles.

Class B: 500,000-700,000 tv homes, winner, KMSP-TV Minneapolis; honorable mention, WNHC-TV New Haven, Conn.

Class C: 300,000-500,000 tv homes, winner, WDSU New Orleans; honorable mention, KOA-TV Denver and KMBC-TV Kansas City.

Class D: 200,000-300,000 tv homes, winner, WAVY-TV Norfolk, Va.; honorable mention WFMY-TV Greensboro.

Class E: 100,000-200,000 tv homes, winner, KELO-TV Sioux Falls; honorable mention, KCBD-TV Lubbock and KAUZ-TV Wichita Falls.

Class F: Under 100,000 tv homes, winner, KRGV-TV Wes-

laco; honorable mention, WIBW Topeka, Kan.

Dick Paul of WAVY-TV Norfolk, Va. was awarded a special grand prize. Each winning station will receive a personally-engraved "Spook-A-Nanny" plaque.

3M Advertises on New Tv Documentary Show

Commercials on the versatility of pressure-sensitive tapes in industry and the "heat-in-bag" packaging concept will be seen over nationwide television Feb. 13, 1965, when the 3M Co. sponsors its first in a series of documentary tv shows, the firm reports.

Commercials will appear over ABC network to help launch the new hour-long specials. Time for this first show, entitled *The Way-Out Men*, is 7:30-8:30 p.m. (CST).

Newton Minow Elected To Board of Directors

J. M. Clifford, president and chief executive officer of the Curtis Publishing Co. announced the election of Newton N. Minow to the board of directors. He fills the board vacancy left by the death of Walter D. Fuller on Nov. 2.

Minow was the former chairman of the Federal Communications Commission.

WIBB

**Macon
and Middle Georgia**

**NOW 5000
watts**

**EXCLUSIVE
100%
NEGRO
PROGRAMMING**

**INCLUDING Georgia's largest
single industry - Warner Robins
air materiel area, with the largest
payroll in the state - \$124,132,-
000 annually.**

**Reach this rich market through
Macon's most powerful in-
dependent station - - -**

WIBB

1280 KC

**Represented By:
Bernard Howard & Co.—National
Dora-Clayton Agency-Southeast.**

THE CHANGING SCENE

Magro Advertising Merges With Madison Ave. Firm

The merger of John L. Magro Advertising, Inc. of Cincinnati, Ohio, with the newly formed Western Div. of Newmark, Posner and Mitchell, Inc., New York firm, was announced jointly by Michael Newmark, president and John L. Magro, who joins the division as a senior vice president.

In the merger, John L. Magro Advertising, Inc., becomes the International division of the complex, which has been described by the principals as being a long overdue move.

John L. Magro Advertising, Inc. was a spin-off of Ruthrauff & Ryan and its later merged results, Erwin Wasey, Ruthrauff & Ryan, with whom Magro was associated for over 20 years.

Arizona Broadcasters Elect New Officers

The Arizona Broadcasters Assn. has announced the following new officers elected to serve for the year 1965: Ray Smucker, KTAR-TV Phoenix, president; Joe Crystall, KOLD-AM Tucson, vice president; Wallace Stone, KAAA Kingman, secretary-treasurer.

The following new board members were elected: Homer Lane, KOOL-AM-TV Phoenix and Ray Owens, KCEE-AM Tucson. Other board members are Herb Newcomb, KAWT-AM Douglas and G. E. (Doc) Hamilton of KVOA-TV Tucson.

Three Sponsors For NFL Title Game

Ford Motor Co. (Ford Div.), Dearborn, Mich., Mobil Oil Co. and Philip Morris, Inc., both New York, have purchased sponsorships in the CBS Radio Network's exclusive radio broadcast of the National Football League championship game Sunday, Dec. 27, it was announced by George J. Arkedis, vice president, network sales, CBS Radio.

The game will be played in the

stadium of the Eastern Div. champion.

This will be the first time the CBS Radio Network has carried the NFL title game. The league's regular-season games have been broadcast by the CBS Television Network continuously since 1956.

Advertising agencies are J. Walter Thompson, New York (Ford); Ted Bates & Co., Inc., New York (Mobil); and Leo Burnett Co., Inc., Chicago (Philip Morris).

La Bonte Elected Oregon Broadcasters President

Bob LaBonte, manager of KERG Eugene, Ore., has been elected president of the Oregon Assn. of Broadcasters for 1965.

La Bonte succeeds Robert Chopping of KAST Astoria, Ore. who moves to the past president's position on the OAB board of directors.

New officers and members of the board of directors were elected at the association's annual fall conference Nov. 17 in Salem, Ore.

Elected vice-president was Ray Kozak of KSLM Salem. Les Smith of KXL Portland was chosen secretary-treasurer.

Bill Mears of KOIN-AM Portland, was elected to a two-year term on the OAB board of directors. Present board member Tom Becker of KNPT Newport, was re-elected to a two-year board term.

Holdover members of the OAB board are C. R. Matheny, KRCO Prineville, and the board's television member—Jerold Poulos, KTVM Medford—as well as Chopping.

Ex-officio members of the association board of directors are John Hulteng, who is dean of the School of Journalism at the University of Oregon, and OAB general manager, Karl Nestvold.

American Tobacco Sales Increasing

American Tobacco Co., which spends some \$22 million annually in network broadcasting plus another \$6 million in spot, has more than bounced back from any sales slump it may have suffered in the wake of the surgeon general's report on cigaret smoking.

Sales for the nine months ending

Sept. 30 are \$891 million, up about \$5 million from the comparable period in 1963. Net income was over \$52 million with per-share earnings on common stock standing at \$1.93 as compared with \$1.81 during the base period in 1963.

Sparking the sales upswing for American Tobacco is the trade in Tareyton charcoal filters, top-selling brand in this field, the firm said. Sales of the Tareyton brand were reported, at the mid-summer mark, to have been more than 30 percent ahead of the previous year, with a gain in its share of the cigaret market up 22 percent.

Prime mover in the brand's success is the black-eye "I'd rather fight than switch" campaign for tv and other media devised by the Tareyton ad agency, BBDO.

Rose Bowl Sponsors

The 51st edition of the Rose Bowl Game, the annual U.S. college football classic, will be fully sponsored on the CBC Television Network.

The sponsors are Gillette of Canada Ltd., through Maxon Inc., New York, and Chrysler Canada Ltd., through Batten, Barton, Durstine and Osborn Inc., Toronto.

Live coverage of the game will begin at 4:45 p.m. EST on New Year's Day. The CBC telecast will originate at the Rose Bowl, Pasadena, Calif., ex NBC.

Kenyon & Eckhardt Elects New Members

Kenyon & Eckhardt announced that six new members were elected to K&E's board of directors at the annual meeting of the agency's shareholders.

The K&E executives joining the agency's board are: James A. Dearborn, management supervisor; Seymour Liberman, research director; Clarence L. MacNelly, management supervisor; Alvin N. Sarasohn, creative director; Stanley I. Tannenbaum, associate creative director; Elsworth L. Timberman, Jr., management supervisor.

Two Western Broadcaster Form CATV Enterprise

Rex Howell and George Hatch have announced that they have organized the Western Slope Electronic Systems Inc. for the purpose of installing a CATV system in Grand Junction, Delta and Montrose, Colo. Applications for franchise have been tendered in all three cities.

Hatch is a principal in the operations of KUTV and KALL Salt Lake City, and the Intermountain Network as well as other radio and tv properties in addition to Community Television Inc. which operates 22 CATV systems in the West. Hatch is a former NAB radio board chairman.

Howell, who is currently radio board chairman, is the principal owner of KREX-AM-FM-TV Grand Junction, Colo., KREY-TV Montrose, Colo., and holds a CP for KREZ-TV Durango, Colo. He is also a partner in KGLN-AM Glenwood Springs, Colo.

The parent corporations represented by Hatch and Howell will each own 50 percent of the CATV enterprise, according to the announcement.

You cannot successfully Sell in ARKANSAS Unless You use KOKY

5000 WATTS—1440 KC

ALL NEGRO STATION IN

LITTLE ROCK

Reaches 172,000 Negroes,
24.3% of Total Population

Pulse Negro study August
1963 gives KOKY 85%

General Market Surveys
Show KOKY as One of Top
Rated Stations

EXCELLENT TEST MARKET



Rep.
BOB DORE Associates

In South: Bernard I. Ochs Co.

RCA Equips UHF



WNJU-TV (channel 47), the first new commercial tv station to serve the metropolitan New York-New Jersey area in 16 years, has just signed a \$1 million contract with Radio Corp. of America for broadcast equipment and services. The station debut from the Empire State Building is set for next spring. In the photo, Edwin Cooperstein (seated), president of the New Jersey Television Broadcasting Corp., and Charles H. Colledge, division vice president and general manager of RCA's Broadcast and Communications Products Div., plan the studio layout for the new UHF station. Station will use a half-million watts of effective radiated power, more than that of any commercial tv station now broadcasting from the building.

SPONSOR SPOTLIGHT

ADVERTISERS

Dr. Richard G. Nickerson, **William M. Young** and **James F. Megee** joined the Thermoplastics Div. of the Borden Chemical Co. as group leader in the Polyco Development Laboratories, area manager for Polyco products in New Jersey, Pennsylvania, Maryland and Delaware and project leader in the division's development laboratories.

August B. Priemer named director of advertising media of the household products division of S. C. Johnson & Son, Inc.

Ted Bunn promoted to advertising manager of the Eckert Packing Co., Defiance, Ohio.

E. R. Entwisle named manager of broker sales for The Quaker Oats Co.'s Puss 'n Boots cat food and Chuckwagon charcoal briquets.

John L. Bauer, Jr. appointed assistant media manager, Grocery Products Div., Ralston Purina Co.

D. E. Lee, manager of sales promotion and advertising-southwest region, Humble Oil & Refining Co., named general chairman of Ad Forum '65.

William D. Whittaker named sales promotion manager for the Waterman-Big Pen Corp., Milford, Conn.

Walter S. Bopp, **Morton L. Long** and **Marc J. Parsons** elected vice presidents of the Philco Corp.

William Sallee and **Fred Di Orio** appointed to sales administration positions at Miles Products Div. of Miles Laboratories, Inc.

Ralph J. Hippert appointed to manager of public relations for ITT Cannon Electric Inc.

Davis J. Walsh appointed advertising manager of Geigy Agricultural Chemicals, Ardsley, N.Y.

Greg Macafee appointed executive vice president of Grant Webb & Co., New York.

Proctor S. Waterman joined Doremus & Co. as an account executive.

AGENCIES

William D. Bartlett joined the production staff of Meldrum and Fewsmith, Inc., Cleveland, Ohio.

John S. Coffey promoted to vice president of Weightman, Inc.

Richard G. Cummins joined the Chicago office of Young & Rubicam as vice president and creative director, and member of the executive committee. **Kenneth A. Hollander** joined the agency as a research account executive.

John Collins, **James Walsh** and **Dr. Arthur Wilkins** appointed vice presidents for Papert, Koenig, Lois, New York.



Lawrence Woolf



Jerome Harrison

Lawrence A. Woolf appointed director of radio and television for Byer & Bowman Advertising Agency, Inc.

Jerome B. Harrison joined the main New York office staff of Albert Frank-Guenther Law, Inc., national advertising and public relations agency, as an advertising account executive and new business representative.

Walter L. Purcell joins George Crumbley Advertising as executive vice president.

Paul D. Switzer joined Newmark, Posner & Mitchell, Inc. as account executive. He will be working as an account executive on food accounts at NPM.

John Holmes appointed television art director with McCann-Erickson, Inc., San Francisco.

Frank P. Noto, **Frederic M. Bauer** and **Douglas E. Baxter** joined the copy department and appointed head art buyer at N. W. Ayer & Son.

Walter C. Crocco, Jr. and **Robert L. Ferrante** joined Doremus & Co. as account executives in the public relations department.

Walter Cooper appointed manager of radio and television production at Kudner Agency, Inc.



John Collins



James Walsh



Dr. Arthur Wilkins



Walter Cooper



Jack Moses



Mira Berman

Mira Berman and **Jack D. Moses, Jr.** elected senior vice presidents of Lavenson Bureau of Advertising, Inc.

E. R. Pickut named production manager and **R. E. Hawkins** media manager at Norman Malone Associates, Inc., Akron, Ohio.

James Hill added to the San Francisco staff of Botsford, Constantine & McCarty, Inc.

Ellen Kourtides appointed account executive of Pension Life Insurance Co. of America at Y. B. & W. Advertising.

Kermit S. Imbrey joined Street & Finney, Inc. as account executive on Colgate-Palmolive.

John E. Doble, **Charles B. Hofmann** and **William F. Siegel** elected vice presidents of Foote, Cone and Belding.

Carl S. Badenhansen appointed vice president-assistant to the president of P. Ballantine & Sons, Newark, N.J.

William S. Baker named a vice president and associate copy director in the Chicago office of Foote, Cone & Belding.

William McRae, III, elected vice president of Buchen Advertising, Inc.



William Baker



William McRae, III

Elston B. Hill and **Arthur L. Knight, Jr.** elected vice presidents of the John E. Hayes Co., Inc.

James A. Lundergan and **Robert W. Doolittle** joined Clinton E. Frank, Inc. as a copy writer.

D. O. Fuller, Jr. joined Dancer-Fitzgerald-Sample, Inc. as a vice president and account supervisor in their New York office.

Roberta M. Berger named account executive on the Yardley of London, Inc. account for Gardner Advertising Co., New York.

Dan Cromer appointed director of art and associate director of Benton & Bowles, Ltd. **Roy Carruthers** named art director.

James K. Hill added to the San Francisco staff of Botsford, Constantine & McCarty, Inc.

Paul Bertellotti joins McManus, John & Adams, Inc. of Chicago in their office marketing staff as research associate.

Edwin Corley, **Ednamay Fasano** and **Alan Goldman** promoted to copy group heads for Compton Advertising Inc.

Thomas H. Rosenwald joined Street & Finney, Inc. as account executive on Colgate-Palmolive. He was formerly with General Foods.

Stanley Goldstein joined the New York office of Foote, Cone & Belding as a copy supervisor on the Best Foods Division, Corn Products Co. account.

John H. Bull appointed account executive with MacManus, John & Adams, Inc., Chicago.

Jack L. Hughes appointed account executive in the Pittsburgh office of Fuller & Smith & Ross.

Irene Sanders appointed account executive with Lee/Baader & Rose, Newark, N.J.

Philip Anderson, **Anthony Blue** and **Diane Casper** joined Cunningham and Walsh, Inc. as copywriters.

Sales Executive

Outstanding lifetime opportunity with prestige Broadcast-related firm. This Chicago-based position is springboard to top corporate management responsibility. At inception, will involve extensive travel and heavy contact with leaders of broadcast industry. Familiarity with broadcasting and broadcast people is a prerequisite.

Our organization knows of this and your resume or preliminary contact may be submitted in confidence through your attorney or other third party of your choice. Box 205, SPONSOR, 221 North LaSalle St. Chicago, Illinois 60601.

Donald K. Johnson elected a senior vice president of Buchen Advertising, Inc., Chicago-New York-Denver.

Leoda Steinheimer of Leoda Steinheimer Advertising, St. Louis, Mo. named general chairman for the 1965 Advertising Woman of the Year award.

Merten W. Rasmussen joined Kerker-Peterson, Inc. as a copy writer.

Alice Dech Brooks joined Erwin Wasey, Ruthrauff & Ryan, Inc. as account executive.

John O. Leonard and **Bruce T. Morgan** added to the staff of Needham, Louis and Brorby, Inc. as tv-radio producer and assistant art director.

Robert Forte joined the staff of Ball Associates Advertising Agency to work on two show accounts, the Philadelphia Travel, Vacation & Outdoorsmens Show, and the New Jersey Campers Show.

Thomas J. Blee appointed general manager of Bonsib, Inc., Ft. Wayne, Ind.

Joseph B. Kennelley joined the Koblitz Co., Los Angeles advertising agency, as an account supervisor.

August T. (Augie) Lerch joined Post-Keyes-Gardner Inc. as a copy group supervisor.

J. Robert Wickstrom appointed national advertising and sales promotion manager of Van Muching & Co., New York.



Donald Johnson



Peter LaBruzzo



Marc Golden



Maury Midlo

TIME/Buying and Selling

Peter LaBruzzo appointed sales account executive for the Chicago office of Metro Tv Sales.

John P. Huegel joins the New York television sales staff at Advertising Time Sales, Inc.

TV MEDIA

Thad M. Sandstrom elected to the board of directors of Stauffer Publications, the parent organization of WIBW-TV-AM-FM of which Sandstrom is vice president and general manager.

Roland Renaud has been appointed chief engineer of WWJ-TV Detroit, Mich.

James S. Gessner appointed account executive for WXYZ Detroit, Mich.

William C. Thomas appointed to post of general manager of WPTA-WPTH-FM Fort Wayne, Ind. **William P. Pipner** named general sales manager of WTTV and **Bernie Souers** named assistant sales manager of WTTV.

Joseph Stamler has been named the executive vice president and chief executive officer of the Polaris Broadcasting Div. of the Polaris Corp.

Marc Golden appointed a general program executive, CBS Television network programs, New York.

Maury A. Midlo named director of promotion and merchandising at WDSU-AM-FM-TV New Orleans.

Norman L. Prevatte joined Jefferson Productions, a subsidiary of Jefferson Standard Broadcasting Co., as full-time producer-director.

Gordon A. Pruess joined the KCMO-TV Kansas City, Mo. staff as producer-director.

Len Schammel appointed account executive for WCAU-TV Philadelphia.

Edward Borroff named general manager of WCIU-TV Chicago.

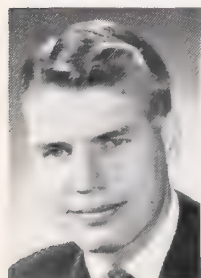
William J. Kaland promoted to director of program development for Group W, Westinghouse Broadcasting Co.

RADIO MEDIA

Jack Rudolph appointed account executive for WNAC Boston.

Robert Alexander named sales manager for WLS Chicago.

George G. Dubinetz named general manager of WWJD-AM Chicago.



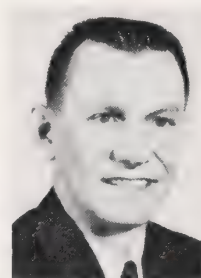
Thomas Blee



Joseph Kennelley



August Lerch



J. Robert Wickstrom



Joseph Stamler



George Dubinetz

Ray Wheat appointed assistant program director for WAAF Chicago.

Tim Canty and **George Scanlon** joined the New York office of CBS Radio spot sales.

Michael Bellantoni appointed manager of WICC Radio's New York office.

Don Welsh appointed account executive for KSTP Minneapolis-St. Paul, Minn.

Bill Chadwick joined WITH-AM-FM Baltimore as an account executive.

Charles W. Loufek joined the sales staff of WDGY Minneapolis, as an account executive.

Joe Aley, Larry Reid and **Mary Lou Purdy** promoted to general sales manager, operations manager and program director for KCEE Tucson, Ariz.

SYNDICATION & SERVICES

Martin Roberts joined Electronovision as vice president in charge of advertising, publicity and promotion.

Charles Britt rejoined Embassy Pictures Television as southern sales manager.

Henry Colman signed as associate producer of 20th Century-Fox Television's *Peyton Place*.

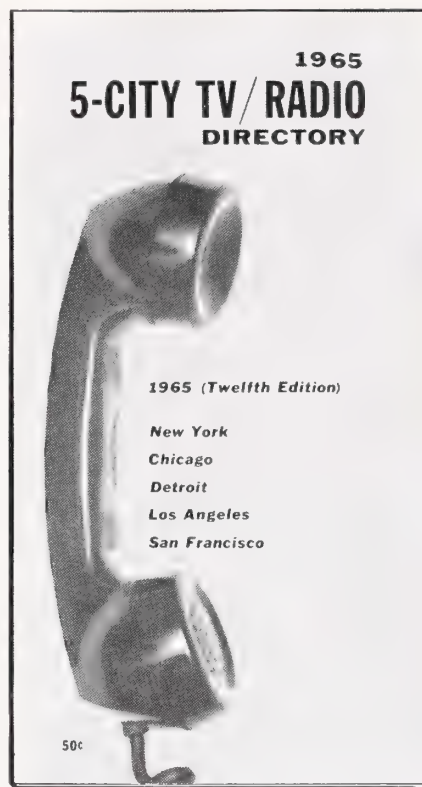
George Gilbert promoted to the position of sales manager, eastern division, of United Artists Television, Inc.

H. Stewart Corbett, Jr., assumed the duties of business manager of Cox Cablevision Corp.

Tom Armistead joined Filmways of California, Inc. as a staff director.

R. T. Eskew and **James F. Darr** appointed southern division manager and general manager of communications for United Press International.

NEW, 1965 EDITION JUST OFF THE PRESSES



AGENCIES • REPRESENTATIVES • NETWORKS • RESEARCH
ASSOCIATIONS • TRADE PUBLICATIONS • NEWS SERVICES
PROMOTION/PUBLIC RELATIONS • FILM/TAPE COMMERCIALS
FILM/TAPE PROGRAMS • TRANSPORTATION • HOTELS
ADMAN'S EATING DIRECTORY

52 PAGES WITH JUST ABOUT EVERY PHONE NUMBER YOU NEED IN SPONSOR'S 5-CITY TV/RADIO DIRECTORY

This is the twelfth annual edition of this unduplicated pocket reference guide for everyone in the broadcast advertising business. Get the complete directory for only 50c per copy; 10 copies, 40c each; 50 copies, 35c each.

JUST WRITE TO **Sponsor**

25 West 45th Street,
New York, N.Y. 1003
212 581-4200

335,000

NEGROES IN THE

PRIMARY SIGNAL OF

WAAA

1000 Watts—980 kc

WINSTON SALEM, N.C.

ARE LOYAL AND RESPONSIVE

- Largest Audience According to General Market Surveys
- More Local Advertising Than All Other Stations in Market
- Only Facility to Reach All the Negro People
- WAAA Womans Council (3600 women) can be used for merchandising and testing.

EXCELLENT

TEST MARKET



Rep.
BOB DORE Associates

In South: Bernard I. Ochs Co.

CALENDAR

DECEMBER

American Marketing Assn. education division conference, Chicago (28-29).

National Assn. of Broadcasters' television board of directors special meeting to review recommendations of the NAB Future of Television in America Committee, O'Hare Inn, Chicago (29).

JANUARY

Sales and Management Conference sponsored by the Radio Sales Bureau, Toronto, Canada (11-12).

American Women in Radio and Television board of directors meeting, Hilton Hotel, New York (15-17).

Retail Advertising Conference, Walter Tower Inn, Chicago, Ill. (16).

Oklahoma Broadcasters Assn. mid-winter convention, Sheraton Oklahoma Hotel, Oklahoma City, Okla. (18-19).

National Assn. of Broadcasters radio code board meeting, Los Angeles (22-23).

Advertising Assn. of the West convention, World Trade Center, San Francisco (22-24).

National Assn. of Broadcasters winter boards meeting, Palm Springs, Riviera, Palm Springs, Calif. (25-29).

Federal Communications Bar Assn. annual banquet, Sheraton-Park Hotel, Washington, D.C. (28).

Georgia Radio-Tv Institute of the Georgia Assn. of Broadcasters twentieth annual meeting, University of Georgia, Athens, Ga. (26-28).

South Carolina Broadcasters Assn. winter convention, Columbia, S. C. (28-30).

National Advertising Agency Network regional meeting and board of directors meeting, Guest House Motor Inn, Birmingham, Ala. (29-31).

FEBRUARY

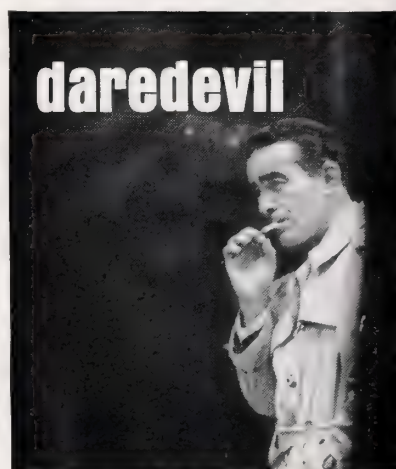
Advertising Federation of America/Advertising Assn. of the West convention, Statler-Hilton Hotel, Washington (2-3).

National Assn. of Broadcasters annual conference of presidents of state broadcasting assns., Shoreham Hotel, Washington (4-5).

Career Exposition, sponsored by KQV Radio, Civic Arena, Pittsburgh, Pa. (5-7).

Michigan Broadcasters Assn. mid-winter convention and ninth annual legislative dinner, Jack Tar Hotel, Lansing, Mich. (10-11).

Humble Oil and Refining Co. ad forum '65, Shamrock Hilton Hotel, Houston, Tex. (19).



Doesn't think of himself as the reckless type at all. But he goes on taking the *big* risk. Clings to a habit which causes 100 deaths every day from lung cancer and which contributes to many, many more from coronary artery and respiratory diseases. Studies show that the death rate from lung cancer alone for cigarette smokers (one-pack-a-day or more) is 10 times higher than for nonsmokers.

Nobody says it's easy to stop. But living *that* dangerously often winds up in not living at all.

american cancer society

THIS SPACE CONTRIBUTED BY THE PUBLISHER

"How's business? And by the way, what is your business?"

The setting: any social situation. The reaction can be ego-deflating. The questioned man thinks "Here I am—head of the biggest multiple-row printed-circuit-card-mating-connector factory in the world—and my acquaintances don't know it."

Many a dollar is wasted after such reflection. Mr. A. launches a spectacular campaign (four pages) in the generals. His friends don't buy mating connectors—but they may read about his company. The general magazine campaign eats up most of the budget. There isn't enough advertising money left for specialized publications in the market Mr. A. serves.

Competitors make hay. Friends wonder "Whatever happened to Mr. A.?"

* * *

Exaggerated? Certainly. The generals reach some prospects for highly specialized products and services—but at great cost. A carefully chosen schedule in trade magazines provides depth, reach, and far greater coverage of customers and prospects at a small fraction of the cost.



The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pin-points, identifies. It is **not** all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It **reaches**—efficiently.



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This month I celebrate my eleventh anniversary. Makes me feel sort of old. After all, eleven is quite old in the television business.



It all started on Dec. 21, 1953. I was sort of young and fuzzy then,



but in the past ten years I've grown older and smoother.



For the past ten years through Winter



Spring



Summer



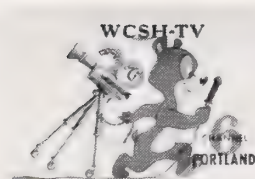
and Fall, I've been bringing the best in TV



to 700,000 people in Maine and New Hampshire.



I've had quite a few firsts, too. I was the first Full-Time, Full-Power TV station in Maine.



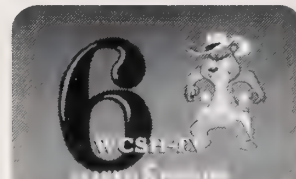
It was through my efforts that permission was granted to film the Maine Legislature in session and I was the first station to do so...



... and the first to provide a full half-hour of local news, sports and weather.



I have the first and only television drama critic in Maine and give regular reviews of theatrical productions.



When precedents in television service are being set or broken I like to get the drop on 'em every time.



and to all the nice clients who have made the last eleven years so enjoyable
... THANK YOU!

WCSH-TV

NB
AFFILIATE

MAINE BROADCASTING SYSTEM



THE KATZ AGENCY, INC.
National Representatives

Sponsor

THE NATIONAL WEEKLY OF TV & RADIO ADVERTISING

DECEMBER 28, 1964 PRICE 40c

the camera: 'In the eye of the beholder' 25
Advertising: the case for frozen food 30

Happy 'U' Year!

COMING...NEW YORK-NEW JERSEY'S NEWEST TV STATION

Ch. 47 WNJU-TV



Coming ALIVE in '65!

SERVING THE NATION'S LARGEST TV MARKET

Transmitting in color and black-and-white from atop the
Empire State Building, N. Y. with studios in Newark, N. J.

Represented nationally by PABCO REPRESENTATIVES, 212-MU 2-4500

NEWSPAPER • N

MAILED AT JOY
1000 - 1000 270
35 CENTS PER COPY
NEW YORK, N. Y.

$$P = \frac{E^2}{R}$$

$$X_L = 2\pi fL$$

$$X_C = \frac{1}{2\pi fC}$$

$$P = \frac{E}{I}$$

$$Eff = \frac{P_O}{P_I}$$

$$Db = 10 \log \frac{P_2}{P_1}$$

$$E = I \times R$$

$$f = \frac{106}{2\pi \sqrt{LC}}$$

$$Q = \frac{1}{2}$$

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ONE BUY DOMINANCE*

X

**WKRG
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5 - TV •

**MOBILE
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* PICK A SURVEY - - - **ANY** SURVEY



Represented by H-R Television, Inc.
or call

C. P. PERSONS, Jr., General Manager



AT&T Gets into the CATV Act

Washington, D.C. — Latest entry into the lists against CATV is the formidable American Telephone & Telegraph Co. The phone company, which has more than a passing interest in the transmission of sight and sound, urges the FCC to keep expanding community antenna microwave relays out of the common carrier band. AT&T says this band is too limited as is and, in any case, should be kept for those who serve the public directly—not for those who merely “serve themselves.”

The CATV people are enraged at the phone company's stand. NCTA, speaking for the industry, says naturally AT&T would benefit if microwave relays for community antenna systems were “evicted” from the common carrier band. This would leave all the more for the phone company, NCTA argues.

The comments were in reply to the commission's proposal to set up a special limited band for CATV microwave relays, to be called CAR. The community antenna association says CAR is much too small a space in the spectrum. It also says the FCC action goes counter to policy and singles out CATV service for discrimination.

Something Old, Something New, Something Borrowed

New York — Possession of the latest tape equipment proved more of a handicap than a boon to CBS-TV in its reruns of three old Fred Astaire specials. Bucking Sunday night's top-rated *Bonanza* on NBC-TV, CBS had scheduled the three shows as a stop-gap measure pending premiere of *For the People*.

Hitch was that the Astaire specials were recorded on an out-moded variety of color tape which can only be played back on a heterodyne machine. CBS no longer had such a machine.

Who did? NBC, of course, and CBS had to rent the equipment from its rival at an estimated \$5000.

How did the Astaire specials fare against NBC's *Bonanza*?

National Arbitron rating figures tell the story:

Program	Rating	Share of Audience
<i>Bonanza</i> (NBC)	28.1	45
Sunday Movie (ABC)	17.7	27
Astaire Special (CBS)	12.0	20

Broadcast comments on this aspect of the tangled CATV skein continue to urge that FCC hold off on all piecemeal rulings until it can set up broad rule-making to protect free tv from wire and air community antenna systems.

Springfield Television Corp., licensee of WRLP, says CATV in non-service areas deters new UHF stations. WRLP-UHF, which with its satellite serves Keene, N. H., Brattleboro, Vt., and Greenfield, Mass., says it competes with 20 CATV systems. The station claims it must temporarily drop its local programing until the FCC sets up some protection, enabling WRLP to again attract local advertisers. WRLP says community antenna systems provide “free bonus coverage to prospective WRLP advertisers.”

As for any protection by microwave relay rules, WRLP says only one of the 20 competing CATV systems uses microwave relays.

BRC Issues Report in Ratings Probe

New York — Broadcast Rating Council, Inc., currently taking a hard look into the activities of the various radio and television rating services, has issued a progress report.

As of last week, BRC auditors had completed or were in the process of completing the audit of field work in 24 markets. Audit includes an “examination of the sample design, the implementation of the sample, refusal rates and methods of substitution, and contacts with field supervisors, interviewers and respondents in order to validate the occurrence of interviews and the placement of diaries.”

Next step, according to BRC, will be an examination of the processing of the raw data as they are received from the field, including a check on coding, editing and publishing of the report. In addition, computer programs will also be examined and checked when used.

Kenneth H. Baker, executive director of the council, declared that cooperation from the rating services has been “uniformly good.” He adds, “This is especially important because the audit normally requires the time

RKO Buys ‘Twilight Zone’ In Deal with CBS Films

New York — RKO General moved quickly when Rod Serling's *Twilight Zone* was put on the market. Within a week after CBS Films, Inc., released the series for syndication, RKO General Broadcasting inked a \$1.5 million contract for the show, plus long-term rights to other properties.

Twilight Zone, consisting of 134 half-hour programs and 17 one-hour shows, will be aired on RKO General stations in New York, Los Angeles, Boston, Detroit and Memphis in October, 1965. Other shows involved in the deal are the rights to the *Marshall Dillon* series in Detroit and *Have Gun, Will Travel* in Boston.

In announcing the buy, CBS Films notes that during its five network years, *Twilight Zone* established itself as one of tv's top-rated hits, with an average audience of almost 18 million viewers weekly. The series also won a number of awards, including three Emmy statuettes, plus critical praise.

and attention of a service's top personnel.”

In discussing the markets currently under audit, Baker stressed that there were not enough observations made in any one of them to constitute an audit of that market. “The rating service as a whole is being audited,” he said, “not the outcome of the results in a particular market.”

Baker added: “It is conceivable that later the council may offer such a service so that broadcasters may order an audit of a particular market if they desire one to be conducted.”

Markets included in the field audit to date are: Augusta, Ga.; Bristol, Va.; Cincinnati, Cleveland, Columbus and Dayton, Ohio; Elk City, Okla.; Elkhart, Ind.; Green Bay, Wis.; Hastings, Neb.; Indianapolis, Ind.; Kearney, Neb.; Lincoln, Neb.; Memphis, Tenn.; Missoula, Mont.; New York, N.Y.; Pembina, N.D.; Pittsburgh, Pa.; Roswell, N.M.; Sacramento, Calif.; San Antonio, Tex.; South Bend, Ind.; Watertown, N.Y., and Worcester, Mass. (Note: Radio and/or television surveys were conducted in these markets.)

CONTINUED ON NEXT PAGE

Grocery Product Advertisers Boost Spot Tv Spending 39 Percent in Two Years

Updated study by Edward Petry & Co. shows spot television as principal medium in four product categories

New York — Posting a 39 percent gain in two years, spot tv is outstripping competitive media in grocery product advertising. That's the gist of a just-released study prepared by the television division of Edward Petry and Co.

The report, which is an updating of a 1961 survey of the field, shows that network increased 8 percent in grocery advertising and magazines 4 percent, while newspapers lost ground to the tune of minus-26 percent.

Commenting on the story, Martin L. Nierman, president of Petry, said, "Advertisers in food and related fields were among the first to recognize and imaginatively exploit the tremendous

potentials of the market-by-market approach in television."

In the breakdown of grocery-ad-dollars-spent, the study cites a \$112 million increase for spot tv between 1961 and 1963, noting that it was a larger dollar volume than was registered in the four-year period, 1956-1960.

Total expenditures for spot tv in 1963 were \$401.6 million as compared with \$257.4 on network tv, \$136.1 million for magazines and \$117.8 million in newspapers.

Breaking the field down into four broad product classifications—food, soft drinks-confections, laundry products-cleansers-polishes and paper products—the study points out that since 1961 only spot tv has increased its share of the budgets in all four product categories, "and is now the principal medium in each line."

In food, spot tv boosted its share of ad budgets from 32 percent in 1961 to 40 percent in 1963. The report adds that food advertisers now invest more in spot tv than they spend in magazines and newspapers combined.

In the laundry products-cleansers category, it was pointed out that the spot medium jumped from second

place in 1961 to leadership in 1963 with advertisers increasing their spot expenditures by 27 percent over the two-year period.

Ad spending for the soft drink-confections group shows an 87 percent hike in the two-year period for spot tv, according to the study, while paper product advertisers more than doubled their spot tv commitment moving the medium into the lead in ad volume.

Tv Station's 'Pinpoint' Teen-age Time Buy

Providence, R.I. — The Christmas spirit, and some sound media planning, were both in evidence last week in an unusual radio time purchase by tv station WTEV New Bedford, through Providence's Bob Bernstein Agency.

WTEV signed a 13-week spot schedule, covering 16 announcements per week, on radio outlet WMPA. What makes the buy a media oddball is that WMPA is a daytime, limited-power outlet operating with a two-bloch coverage area and manned by a group of teen-agers. The station is "recognized," but not licensed, by FCC, and is heard by some 1000 people in the upper-middle-class residential area known as Mount Pleasant.

WMPA, which landed the tv station promotion contract on its very first agency-level presentation, will carry tune-in plugs for the *Les Crane Show*, as well as the MCA-syndicated *Lloyd Thaxton Show*.

TV Stations Back 'Food Is a Bargain' Campaign

New York — With the commercial dollar value of time donated pegged at \$135,606, Television Bureau of Advertising reports that a total of 116 stations supported the recent nationwide "food is a bargain" campaign.

Tv's part in the drive consisted of a one-minute spot produced and distributed by TvB in cooperation with the Grocery Manufacturers of America, Inc., and the National Assn. of Food Chains.

Selling point in the TvB-prepared spot was that food prices in the United States are a bargain compared with other nations. Also that the average American family spends only 19 cents of each after-tax income dollar for food, as compared with 26 cents 15 years ago.

Commenting on the report on use of the spot, Norman E. Cash, TvB president, said that "the stations' support of the campaign reflects their appreciation not only of the content of the public service message itself but of the food and grocery trade's heavy investment in television advertising."

Merkel In Radio Campaign to Offset Meat Seizure

Jamaica, N.Y. — Armed with the blessings of New York City markets commissioner Albert C. Pacetta, Merkel, Inc., unwittingly involved in a meat-adulteration scandal, has turned to spot radio as part of an all-out campaign to restore its image.

Merkel received a healthy dose of unwanted national publicity when 40,000 pounds of meat, labeled boned beef, turned out to contain a quantity of horsemeat. Later investigation showed that the company had been duped by presence of counterfeit government inspection seals.

Exonerated by markets commissioner Pacetta, both at press conferences and in writing, Merkel last

week embarked on a crash ad program involving more than 150 spots over metropolitan New York radio stations, WOR, WABC, WNBC, WHN, WMCA, WVNJ. Spots, which were initially scheduled to run for a three-day period, emphasize the soundness of the 63-year Merkel name and the reputation of the organization behind it.

Supporting the radio drive will be a series of newspaper ads reproducing a letter from commissioner Pacetta which urged all customers and buyers of Merkel products to "reinstate their orders and to continue purchasing and displaying the Merkel products in their respective establishments."

How will you merchandise it?



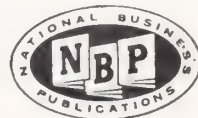
After you've established the market, after your designers have made the product fool-proof, after your packaging personnel have okayed a package that does everything but bark, after your advertising agency has developed a consumer campaign that's the greatest thing since nylon—how will you keep your dealers, retailers and all the other factors in your distribution channels steamed up?

Use the specialized business press. To help open new retail accounts. To tell retailers' salesmen how to sell. To step up distribution. To tell about your consumer advertising campaign. To build a fire under buyers.

No medium can compare in **reach**, in **efficiency**, in **audience selection**, in **cost**. There's an appropriate merchandising or industrial publication exactly suited to every manufacturing or distribution problem. Tell us your problems and we'll name the publications that can help you solve them.

The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old-timer. It serves, pinpoints, identifies. It is **not** all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It **reaches**—efficiently.

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25 '... In the eye of the beholder'

Beauty may have to make room for truth if the eye becomes the laboratory where either is examined; Marplan's Perception Lab is proving the eye, like a fingerprint, doesn't lie, to its clients' benefit

30 Advertising: the case for frozen food

If today's leaders climbed to the top largely via advertising, here's why the whole industry's bound to up budgets tomorrow

36 Bic's tv-led 5-year target plan

Pen company's sales program is tied closely to selling via tv, as well as distribution conforming to tv signal areas. Result: a half-decade of profitable sales, all on target, all on time

38 Plymouth steers for young adults

Plymouth tv commercials feature fun and frolic designed to attract young buyers. "Open house" and "lion" spots frequently cited

39 SPONSOR's annual index

An alphabetical listing of feature stories and commercial critiques published during 1964, plus a special author index

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HOW TO SQUEEZE THE MOST OUT OF A DETROIT MINUTE

The WWJ Stations are **highly regarded** in their community. For many reasons: Special emphasis on local affairs and news. A knowledgeable approach to total programming. A sincere devotion to community service. An affiliation with NBC dating back 38 years. And home ownership by The Detroit News.

Because they are so **highly regarded**, the WWJ Stations provide advertisers with a more receptive atmosphere for sales messages. Consistent results through the years have proved that the way to squeeze the most out of a Detroit minute is to spend it on the WWJ Stations. Whether you sell watches or wax.

WWJ and WWJ-TV

Owned and Operated by The Detroit News • Affiliated with NBC • National Representatives: Peters, Griffin, Woodward, Inc.

THE NEWS STATIONS

*One magazine
gives you
everything
you want
in your
1965
trade paper
campaign!*

Sponsor gives you:

- ✓ *8,000 agency/advertiser copies in 1965—60% more than 1964.*
- ✓ *ABC Paid Audit.*
- ✓ *All broadcast buying people—not great waste circulation of general advertising media*
- ✓ *Top readership as attested to by many advertiser/agency surveys.*
- ✓ *Editorial coverage pinpointed toward your national spot customers.*
- ✓ *Old 1962 rate in 1965.*

Sponsor **IS FOR THE SPONSOR
NO OTHER PUBLICATION IS.**

"The decision to use the atomic bomb was a decision that brought death to over 100,000 Japanese. No explanation can change that fact. But this deliberate, premeditated destruction was our least abhorrent choice."

Huntley, Starn narrated by M. George Fandy
Decision to Drop the Bomb/Chet Huntley
Tuesday, January 5 (8:30-10:00 PM)

"'Pity me!,' said the mouse. 'The world is growing smaller every day... There is only one corner left for me to run to, and in that corner... the mouse trap!'"

Franz Kafka/The World of Franz Kafka/Directions '65
Sunday, January 17 (1:00-1:30 PM)

"Korea is the story of a scar... barely healed, still angry and red after one of the most bitter struggles of our history."

Walter Cronkite/Korea: The Line/The Twentieth Century
Sunday, January 17 (6:00-6:30 PM)

If you watch only 2½ hours of television this month, you'll have enough to think about for the rest of the year.

Other programs of special interest in January:

New Year's Day Bowl Games

Cotton Bowl—From Dallas (Starts 1:45 PM)
Sugar Bowl—From New Orleans (Starts 1:45 PM)
Rose Bowl—From Pasadena (Starts 4:45 PM)
Orange Bowl—From Miami (Starts 7:45 PM)
Gator Bowl—From Jacksonville, Saturday, January 2 (Starts 2 PM)

Discovery '65

The Baird Puppets; Surprises and Disguises;
Discovery Goes to London; Yuri and Irena Discover America
Sundays, January 3, 10, 17, 24, 31 (11:30-12 N)

Directions '65

The World of Isaac Leib Peretz; The World of Isaac Babel; The World of Franz Kafka; The World of Isaac Rosenberg
Sundays, January 3, 10, 17, 24 (1-1:30 PM)

The Decision to Drop the Bomb

Chet Huntley narrates. Footnotes by people responsible for its development and use.
Tuesday, January 5 (8:30-10 PM)

Alumni Fun

Season's premiere of information game with well-known college alumni teams.
Sunday, January 10 (4-4:30 PM)

Science All-Stars

Showcase for scientific accomplishments of young people. Premiere of second season.
Sunday, January 10 (5-5:30 PM)

The Capitol: Chronicle of Freedom

U.S. Capitol; monument to freedom, democratic government and art.
Tuesday, January 12 (10-11 PM)

Inauguration Day Ceremonies

Coverage of President Johnson's oath of office, address and parade.
Wednesday, January 20 (11 AM-5:30 PM)

The Stately Ghosts of England

Margaret Rutherford on a ghost-hunt in three of England's haunted mansions.
Monday, January 25 (10-11 PM)

The French Revolution

Michael Redgrave narrates the demise of Royalist France, the birth of the French Republic and the rise of Napoleon.
Tuesday, January 26 (10-11 PM)

New York Philharmonic Young People's Concerts

Leonard Bernstein presents young, talented singers and musicians.
Thursday, January 28 (8-9 PM)

The Magnificent Yankee

Alfred Lunt and Lynn Fontanne portray Justice Oliver Wendell Holmes and his wife.
Thursday, January 28 (9:30-11 PM)

The American Sportsman

First of four monthly specials on hunting and fishing: Africa and Bermuda.
Sunday, January 31 (5-6 PM)

The Twentieth Century

Walter Cronkite narrates. TAC: The Lightning Punch; Target: North Africa; Korea: The Line; The Strange Case of Rudolf Hess; The Nisei: The Pride and the Shame
Sundays, January 3, 10, 17, 24, 31 (6-6:30 PM)

Regularly Scheduled Programs

Monday to Friday: Today/Captain Kangaroo/Sunrise Semester

Tuesdays: World War I/That Was the Week That Was

Wednesdays: CBS Reports/ABC Scope

Fridays: International Showtime/The Entertainers

Saturdays: Sunrise Semester/Mr. Mayor/Exploring/Wide World of Sports/Mr. Magoo

Sundays: Lamp Unto My Feet/Look Up and Live/Bullwinkle/Camera Three/Face the Nation/Watch Mr. Wizard/Issues and Answers/Sunday/Wild Kingdom/College Bowl/Twentieth Century/Meet the Press/Profiles in Courage/Walt Disney

NOTE: Times, programs, titles, and casts are subject to change. Please consult local listings.

Television Information Office
666 Fifth Avenue, New York 19, N. Y.

"This ad which appears in the REPORTER (December 31) and in the NEW YORKER and in the SATURDAY REVIEW (January 2) is printed here as a service to the Television Industry through the courtesy of SPONSOR."



Publisher's Report

The Amazing Mr. Doherty

The amazing Mr. Doherty is now hard at work on his predictions of broadcast advertising billings for 1965.

He is also double-checking the accuracy of his estimates for 1964 published one year ago in SPONSOR.

Each year since 1958 Dick Doherty, economist supreme of the broadcasting industry, has laid his reputation on the line with his broadcast advertising billing pyrotechnics one year in advance of the fact.

A chart published a year ago, when he gave us his prognostications for 1964, showed his record of accuracy for the first five years.

Year after year he's registered within 1.5 percent.

It's hard to figure out how Dick does it, since he breaks down the industry into its components, giving estimates for tv and radio network, spot and local separately.

In order to do this he must first establish estimates for gross national product (GNP), all media advertising, all tv advertising, all radio advertising.

He must have a keen nose for economic storms that can upset all business.

In 1958 and 1959 he encountered a recession and came through with flying colors.

He must assess the weight of tax reductions, higher interest rates, possible strikes, fluctuations in cost of living, and the international economy on the number of spot, network and local dollars that will be forthcoming in the year ahead.

It's a good trick if you can do it.

I twisted Dick's arm for some preliminary estimates. Here's what he told me.

Tv generally will account for 16 percent of all media advertising in 1965.

This will be the 18th successive year in which tv advertising, now well over two billion dollars, will improve its share of the total media pie as well as increase its dollars.

So, 1965 will be a good year for tv and radio. But not quite as good as 1964.

Spot radio will show the least growth of all segments of air media in 1964 with about a 3 percent increase.

In 1965, as in 1964, there will be a tendency to put larger and larger shares of national spot budgets in the "better-established" stations in the top 50 to 75 markets.

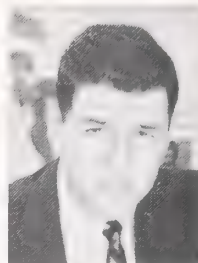
The GNP in 1965 will hit \$655 billion.

All media advertising will exceed \$14.5 billion dollars and will show an increase of 5 to 5.5 percent over 1964.

National tv (spot and network) will again be the strongest gainers in all media.

These and many more calculations and predictions will appear in the next issue of SPONSOR, when the amazing Mr. Doherty gives his 1964 tallies and again puts his reputation on the line.

Norm Glenn



THE GREAT UNWASHED MASSES.

There is fairly general agreement that radio delivers huge audiences and they obviously don't wash! In fact, there are many entire categories of otherwise advertised products that use virtually no radio. As a result, we at WPTR have developed a new game. Simply stated, we try to make lists of things our audience obviously does not do (for certainly if they did, advertisers in these fields would insist upon being represented before our audience). For example, radio audiences do not wash or brush their teeth; or protect against underarm odor; or set their hair; or powder their faces; or polish their shoes; or play musical instruments; or clothe themselves; or clean their homes; or wax their floors; or ride in trains or buses; or eat cheese, pies, mayonnaise, canned vegetables, salt, cookies, and . . . oh well! Get the idea of the game?

CONTEST: Send us your list. We will award the contestant submitting the longest valid list, beautifully gift-wrapped matched crying towels monogrammed: "Theirs" and "Theirs," to fit the occasion.

REWARD: And for the client or agency who may feel that his product is in fact used by many among WPTR's vast Northeast audience and, therefore, buys a WPTR schedule, the reward of greatly increased, radio stimulated sales.

Perry S. Samuels
Vice President and General Manager
—WPTR

Ask your Eastman about . . .

WPTR

Represented by the
Robert E. Eastman Company

**fifteen
forty PTR**

50,000 Watts 1540 KC
ALBANY — TROY — SCHENECTADY



THE BEST

Year's end is the time when the hard attitude to the news and the sweeping examinations of the nuts and bolts features we've threaded for the past 12 months are crowded by a kind of affection for the beats we've scored, the scoops we've unearthed and the contributions the SPONSOR editorial team has made to our corner of the world of communications.

Since advertising and trade journalism are notorious for the checker-board moves of personnel, there's quite a measure of satisfaction in the stability of the SPONSOR editorial staff and its esprit de corps that has gleaned a full measure of plaudits from our readers. The number of major reports on segments of the broadcast advertising industry has grown during the past year and more are scheduled for 1965.

Outside of our own doors, a new maturity has settled on the shoulders of the broadcast media men and the broadcast advertisers — and they're going to need every ounce of it. Each new notch in the guns of their success sets their records up as targets for their own need to progress as well as for their actual and would-be competition. As the clinical lab where the case histories, methodology and prognoses of broadcast advertising are documented as the working text for the practitioners and decision-makers in the field, SPONSOR will continue to research and detail those facets that will contribute most to the health and progress of air media and their clients.

From all of us, to you, a collective wish for a healthy, happy and prosperous 1965.

Sam Elber

LETTERS

Oversight Unintentional

May I point out what seems to me a whopping oversight in your Nov. 30 articles "An Adman's Who's Who On Syndication Executives" (page 49) and "Spot Tv Advertiser's Guide to Syndication" (page 50).

To supplement the information in the SPONSOR article, Radio and Television Packagers, Inc. and its affiliated companies are both producers and syndicators of the following packages:

Cartoon Classics — now 360 episodes (the largest package of cartoons in syndication, I believe).

Jungle — 59 subjects.

(Both the above are syndicated through Radio and Television Packagers, Inc.)

Knockout — 120 subjects (through Turn of the Century Fights, Inc.).

Greatest Fights of the Century, — 93 subjects (through Greatest Fights of the Century, Inc.).

Plus various boxing specials, including: "The Floyd Patterson Story" (one hour), "Liston vs. Clay Special" (half-hour and one-hour versions), "Turn of the Century Fights" (one hour). (All the above boxing specials are through The Big Fights, Inc.)

Total volume for these packages in world wide markets is considerably greater than some of the companies you listed in your recent articles.

After considering these facts, I think you'll agree with me that Bill Clayton and Radio and Television Packagers, Inc. belong in any syndication story.

LEE DALIA

*Assistant to President
Radio & Television Packagers, Inc.
New York*

ED NOTE: The basic intent of SPONSOR's recent survey of the tv syndication field, as stated in the special report, was to acquaint advertisers and agencies with the status of the syndication business today, and "some, but not all" of the companies and executives in the field. No slight was intended in

leaving out of the article, listings, etc., of several successful "specialty" syndicators of sports programs, children's shows, hunting-and-fishing series, business films available free to stations. Furthermore, syndicator rank in the international market — on which SPONSOR hopes to have a special report in 1965 — was not a factor in determining inclusion in the Nov. 30 report.

Deep Bow

Another deep bow of thanks from TvAR for your coverage of our brand comparison report [Brand Popularity: It Still Zigzags," Dec. 7.]

We appreciate the space and treatment you gave our study.

ROBERT M. HOFFMAN

*Vice President-Marketing
Research
TvAR
New York*

Seconding the Motion

Amen to your editorial, "Wasilewski & Co. Make a Good Team," in the Dec. 14 issue of SPONSOR. The NAB would be in good hands with Vince Wasilewski 'quarterbacking.'

There are few men in our industry who have the experience, judgment and desire of Vince. Let's hope that your suggestion is heard.

E. J. McKERNAN, III

*Secretary-Treasurer
KVOE
Emporia, Kan.*

Report on Puerto Rico

... I found the special report on Puerto Rico ["Air Media Grow in U.S. Island Commonwealth," Nov. 16] very interesting, and several of its statistics most enlightening. ...

ROBERTO SANCHEZ VILELLA

*Governor-Elect
Commonwealth of Puerto Rico
San Juan, Puerto Rico*

December 24, 1964

FCC chairman E. William Henry is probably one of the most consistent chairmen that the most inconsistent government agency has had in recent years. A talk with the chairman has left this reporter convinced that there will be no swerving from his main objectives in the year ahead--any more than in the year past, obstacles and defeats notwithstanding.

He would be perfectly happy to see the industry beat the commission to some of those objectives: program improvement, clearance for local live showings, reduced commercials (however slight). He is aware that only the industry can act best and quickest to accomplish these reforms--and he is also aware that the probabilities are not too strong.

With a touch of exasperation, Henry says he asks only a minimum: "No one asks them to turn over an evening, or even one hour a week--just one half hour a week has been suggested, in prime time. It might let local stations give access to the tv screen to a good local orchestra, or choral or dramatic group, now lucky if they get once a year."

The chairman's major objective can be put in two words: better programming. He wants the best possible programming for all segments of the millions of American families watching tv screens. He thinks it is definitely the FCC's job to help this along.

The major goal involves a dizzying complex of related problems. There are the purely mechanical decisions about transmission and allocation and station coverage. There are problems of air and/or wire, free and/or pay service, CATV versus translators, ad infinitum.

There are unending contests for spectrum space between industry, the military, commercial and educational broadcast services. Each demand must be weighed by value to the public. In broadcasting, this means value of its programming to the public.

Even the question of multiple ownership hinges on programming. The FCC is charged with widest dissemination of service. "The diversity of owners means diversity of programming, of ideas and information, presumably, at least. It brings more people and more ideas into play."

The FCC must also watch out for the financial health of the industry providing the public. Broadcasters would be reassured to hear chairman Henry say: "The FCC's historical role is to foster the development of free, advertiser-supported broadcasting, to as wide as possible an audience."

Henry recognizes the "right to make a profit." But--he wonders if the broadcaster has to make every last potential dime of that profit. "Even in medium size markets, tv stations are running to a 30 percent net profit."

CONTINUED ON NEXT PAGE

THE WEEK in WASHINGTON

AS VIEWED BY OUR WASHINGTON NEWS BUREAU

Couldn't they shave the profit by some small margin, cut back on just a few commercials, give up just one half hour a week of mass-appeal programing? Henry thinks it would not involve too much suffering.

Knowingly or not, he was echoing some accusations made by a number of advertising brethren who say stations are antagonizing the viewing public with seas of clutter.

"To turn our backs entirely on the question of programing would mean regulating tv as a public utility." Henry believes FCC should be aware not only of programing, but the all-important factor of "when" it is shown.

"In the commission there are three layers of thinking on this: one to ignore programing entirely, except for statutory prohibitions; one to look only at the 'overall' programing; and one to look straight at prime time programing with a view to improving it. I belong to the last."

It's a lonely club. The chairman and commissioner Kenneth Cox are probably its only full-time members.

The Loevinger viewpoint is that sufficient diversity and free competition in the marketplace will produce program variety--and the FCC should leave programing strictly alone as to categories or anything else.

Henry called this the "classic antitrust approach." As it applies to tv programing, he believes there are gaps in the theory. "More competition to sell products on tv will not necessarily produce a broader program range."

The FCC chairman speculates similarly about the proposal by the Office of Network Study, to cut back net ownership to 50 percent of prime time programing. Henry agrees with network study chief Ash Bryant that "more people would get into programing." But he wonders if it would be just more mass-appeal programing. Further, there is the problem of the effect on network clearances and revenue.

The FCC chairman does not lose sight for one moment of the need to maintain national network news and public service programing. He may not be too happy about what he thinks has been "overprotection" of networks in the past. He may not agree with nets' consistent claim that even loss of a half hour of clearance in prime time could weaken revenue structure, and pull back the kind of programing that plays a vital role in keeping the nation informed on major events. But Henry keeps the danger in mind.

Some believe that with 80 channels and all-set saturation, the educational tv spread will bring cultural programing to the country. NET has been given funds for the out-of-classroom purpose, and FCC's chairman has recommended frank ETV appeal for government subsidy.

But, says Henry, "We can't leave all the responsibility for good programing to educational tv."

Mildred Hall

MGM-TV To Ride Demographic Trend in Syndication

Computerized data expected to play an important role in 1965 sales goals, says firm's syndication sales director

New York — By pinpointing tv audiences for syndicated film series and feature movies, MGM-TV expects to add considerable weight to its advertiser-agency sales approach during 1965. Furthermore, the step-up in demographic data will be conducted through "computerization" of research, a trend now widely in effect in spot television buying.

"Network advertisers are used to buying shows and scatter plans on the basis of CPM figures for all kinds of audience breakout," MGM-TV syndication sales director Edward A. Montanus told SPONSOR. "We feel that advertisers, agencies and reps will more and more want similar information concerning syndicated shows, and will not be content with research that deals mainly in simple rating numbers."

MGM is paying much more than lip service to the drive for demographic data in syndication. The company's syndication offshoot, one of the largest in the field, now has a four-man tv research department, double its previous size, with Stan Birnbaum as research director. Birnbaum's group uses the IBM 1460 computer owned by parent MGM, and has already begun turning out special audience data aimed at timebuyers, reps and tv stations.

What type of data does MGM-TV plan to deliver?

As a case in point, Montanus cites *Eleventh Hour*, a former network series now in rerun syndication. "We had fairly good ratings for two seasons with this show at network level," Montanus explains, "but additional computer research has shown that the series has extra-heavy appeal for young housewives."

"We have been selling the series in rerun to stations on this basis, showing them how they can play it in time periods where they can conceivably attract a large house-

wife audience. We've urged them to follow this up by concentrating, through their reps, on clients and agencies anxious to sell products to this market."

Many of the same research philosophies apply to feature films, Montanus believes. "Too many stations," he says, "are willing to spend up to several millions in acquiring strong feature packages for their libraries, only to have the features 'programed' by underpaid newcomers with little knowledge of audience research. This does a disservice to both the station and the spot advertisers buying into the features."

From MGM's continuing research has already come some interesting audience-marketing slants. An example of good feature movie programing according to Montanus, is the use of big-budget Hollywood musicals on Saturday nights "where they will invariably attract an older audience that could be a receptive market for products like Geritol or items like packaged Florida vacations." Montanus also ad-

vocates the use of "art films" (i.e., foreign language hits from Italy, Japan, France, etc.) on Sunday evenings "when you'll stand a good chance of hitting younger, high-income, well-educated household heads — the kind of people who buy sports cars or Bach recordings or the better wines."

Montanus expects the computerized data to play an important role in MGM's 1965 sales goals: a 100 percent increase in all syndicated series programing, and a 40 percent upbeat in color syndication sales (mostly features) as compared with 1964 levels.

"The day is fast approaching," Montanus concludes, "when major advertisers in the P & G, Lever Brothers, General Foods and Alberto-Culver class will demand that agency timebuyers be as precise in pinpointing audiences via syndication as they are now in lining up audiences in network participation buys. Stations will have to have the right shows in the right local time slots, if they want spot business — and syndicators will increasingly have to sift out the right series and features to offer stations in the first place."



Edward A. Montanus (left), director of syndicated sales, and Stan Birnbaum, director of research, make a trial run of data on MGM-TV shows seen in rerun for timebuyers at major agencies seeking to reach the female viewer. Case in point is "Eleventh Hour" where Montanus says computer research has shown the series has heavy appeal for young housewives.



Here, Birnbaum (right) is operating the firm's IBM 1460 computer, from which MGM hopes to get a great deal of demographic data on audiences for syndicated shows and features. Birnbaum is research director with the company's syndication offshoot, one of the largest in the field. Double its previous size, the offshoot has four-man tv research department.

3M Reports High Video Tape Sales

William H. Madden cites boost in local and network usage, syndication and color tv as growth factors

St. Paul — Crediting the "greater use of tape for full-length television programs as well as commercial announcements on both the network and local level" and the many "new jobs that video tape is performing in fields beyond commercial television," 3M Co. reports its highest sales in history for Scotch brand video tape.

In a year-end discussion on the growing use of video tape, William H. Madden, 3M product sales manager, declared: "All the economic indicators won't be in for perhaps another six months, but we already know that more organizations used video tape during 1964, for whatever purpose, than in any other year since 3M first introduced the product in 1956."

According to 3M, industry sources peg sales of video tape and

allied equipment in 1964 at nearly \$65 million, with an expected growth in 1965 to more than \$70 million.

In his roundup, Madden pointed out that "the networks are committing more programs to video tape, especially in the areas of news coverage, sports events and prime time shows." He further noted that more than 90 percent of daytime network tv and 65 percent of nighttime tv uses video tape in some form.

Madden also noted that another area of growth is video tape usage in syndication on both the national and regional levels. As cases in point, Madden cited the *Lloyd Thaxton* and *Mike Douglas* nationally syndicated shows and the regional *Grand Ole Opry*. In addition, he predicted an acute need for pro-

gram material in the next few years with the growth of UHF, which, he said, may result in still more syndication.

Color is still another area of potential expansion, Madden said. Pointing to the current sales pattern of color tv sets, he expressed confidence that continued growth in this area would lead to increased color taping of programs by networks. The advantage of video tape in color programming, he declared, is that the same tape is used for color or black-and-white.

Pointing out that two out of three tv stations in the country are able to record and play back video tapes and that one out of every ten is equipped with color recording equipment, Madden emphasized that video tape has become an accepted production tool at local tv stations and among independent station groups for commercials and also for local news and sports events.

Madden added that as network programs shift more and more to color, there is every indication that stations affiliated with the networks will be receptive to offering color transmission and taping service at the local level.

A CHRISTMAS STORY

20 Stations Rally to Aid Of Burned-Out Broadcaster

Bath, Maine — In a gesture that should gladden the hearts of those who have been advocating an end to internecine warfare among broadcasters, 20 stations, including competitors, last week rallied to the aid of WJTO Bath, Maine, which was destroyed by fire. Assistance supplied included commercials, tapes, recordings and a variety of broadcast equipment.

According to Winslow T. Porter, owner of the 1000 watt daytimer in downtown Bath, the station was a total loss, including financial records, all equipment and what Porter described as one of the "finest LP libraries" in the business, consisting of more than 10,000 carefully selected disks.

Preceded by an explosion, the

fire broke out just before sign-on and it was eight hours before broadcasting could be initiated at the transmitter.

Porter said offers of help poured in from Maine and adjoining states. He particularly noted aid supplied by WCSH and WGAN Portland. He also pointed to Elby Stevens, WFSI Caribou, who personally drove 280 miles to Bath with office supplies.

Currently, WJTO is broadcasting from Porter's home, pending the rebuilding of his operation.

One casualty of the fire was a collection of audition tapes recently submitted by aspiring announcers for an opening on the WJTO staff. Porter explains that the tapes were destroyed as were the resumes.

Judging Begins in Contest Held By Hollywood Ad Club

Hollywood, Calif. — Boasting 12 television and seven radio categories this year, judging began last week in the fifth annual International Broadcasting Awards competition under the sponsorship of the Hollywood Advertising Club.

With the major tv category live action commercials of 60 seconds length, judges in four foreign countries and three U.S. cities will screen entries.

Final judging chairman for the event is Bob Dellinger, executive vice president of Grant Advertising in Hollywood.

Award winners will be announced during the IBA banquet slated for the Hollywood Palladium Feb. 23.

Set Manufacturers Paint Rosy Picture of Color Tv's Growth

New York—Color television continues to loom as a force to be reckoned with on the broadcast horizon, judging by the rosy sales picture painted by manufacturers.

Dr. Harper Q. North, president of the Electronics Industries Assn., last week noted a "long-anticipated and, to some, surprisingly strong, increase in the demand for color television receivers." In his annual report on the state of the electronics industry, Dr. North said that the sales of color sets should reach a "substantial 1.4 million units" this year.

Jack M. Williams, RCA Sales Corp. vice president for advertising and sales promotion, pointed to the fact that color tv became a billion-dollar industry in 1964, with \$750 million of that total going for color tv receivers and the rest of the money spent on broadcast equipment.

L. C. Truesdell, president of Zenith Sales Corp., cited record distributor orders for tv sets at the company's recent sales convention, with color tv showing the sharpest increase. Said Truesdell: "We expect

our color tv sales to continue to accelerate sharply during 1965, and show a further substantial increase over record 1964 sales, which are running about 90 percent ahead of last year."

Truesdell added that "at the current rate of increase, the company's color tv dollar volume should surpass that for black-and-white by the end of next year."

RCA's Williams underscored record advertising expenditures by the home entertainment industry this

year as "reflecting the big push behind color television." Addressing the Sales Promotion Executives Club of New York, he detailed RCA's recent fall and Christmas season advertising program which involved two concentrated campaigns that covered all ad media. He said the success of each campaign was demonstrated in sales figures, with RCA's home entertainment products reflecting definite sales gains during and after each campaign.

Emphasizing the need for pre-promotion, Williams declared: "We want the family to think about buying a color tv set in August and September, even if the purchase is not made until December."

New BOA&A Agency Opens Its Doors in Detroit

Detroit — A new ad agency — Behr, Otto, Abbs and Austin, Inc. — is scheduled to open doors here Jan. 4, 1965. The new organization is a successor to two existing agencies—Karl G. Behr Advertising Agency, Inc., and Otto and Abbs Inc.

Chairman of the new BOA&A will be Karl G. Behr. Other officers include: Rudrick R. Otto, president; Jerome K. Abbs, senior vice president; W. F. (Speed) Austin, execu-

tive vice president; Don J. Fox, vice president. Agency offices will be in the Guardian Building.

In announcing the merger, Behr said: "Our mutual purpose was to bring together two solidly established and successful agencies in order to get an over-all balance of youth and mature experience, of large agency and small agency backgrounds, of experience in depth in a wide variety of advertising, promotion and merchandising activity."

British Bedding Maker Previews Line on Color Tv

London, England — In what was described as "the largest color television hookup for commercial purposes" in Great Britain, the Marconi Co. and the Rank Organization have pooled their efforts to produce a closed circuit showcase for a bedding manufacturer.

The project linked London with Manchester, Birmingham and Glasgow for a private preview of new products to be marketed next year by Slumberland, Ltd. Guests viewed the Slumberland product line via large-screen projectors in hotels in all four cities. A total of 1300 retailers were involved.

It was pointed out that this was the first commercial use of a color tv link using the 625 line system which has been recommended by Britain for European color television.



BOA&A principals (from l): Karl Behr, Rudrick Otto, Jerome Abbs, William Austin.

Chrysler Likes Sport Sponsorships

New York — With its sponsorship of the Rose Bowl and Orange Bowl coming up this weekend, Chrysler Corp. has reaffirmed its conviction that it pays to advertise on sports specials.

The company, now rated the number-one sports bankroller among automotive firms, estimates that its sponsorship of major national and local sports events

"makes it possible for the company's radio and tv commercials to be delivered to a projected total airwaves audience of some 45,662,000 U.S. tv homes for 86.9 percent of the total possible audience."

In addition to the two bowl games, Chrysler spots have been aired on the All-Star Game, the World Series and NCAA football.

The company points out that home screen attendance at the upcoming Rose Bowl, again to be Chrysler-sponsored over NBC-TV, "promises to eclipse last year's figures: sets in almost 18 million homes, with more than 41 million viewers tuned to the game."

The Orange Bowl is a "first" for Chrysler, and the company anticipates even higher ratings than in the past since the game will be played at night and should attract many "new" viewers.

BPA Membership at 553 After December Additions

New York — With the addition of 36 new members during December, membership in the nine-year-old Broadcasters Promotion Assn. has hit a record-high of 553. Also, BPA's recent Chicago seminar attracted a total of 419 registrations, another all-time high.

New membership breaks down into 25 voting members, two affiliate members and nine associate members.

Announcement of the new high in BPA ranks was made by president Dick Clark, promotion manager of WOOD-AM-FM-TV Grand Rapids, Mich. Clark will be succeeded as president of the organization in January, 1965, by H. Taylor (Bud) Vaden, group advertising and promotion director of Triangle Stations.

CBS Films, Inc., Racks Up Sales Of 54 Programs to 42 Countries

New York—Now doing business in a total of 76 countries, CBS Films, Inc., reports the sale of 3857 episodes of 54 programs overseas during the past month.

The CBS syndicated programs,

which involved 978 of hour length, were sold in a total of 42 countries.

In addition to first-time sales in Barbados, Ethiopia and Czechoslovakia, countries represented were Argentina, Australia, Bermuda, Belgium, Canada, Colombia, Cyprus, Denmark, Finland, France, Germany, Gibraltar, Holland, Honduras, Iran, Italy, Jamaica, Japan, Kenya, Luxembourg, Mexico, Malaysia, Nigeria, Norway, Peru, the Philippines, Rhodesia, Santo Domingo, Saudi Arabia, Sierra Leone, Singapore, Sweden, Switzerland, Taiwan, Trinidad, Uganda, the United Kingdom, Uruguay and Venezuela.

Among the program series sold were *The Twentieth Century*, *The Defenders*, *Perry Mason*, *The Beverly Hillbillies*, *Candid Camera*, *The Cara Williams Show* and *The Bailies of Balboa*.

Commercial Sounds From the Past

New York — By definition, a *glissando* is a musical effect involving the running of a finger rapidly over the keys of a piano or strings of a harp — and the most famous glissando of all, the Cresta Blanca jingle, is back.

Popular from coast to coast in the 1940s, C-R-E-S-T-A B-L-A-N-C-A has been revived to open and close a one-minute spot with every hourly newscast

on WTFM, New York stereo station. The spot is aired every hour from 6 p.m. until 2 a.m. and, although it is a new recording, the original music has been retained.

During the holiday season, emphasis is on Cresta Blanca sparkling burgundy and champagne, rather than the company's regular line of wines.

Cresta Blanca is a subsidiary of Schenley Industries, Inc.

Viola Virtuoso Invades Video

New York — Spurred by the success of the background music he composed and arranged for Air France and Cotton Council, Emanuel Vardi, violist, conductor and composer, has decided to take the plunge in the television commercial production field.

In announcing formation of EV Productions, Vardi stressed the need for a "class" approach to commercials.

Schooled in the classics and an active recording artist on the viola, Vardi has also worked with rock-and-roll groups and "has created a new sound for the Four Coins, the pop recording stars, that will be unveiled on their next record release in January." In the long-hair department, the viola virtuoso has recorded all 24 Paganini Caprices, which are slated for release next month.

Iron Curtain Tv Spots Produced For Radio Free Europe Campaign

Eisenstein Markt, West Germany

— Assuming he has the budget, a creative tv spot producer will go to almost any length to insure realism in his product. A case in point is Doyle Dane Bernbach, working with the Advertising Council, in behalf of a Radio Free Europe campaign.

Not content with mock-ups of the Iron Curtain, DDB sent a special production crew to Eisenstein Markt, a border town between West Germany and Czechoslovakia. Shooting through an electrified fence with the aid of a powerful zoom lens, the crew "captured" a Czech guard-tower which will be

starred in Radio Free Europe fundraising spots slated for airing in January and February.

With a 16-man crew, including a Czech cameraman, a Hungarian assistant producer and a number of West German extras, the crew roamed the border in four motor vehicles carrying several cases of beer. Beer was stocked at the insistence of the extras who worked for seven dollars a day but required occasional refreshment breaks during the filming sessions.

In charge of the project for the agency was Richard M. Earle, tv producer on DDB's executive staff. Working with him were John Ercole of Directors' Group, Inc., and David W. Hart, the Advertising Council's manager of the RFE campaign.

Nicolaides Is Named Director for Mutual

New York — Philip Nicolaides has received an appointment as director for the Mutual Broadcasting



Philip Nicolaides

System after a three-year stint as advertising sales promotion and publicity manager for Videotape Center, another 3M subsidiary.

In the announcement by MBS president Robert F. Hurleigh, it was pointed out that Nicolaides will continue as Videotape's public relations head, while his ad and promotion functions have been taken over by Bud Gallanos, formerly with MacManus, John & Adams.

MBS Passes 500-Mark in Affiliates, Reports 16 Percent Boost in Sales

New York—Mutual Broadcasting System has passed the 500-mark in total number of affiliates. As of last week, the network can boast 502 affiliates on its roster, according to Robert F. Hurleigh, president of the 3M subsidiary.

At the same time, MBS reported a substantial boost in sales over 1963.

The affiliate breakdown shows 96 outlets in the top 100 markets, 41 in the next 50, and 35 in the following 50—adding up to a total of 172 stations in the top 200 markets. In addition, MBS has 330 affiliates in non-metropolitan markets.

The MBS sales picture is also bright. Raymond M. Smith, general sales manager for the radio network, announced that "our sales this year have already topped '63 sales by 18 percent—and that's not even including the figures for this January."

'Ingredients, Not Taste, Key to Cough Drop Sales'

New York—With emphasis on what goes into its product, rather than taste, the Bonomo Div. of Gold Medal Candy Corp. will launch a heavy tv spot campaign for its Cocilana cough drops Jan. 3 in the New York City area.

Capitalizing on the start of the cold-catching season, Bonomo's agency, Hicks & Greist, Inc., has planned a campaign involving more than 75 spots a week on three New York tv stations: WNBC, WABC and WPIX.

Fred Franklin, Bonomo marketing director, pointed out that "last year's market studies showed that cough and cold sufferers are mainly interested in medication and quick relief. Taste, convenience packaging and similar factors are only of secondary interest," he added.

For this reason, the filmed tv spots will lay greatest stress on the two principal Cocilana ingredients, which are benzbocaine and terpinhydrate.

Smith pointed out that MBS has signed 26 new advertisers during the course of the year, including American Express, American Motors, Chrysler Air-Temp, DuPont, Hartford Insurance, Miller Brewing, Pillsbury, Stewart-Warner and Vick Chemical.

Citing Mutual's "vast coast-to-coast spread of affiliated stations" as a major factor in clinching the new sales, Smith said, "This was especially true in the case of companies with great complexes of distributors, dealers or agents whose marketing plans demanded virtual 'total coverage' of the nation."

Two examples of firms which chose MBS because of its market coverage, Smith said, are Hartford Insurance, with agents throughout the country, and Chrysler Air-Temp, with a comprehensive national dealer and distributor organization.

What's going to happen in 1965?

Sponsor Scope has performed its annual rite of scouting its field for problems, prospects, shifting directions and controversies that experts see on the 1965 horizon. Out of a welter of gathered portents there emerged these highlights: (1) Because of the many rating disappointments among nighttime network tv users this season, there will be a disposition to delay the buying of new series for the 1965-66 cycle. Most of the commitments this season were made before March 15. (2) It's going to be tough for all the networks to sell anything untested in less than minute segments. (3) The drift to daytime network tv will continue for two reasons: (a) effectiveness, (b) nighttime gets more and more expensive. (4) In the matter of program types, the leaning toward the situation comedy shows no sign of a downtrend, more dramatic series will try to copy the *Peyton Place* syndrome and cleave closer to a slice-of-life impression (all of which means soap opera has moved uptown and in the higher rent brackets), and harder times will fall upon the variety show. (5) Advertisers will spread their spot tv activity to more markets in this respect: they won't arbitrarily confine themselves to the top 30 or 40 markets but rather match market selection to the product's marketing pattern. With that kind of buying the 55th market would be singled out over, say, the 25th top market. (6) In the world of tv commercials, there'll be much less animation and lots of trick photography (short cuts and whatnot) accompanied by music, the number of card-carrying people will be pared to the bone to reduce residual payments, and advertisers will go for more spoofing of the product. (7) On the side of agency management the trend toward mergers, going public and adopting the fee arrangements vs. commissions will take on pace. (8) Piggybacks: hard economics will proliferate their use among advertisers and ease their acceptance without additional tariff among sellers. (9) Reps: competition from the groups will nudge some of the major independents into taking a sharper look at UHF, with a view to recouping revenue; also departing from the standard compensation levels. (10) Tv research: with agency absorption in the choice of the show diminishing more and more, there will be greater determination to find out

(a) who watched the commercial, (b) the creative elements that contribute to a more positive watching of the commercial.

Affils pressure for night 60s

It doesn't look as though anything of consequence will come out of the agitation among affiliates for minute station breaks in the tv networks' nighttime schedules. The pressure is beginning to pick some real steam. The stations' position: 20s have become a surfeit on the market. The call from advertisers is overwhelmingly for minutes in spot. The availability of minutes is about dried up. The only place affiliates can turn for an additional supply of minutes are the nighttime station breaks. If the networks don't yield, they could be responsible for some advertisers turning from tv to print. The networks' rejoinder, in essence: by granting 60-second nighttime station breaks, the networks would sow the seeds of their own destruction. Could P&G, for example, be expected to buy network participations in over 200 stations if it could lock up choice one-minute breaks in the top 50 markets? Maybe the stations created their own Frankenstein by going in for prime time movies, thereby convincing spot advertisers that, if they hold out against having to buy 20s, they can force an increased supply of local minutes. Let the stations diminish the opportunity of minutes and advertisers will go back to 20s. To sideliners the networks' riposte smacks of the old wheeze as to what came first, the chicken or the egg. In any event, look for the demand and the ensuing debate to get hotter and hotter as 1965 unrolls.

Falstaff still alive with baseball

Falstaff, the beer that for many years brought major league baseball to minor communities, isn't being frozen out of the game by the deal between ABC-TV and all but a couple major league baseball magnates. CBS-TV has brought Falstaff under the New York Yankee umbrella. Falstaff will carry (in its area during the season) 22 Yankee games out of New York, 12 on Saturday and 10 on Sunday. That means Falstaff will be on 12 of the 24 Saturdays ABC-TV has

scheduled. In some areas Falstaff will be competing for baseball audience with Anheuser-Busch, which has bought a quarter of the ABC-TV series. Looks like CBS-TV will take care of Falstaff in still another way: the six National Football League exhibition games during August. Falstaff's also a regional participant in all the National Football League's post season championship and bowl games. How ABC-TV is selling the Saturday series: \$110,000 for a quarter of 24 Saturday games and two holiday games. Figures \$22,000 per commercial minute. There'll be 20 commercial minutes per broadcast, this including the pre- and post-game programs. P.S.: N. W. Ayer still battling in behalf of client Narragansett beer against the Boston White Sox dropping Narragansett to clear the way for the ABC-TV deal.

Pre-Christmas success saga

Tip to the TvB: there's a hot little success story on tap at Gulton Industries, which turns out long-life flashlights, cigaret lighters, etc. The skeleton facts: bought eight scattered night commercial minutes on ABC-TV, starting after Thanksgiving; made a commercial with actor John Williams. By the end of five shots Gulton's inventory was cleaned out. Backlog of orders resulted in Gulton putting production lines on 24-hour operation.

The women in Gillette's future

Look for Gillette come the 1965-66 season to continue veering its nighttime network tv participation toward the female audience. In other words, whatever Gillette buys at night will have a predominantly built-in feminine appeal. Compared to a few years back, the company's merchandising approach constitutes a new ballgame. It's knee-deep in the toiletries field. Gillette has Right Guard deodorant that it's bent on promoting as an item for women as well as men. As the company expands its toiletries line for men, it becomes more dependent on the distaff side for success, since most of men's toiletries are bought by women as gifts. Blandishing the female consumer is also important to Gillette in

the sales of double-edged blades: research has revealed that they use them more than men. However, Gillette will go on preserving its sports image by continued sponsoring of what it deems such "blue chip" events as the World Series, the Rose Bowl and the NCAA football games, with costs at somewhat under \$7 million. Billings for the nighttime entertainment will likely run over the \$20 million mark, as compared to \$15 million for this season.

Middle bracket up 13 percent

One of the network tv rating anomalies of the current nighttime season is this: both the average rating and the number of shows in the middle rating brackets went up. Usually when the average rating takes a hike the percentage of shows in the middle bracket slides off. Contributing to this season's anomaly is the fact that there was but a single program, namely *Bonanza*, that landed in the 30-or-better rating bracket. In the previous season there were four shows in that classification. Apply the November 11 NTI as a base for each year, the evening rating level picture for the past three years comes out as follows:

RATING BRACKET	1964	1963	1962
Over 20 rating	36%	41%	27%
10-20 rating	58	45	58
Under 10 rating	6	14	15
NO PROGRAMS	111	105	115
AVE. EVE. RTG.	18.4	18.1	17.1

Uncle Ben, M&M to NHS?

Nobody will be more surprised than Ted Bates if a report going the rounds of Madison Avenue turns out true. The report: Forest Mars, who heads up the merged Mars, Inc., and Food Manufacturers, Inc., is assigning FMI's M&M candy and Uncle Ben's rice to Needham, Harper & Steers. The M&M and Uncle Ben accounts, jointly, bill at least \$7 million (\$6.5 million of it in spot tv). Needham, Louis & Brorby, which just merged with Doherty, Clifford, Steers & Shenfield, has handled the Mars account for many years. Possible contributing factor to the reported switch: Needham would now have a fully staffed media buying operation

CONTINUED ON NEXT PAGE

in New York. Bates top management has boasted for some time it has never lost a complete account. The exit of Food Manufacturers would change that.

ABC hush re two-market coups

A topic that ABC-TV's top management would much prefer not to have bruited about: the progress the network's been making in getting "live" clearance for its nighttime fare in two-station markets. All that a member of the network's top management will likely admit when confronted with any query on this matter is that it's "doing all right." Why the cozy tactic? ABC-TV wants to do everything it can to prevent the competition from becoming so exercised over ABC-TV's inroads in such markets that special measures will be taken to halt the defections.

The price-holding prospect

Will the fact that the three tv networks are running neck-and-neck in ratings have an appreciable effect on nighttime prices for the second and third quarters this year? There's some divergence of opinion between the networks and important agency buyers. The networks are confident that the ratings closeness will be conducive to all three holding the price line. The agency men who do a lot of buying think that the pricing situation won't be much different for these quarters than when there was a wide ratings margin between one network and the competition. As the agency negotiators look at it, price holding this time will, as always, depend on the old law of supply and demand.

ABC's night schedule stance

The prevailing philosophy about nighttime scheduling for the 1965-66 season indicates a swing back to half-hours that will be even sharper than the one which occurred between this and the previous season. In terms of new series, the pattern of slotting shows will run as follows: from 7:30 to 8:30 it will be predominantly 60-minute

programs; from 8:30 to 10, half-hour shows; from 10 to 11, 60-minute programs. Reasoning behind this philosophy: (1) it is more difficult to maintain the quality of one-hour shows than half-hour shows; (2) the blue chip accounts prefer the half-hour kind and, more important, they want to be in the middle of the evening.

Brisk flow of spot radio renewals

R. J. Reynolds and National Biscuit Co.'s Cream of Wheat heightened the holiday cheer for spot radio reps with renewal orders for 1965. Reynolds made it a double dishout, via Esty. In addition to the perennial order for cigaret brands, stations in many markets got long-run schedules for Prince Albert. Cream of Wheat's renewal was for 13 weeks, with schedules stipulating so many per week and a surplus batch of spots for heavy-ing up during exceptionally cold spells. Another spot radio schedule: Campho Phenique, out of Sterling Drug's house agency, Thompson-Koch. In the farm radio sector there was a six-month renewal from American Cyanamid (DFS) and one from the De Laval Separator Co. (Marsteller, Inc.). Cyanamid used to issue 52-week contracts. Apparently, its new policy calls for staying more flexible.

Projections can be a folly

Making projections on the revenue outlook for a tv network-affiliated station in a top market can be as hazardous as making book on horseraces. It's been one of those seasons where station managements have gone wide of the mark in their anticipations. Some of the misses have been pleausurably surprising, while others have evoked a somber where-did-we-go-wrong? For instance, a New York station now finds that its year's projection will be off by at least \$1.5 million. What happens when your projection is away above the actual count? You look around for the culpable, and for station management there are several to choose from. Such as: (1) the network's nighttime schedule has turned out a drag; (2) the rep isn't on the ball and has been letting some good pieces of business get to the competitive station, or stations; (3) the local

competition is making deals below the counter; (4) the salesmen have gotten smug and sluggish and are not hitting the opportunity line as hard as they used to.

When mama has tv set to herself

Do you know the one hour of the daytime that the kid quotient in tv audience composition takes a big dive? Answer: between 2 and 3 o'clock, when presumably they're taking their nap. Another interesting fact about daytime audience composition: the number of women doesn't vary much between 12 and 3 p.m. The peak level for women viewers is the hour that follows. Anyway, the foregoing observations emerged from this chart showing the average audience composition of the tv daytime audience for this October, based on Nielsen reports:

TIME SPAN	HOUSEHOLDS	MEN	WOMEN	TEENS	CHILDREN
10-11 a.m.	8,520	1,740	6,730	320	3,310
11-12 N	9,990	2,420	8,680	210	3,000
12-1 p.m.	13,310	3,310	12,520	260	2,680
1-2	14,250	4,370	12,990	260	2,580
2-3	13,830	4,160	12,890	420	1,890
3-4	14,780	4,160	13,310	890	2,790
4-5	15,200	4,420	11,260	2,520	7,360

Record tv quarter from candymakers

The current boom in the candy business — consumption jumped from \$2.3 billion to \$2.4 billion between 1961 and 1963 — is reflected in the record participation by that field in network tv. The figures that epitomize the story: nine candy makers have going for them in the initial 1964 quarter on the networks a total of 690 commercial minutes. It's a lot of network action for an industry that's uncommonly heavy in regional brands and supermarket private labels. The spurt in network spending may somewhat be attributed to the acquisition of long-time candy firms by the major or minor giants of the food packaging field. Included among the absorptions: Standard Brands, Planters Peanuts; National Biscuit, James O. Welch; Beatrice Foods, D.L. Clark and M.J. Holloway; Borden's, Cracker Jacks; Food Manufacturers, M&M. A frequent consequence of mergers is that additional money is pumped in for advertising. Spot tv, and even spot radio, is likewise cashing in on the upsurge of the candy business. The spot

brigade includes Hollywood Brands, M&M, Curtiss, Whitman, Planters, Nestle, Peter Paul, Williamson, Heide, Fanny Farmer, Bonomo, Clark, Plantation Chocolates. Following is a breakdown of the commercial minutes committed for the next quarter by candymakers on the tv networks:

ADVERTISER	ABC-TV	CBS-TV	NBC-TV	TOTAL
Mars	49	54	51	154
Sweets Corp.	88	52	0	140
Chunky	39	0	21	60
Kraft	0	0	70	70
Cracker Jack	34	0	34	68
Peter Paul	0	0	65	65
Nestle	0	13	39	52
Welch	0	42	0	42
Schrafft	0	0	39	39
TOTAL	210	161	319	690

Powder cleansers' daytime affinity

P&G and Colgate-Palmolive, it would seem, have a theory that the only time that the housewife is receptive to talk about powder cleansers is in the daytime. During the initial nine months of this year the two companies put all their network tv dollars on Comet and Ajax cleanser, respectively, into the weekday regions. The third leader, Purex's Dutch Cleanser, used 50 percent of its commercial minutes in daytime but spent far more of its budget in the nighttime precincts. Following is a breakdown of the three brands' network tv allocations in terms of dollars and minutes for the January-September, 1964, span:

BRAND	NIGHT	DAY	MINUTES
Ajax	—	\$ 856,300	192
Comet	—	1,129,200	194
Dutch Cleanser	\$159,000	48,500	*22

* 15 of these minutes were used in the daytime.

Nielsen on color home measuring

If you're especially interested in color and wonder when Nielsen will do some pinpoint measuring of color homes, there's an answer. Nielsen's position, as obtained by Sponsor Scope: nothing can be done about measuring tint-equipped homes' viewing habits or demographics until the ownership gets into the 15 to 16 percent bracket. Furthermore, any separate surveys would require a sample of at least 1000 color homes.

Neglect Florence?

As well neglect spring, or Beethoven, or supermarkets. Cynosure of connoisseurs of beauty and tv buying, Florence is one of a kind: the nation's largest single-station market effectively serving an active agricultural-industrial area.



Florence, South Carolina

Channel 13 • Maximum power • Maximum value

Represented nationally by **B** BLAIR TELEVISION

A Jefferson Standard Station affiliated with
WBT and WBTW, Charlotte





'...in the eye of the beholder'

Beauty may have to make room for truth if the eye becomes the laboratory where either is examined; Marplan's Perception Lab is proving the eye, like a fingerprint, doesn't lie, much to its clients' benefit

■ "Half of my advertising is wasted—but I don't know which half."

Most advertising sophisticates are not only familiar with that quotation (attributed to various sources), but expect to hear it at least once in every third speech at ad functions. Many believe that the author, whoever he was, was likely right. Many heavy investors in all media today are positive that there is enough truth in the quotation to cover some of their own ad problems. Others at least suspect that their advertising investment isn't delivering 100 percent efficiency.

Most advertisers and agencies have long regarded their advertising seriously enough to try to *do*

something about this ad problem.

Particularly since the time that broadcast advertising brought intensified competition to the advertising world has the probing of consumer behavior expanded in search of greater advertising efficiency.

One of the razor-edged contentions with which all "reaction" research is slashed—particularly when it confronts competition—is that opinions, as stated by the people who hold them, are suspect for many reasons. Bluntly, what people say they think and what they really think are two different things. Overcoming this accusation has constantly been the thorn in any side of opinion research.



Herbert E. Krugman is a vice president and research director of Marplan, the research company of The Interpublic Group of Companies, Inc. He has been a research vice president for Ted Bates & Co., and prior to that for Raymond Loewy Associates. During the periods 1946-49, 1953-59 he was manager of the survey division at Richardson, Bellows, Henry & Co. From 1950 to 1952 he was on the faculty of the Princeton Center of International Studies.

He has been a consultant to the Office of Intelligence Research of the U.S. State Department and to the Institute of Human Resources of the U.S. Air Force. In World War II, he served with the Psychological Branch, Office of the Air Surgeon.

He obtained his BSS from CCNY in 1942, and his Ph.D from Columbia University in 1952. From 1956 to 1962 he was an evening lecturer in the psychology department of the School of General Studies at Columbia University. He is a Fellow of A.S.A. and A.P.A., and has published some 30 articles in professional journals and periodicals. He is a certified psychologist in the state of New York.

Dr. Krugman is president of the American Association for Public Opinion Research for 1964-1965.

By now, most practitioners—and students—of advertising have at least heard rumors about the “eye camera,” a comparatively new device which—while subjects view commercials, print advertisements, packages, and other results of the creative section’s work—measures changes in the diameter of the pupil of the eye.

If relying on people to articulate their likes, dislikes, behavior or activity cannot be trusted fully, then ideal research ought to avoid this pitfall. Pupil measurement, therefore, may be the way since it circumvents language as well as translation problems in cross-cultural opinion and attitude surveys.

Under the guidance of Dr. Herbert E. Krugman, vice president and research director of Marplan, the research company of The Interpublic Group of Companies, Inc., the development of equipment and a series of studies have progressed to a point where “encouraging evidence of reliability and validity” has been found.

Available data indicates that the device could well become a powerful tool in analyzing the stuff that arouses the interest of consumers. It follows that material prepared to stimulate the consumer could then be studied for its interest-arousing qualities before huge sums are spent in disseminating it via any medium. One fact must rate high in the in-

terest of researchers: it is possible to obtain definitive results with a relatively small number of viewers. To date, pupil response has been found to stabilize at about 50 subjects (viewers).

In a recent marketing research paper, Dr. Krugman detailed the “applications of pupil measurement to the prediction of sales of such items as greeting cards, sterling silver, wristwatches, etc. . .” and the apparent confirmation that the interest of the consumer might be measured via pupil dilation. The key factor in the technique that will be of special interest to admen and researchers is that the person involved in being “measured”—the consumer—is unaware of the measurement process and whatever material is being used to stimulate his interest can therefore get as much of his attention as is realistically possible.

Early research in this field was confined to inanimate material. But recently, the pupil measurement equipment was further developed and adapted to record responses to moving stimuli such as film—and especially television commercials.

The older and established methods of testing and then measuring the verbal report of a respondent after viewing was completed is eliminated by the new method.

Rather than wait, the instant measurement of response in the pupil of the eye, says Dr. Krugman,

“provides a precise second by second record of interest.” This record is called the “interest track.”

“It has the further advantage,” adds Dr. Krugman, “of representing a response not subject to error of recall or of verbalized bias in reporting. It is assumed that some individuals *would* report in a biased fashion when asked about the entertainment and sell portions of a typical commercial.

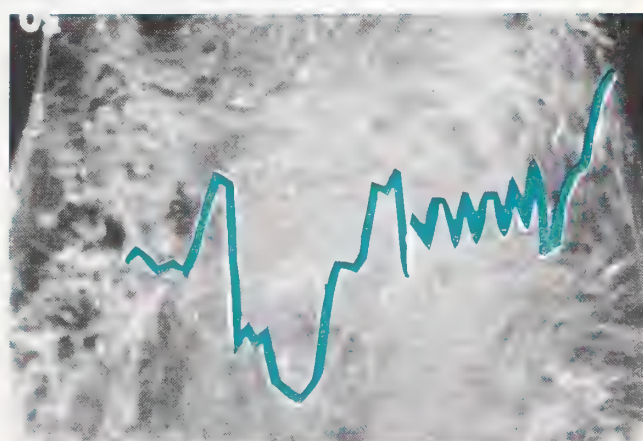
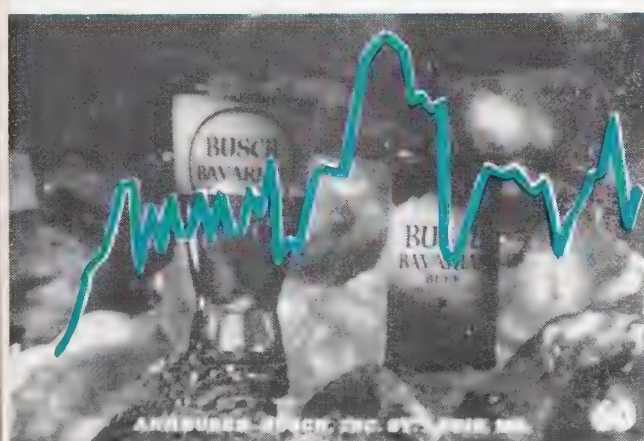
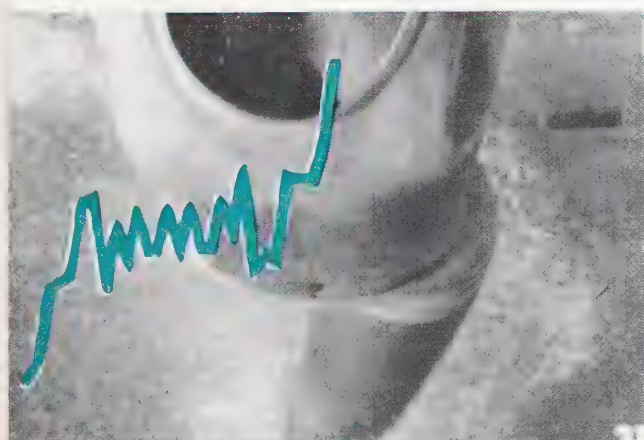
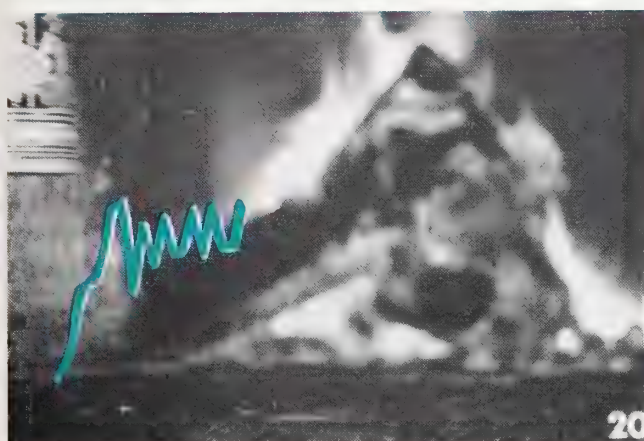
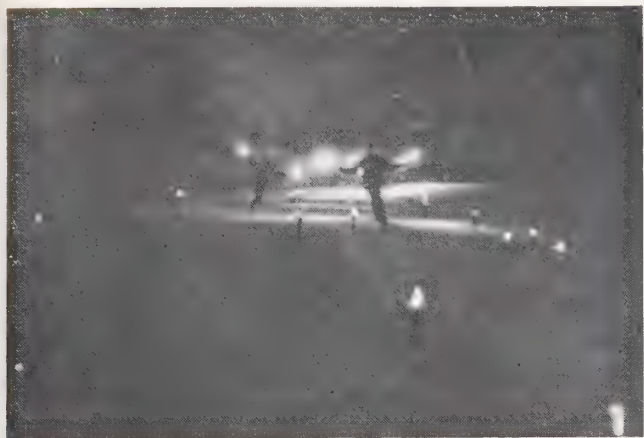
“There may be no such thing as a ‘typical’ commercial, and many commercials do provide complete integration of entertainment and sell portions. Nevertheless, it should be noted that a second-by-second record of response permits more detailed research questions to be raised about the ‘mix’ of elements in sixty seconds of air time.

“It has been rare in the behavioral sciences,” Dr. Krugman emphasizes, “to obtain data where stimulus and response could be so closely related.”

And since, in the current tests, this is being done without the interference of some aspect of the response measurement process itself, the reason for the rarity is obvious.

Participants in the pupil measurement studies naturally assume that when they have viewed the material shown them they will be asked questions. Marplan’s Perception Laboratory fulfills this expectation by conducting an interview and is thus

Graph of pupil response is superimposed on the actual commercial so that viewer interest can be evaluated by researchers. Numbers in the corners of the frames from Busch Bavarian Beer commercial indicate the number of elapsed seconds. Final frame indicates total "interest track." Early scenes are from skiing sequence followed by swimming shots and finally, the "sell."



also able to interrelate pupil measurements with verbal data.

But what is most interesting is the final form in which these measurements can be offered to creative and media people for examination of a multitude of things. Since the "interest track" is formed of the second-by-second measurements of the pupil of the eye, the tracing or graph that it creates can be—in the final form—superimposed over the commercial so that diagnoses can be made, insights exacted, and evaluations of the commercial's effectiveness be formed. (See photos and charts of the specific applications.)

"For example," says Dr. Krugman, "one may consider placing the *sell* closer to an interest high point, compare the effectiveness of different lead-ins—the first ten seconds—or select the strongest elements in a 60 second commercial for reduction to a 30 second commercial or shorter."

Currently, the "interest track" is being used "descriptively." That is: (1) to demonstrate where interest drops-off during a commercial; (2)

to compare creative execution between two or more commercials; (3) to compare two or more commercials as totalities.

Since getting and holding the attention of the viewer is, presumably, the first objective of a commercial, each low in the interest level, or sharp drop, "must therefore be taken as indicating high probability that the viewer, the channel and/or the tv set will be 'turned off.'"

In the charts with this story, "interest tracks" are shown that represent progressively more advanced applications in the evaluation of tv commercials. Unlike the photos from the beer commercial on which the "interest track" is an animated superimposition on the commercial itself, the other cases are represented by a simple graph.

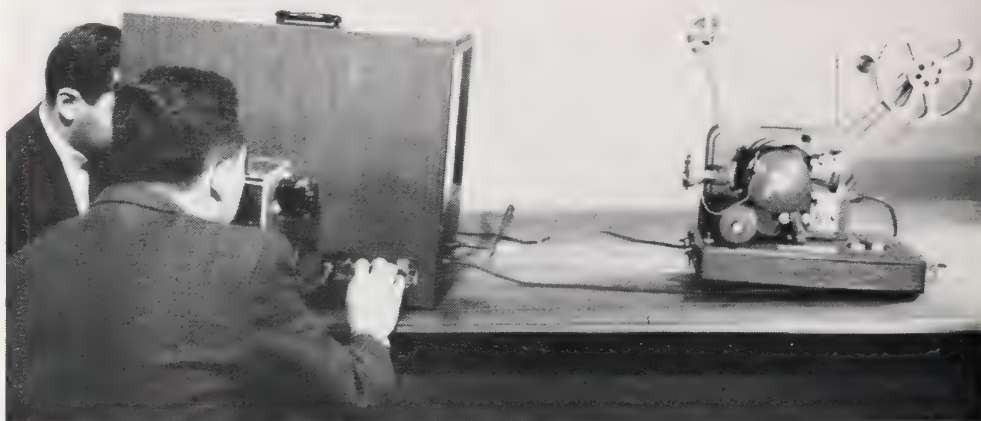
The "eye camera" was developed by a consultant to Marplan's Perception Laboratory, Dr. Eckhard Hess, chairman of the department of psychology at the University of Chicago, who discovered in early experiments that eye-pupil diameters vary in response to visual

stimuli according to the interest value found in the material shown to the viewer.

Much has been done, since those first studies, regarding the evaluation of advertising material. In two of the earlier studies, comparisons were made between sales figures and the repose of the pupils of the viewers in the study as well as their verbal reactions. In many cases, what the subject said he liked and the response of his pupil differed. But in both studies—*pupil response bore as close or closer a relationship to sales.*

It should not be difficult to understand the relationship between the potential value of the use of the eye camera in commercials for television and the researcher's regard of pupil response as a kind of international language where the difference in language may get in the way of interpreting reactions or reporting those reactions with accuracy. There are portable eye cameras now in use in New York, Chicago, Los Angeles, Toronto, Mexico City, Sydney, London, San Paulo, Frankfurt, Johannesburg, and Tokyo. ♦

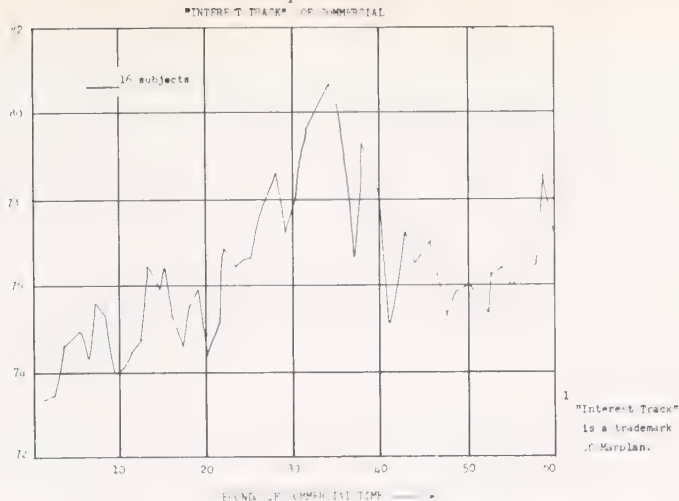
Original eye camera equipment was considerably larger than current model, which is portable. Shown here, viewer looks through equipment (left) at screen onto which projector throws image, while researcher—with back to reader—operates the equipment.



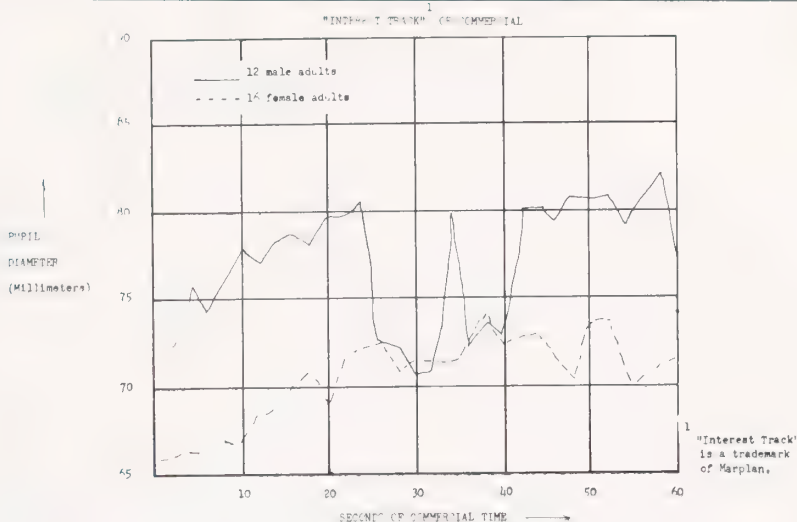
View from behind the subject while female viewer is being recorded by Marplan's eye camera studies.



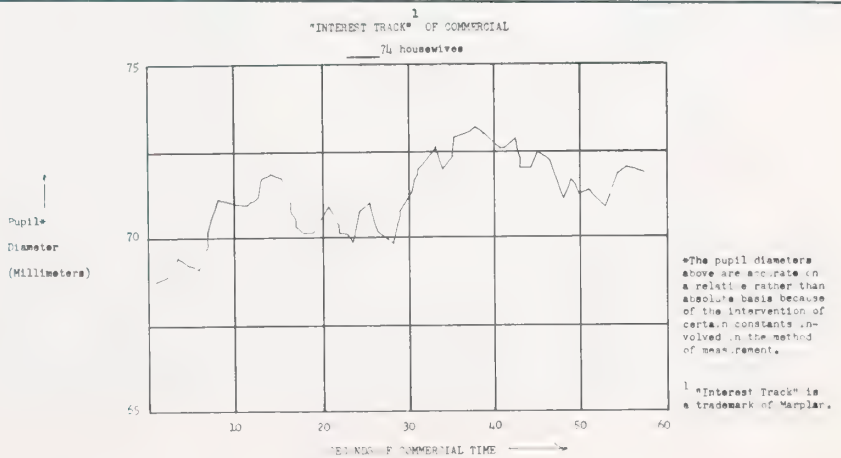
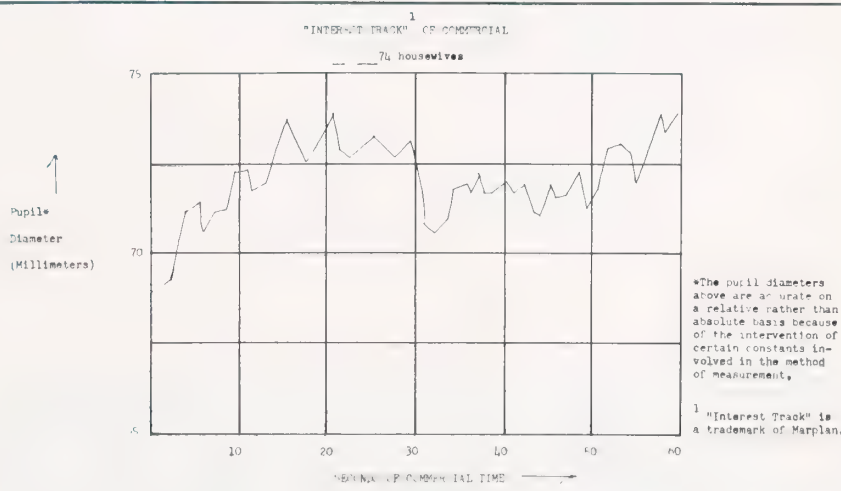
APPLICATION NUMBER ONE (ONE GROUP VIEWING)—This is a beer commercial, the first commercial for which an "interest track" was recorded, film shown at Advertising Research Foundation Conference, Oct. 6, 1964.



APPLICATION NUMBER TWO (ONE GROUP OF VIEWERS COMPARED WITH ANOTHER)—This is a food product commercial with "Sell" in the middle. Males sharply lose interest at that point; females' interest is retained.



APPLICATION NUMBER THREE (ONE COMMERCIAL COMPARED WITH ANOTHER ON THE SAME GROUP OF VIEWERS)—These are commercials for a washday product. The commercial on the top arouses relatively greater interest in the first thirty seconds, while the commercial on the bottom arouses greater interest during the second thirty seconds.



If today's leaders climbed to the top largely via advertising, here's why the whole industry's bound to up budgets tomorrow

Advertising: the case

■ Children should have a good hot lunch.

To make sure of it, an adult committee of experts eagerly scrutinized youngsters at New York's Public School No. 1 recently as they chomped on — or avoided — their hot lunch of hamburgers and green beans, plus apple sauce and milk.

Theirs wasn't an ordinary hot lunch, however.

It had been made from pre-cooked, frozen foods. And the experts were just winding up a three-year study, financed by the Ford Foundation, on the feasibility of school-served frozen lunches.

Frozen foods, by eliminating many kitchen procedures, reduce labor requirements and tend to cut costs, as well as contribute to

convenience and allow precise "portion control." As a result, culinary planners for hospitals, factories, hotels and even drive-ins — as for school systems — are beginning to take a more serious look at frozen foods. These "institutional" orders may well provide a major income source for tomorrow's frozen food industry.

The development of such customers is just one more new aspect of a widely known, if still explosive, business. And the market today is stronger than ever:

● Industry sales, according to the trade publication *Quick Frozen Foods*, were up 11 percent in 1963 to reach a total \$4.4 billion. And they're expected to rise another 14 percent for 1964.

● Retail sales of just the 40 leading supermarket chains reportedly equalled \$1.1 billion last year. A&P (including its Canadian outlets) was far and away the leader with a frozen-food volume of some \$270 million. In second place: Safeway Stores with \$145 million.

● Not many years ago, only one in four shoppers bought frozen foods "regularly." (One in four never bought them at all!) Today, per-capita consumption is just over 30 pounds a year which amounts to something like 5 percent of total food sales.

Much as things have changed, there's still lots of room for expansion. Preliminary 1964 estimates indicate that per-capita consumption of frozen vegetables only is almost 13 pounds — a good figure. But per-capita consumption of *canned* vegetables is almost 46 pounds. Leaders in the industry would like to see that 13 doubled — or tripled.

In persuading the public to change its eating — and buying — loyalties, a primary tool will undoubtedly be advertising. In fact, the knowing use of advertising — especially broadcast media — has already helped write some of the industry's most dazzling success stories:

Birds Eye, the frozen food leader, achieved what was reported as "one of the most comprehensive schedules in the history of the frozen food industry" when it added spots on Danny Thomas, Phil Silvers and Jack Benny to its already





for frozen foods

bulging tv docket. This scion of General Foods has obviously learned an advertising lesson from its old man.

Green Giant, number two company, achieved its prominence in just a couple of years after late entry into the market. Once in, it moved fast, boosting sales from a modest \$3 million gross for 1963 (fiscal year) to around \$18 million for 1964 (ibid). Major credit goes to its Ho-ho-ho broadcast campaign.

Sara Lee, which started on a \$15,000 capital investment in 1951, now spends about 200 times that amount on advertising alone — an estimated \$3 million a year. Company executives have long credited much of their success to consistent use of air media.

Milady's Frozen Foods (blintzes et al) represents only a fraction of the market — frozen specialties — but it's a product group that looms importantly on the horizon. This company has increased its ad budget from a reported \$140 a week to an estimated \$3000 a week currently. About 48 percent of it is spent on radio.

Of all marketing changes during the last 10 years, according to a recent *Nielsen Retail Index* on the subject, none has been "more dramatic than that which has occurred in frozen foods." And most of those changes have a direct advertising meaning, as we shall see.

And yet the frozen food field is, in some ways, still idiosyncratic. Like any vast, newly explored Yukon, it hasn't yet been cleared

of all problems. And, as in any gold rush, the most worrisome problem of all is competition. Here are a few aspects of it:

New products

In the first place, if there's one thing newer than new frozen products, it's the rate at which they're being launched, according to the Nielsen study. "Many manufacturers now believe that, just to maintain position (let alone forge ahead), it's necessary to come up with new products on a more or less continuing basis."

The manufacturers give two good reasons: First, in the current markets a good new product can make a really important contribution to corporate profits. Second, "new-

ness" pays off so notably that even standard, well established brands, the report states, "are becoming less and less immune to competition from a new competitor."

Pros contend, in fact, that a new product, to which *demonstrable* (i.e., as on television) convenience has been added, stands about 7-to-1 chance for success *over* an established, but yet less convenient, item.

Consider one of the newer packaging trends — boilable pouches (which allow food to be heated without dirtying the pot). Pouched vegetables are selling an estimated 225 million units this year, a volume that's conservatively expected to reach 1 billion units by 1968. Trade sources hold that a real



1963 FROZEN FOODS BRAND ADVERTISING*

Product	Gen'l. Mags	News- papers	News sects.	Net Tv	Net Tv
Armour turkey products		\$ 40			
Aunt Jemima waffles		99			
Austex foods					\$ 19
Banquet					
dinner	\$127	13			
pies		39			
Birds Eye					
foods	74	3			681
fruits	74	43			
vegetables	183	1149	\$742	\$342	
orange juice					16
Booths seafoods	48	103			
Bridgeford bread		32			
Chock Full O'Nuts doughnuts		17			
Chun King dinners	430				
Dole juices	366				
Downyflake					
baking products		16			
waffles		91			
Dulany foods					110
Florida					
citrus juice	478			229	
orange juice		29			
Gortons fish and Heinz Ketchup	36				
Green Giant vegetables	11	91			1099
Hawaiian Punch bars				37	
Holloway House foods		21			
Howard Johnson's foods					169
Icelandic frozen fish		30			
Jiffy meat products		29			
Kold Kist foods	30				
Libby's					
foods				80	12
fruit drinks		170			
juices	197			41	
Joe Lowe Corp. gen'l promotion				95	
Lowe popsicles		105			24
Mette Munk pastries		60			157
Milady's blintzes	16		13		
Minute Maid					
fruit drinks	210		137		
fruit juices	6		64	1498	70
orange juice		87			
orange delight	34	399			
orange delight sweepstakes	147		105		
Morton's					
cakes		48			50
foods					499
Mrs Baird's rolls					34
Mrs. Paul's					
fish products		145			19
foods		4			891
onion rings		28			
vegetables		48			
Mrs. Smith's					
desserts					17
pies		152			
pies and cakes	50				
Myers casseroles		50			

O'Coma				
chicken cobbler		26		
turkey products		43		
On-Cor foods				34
Orange Nip breakfast drinks		140		
Patio foods		14		90
Pepperidge Farm				
baking products		24		39
desserts			235	141
pastries		449		448
Pet-Ritz fruit pies		25		
Pictsweet				
foods		38		
vegetables		67		
Pillsbury				
desserts		197		
pastries		18		19
turn-overs			52	
Pop Ice			17	
Red L Foods				26
Sara Lee				
bread		50		19
cakes	77	264	91	252
chicken		16		
dinners				34
foods		15		
pastries				183
Seabrook Farms				
foods	29	61		
vegetables		31		
Simple Simon pies		28		
Snow Crop				
citrus juices	315			5
vegetables		20		
vegetable casseroles		33		
orange samoa	265	42	997	209
Stouffer				
escaloped chicken & noodles		77		
foods	285	31	307	
fruits		85		
lobster newburg		75		
macaroni & cheese		43		
spaghetti sauce		44		
spinach souffle		88		
Sunkist				
fruit bar				19
juice bar contest	17			
Swanson				
deep dish dinners				129
dinners			314	
food				46
pies		19		
tv dinners	424	492	5	1128
Swift's sherbet	43			
Tastycake cakes		25		
Tree Top apple juice		58		
Van De Kamp foods		34		
Wakefield crab meat	54			
Welches				
grape juice				257
juices			485	

*In thousands of dollars. Source: Food Field Reporter.

breakthrough would boost results far higher.

What's the advertising significance? The research and promotion burden of boil-in bags (like most other new products) is being borne, not by retailers or distributors, but by national packers — where the big-money is.

In-store competition

Different brands (and different products within one brand) must also compete with each other within the store. This time they're vying for space with frozen-food display cases.

The reason is as logical as it is simple: Refrigerated cases are expensive to buy, install and maintain. Therefore, store managers hold their number to a minimum (thereby creating space shortages) and will continue to do so, the Nielsen study indicates, until the cases "become as cheap to buy and to operate as the simple shelving on which ordinary groceries are displayed."

Just how tough is this in-store contest?

Plenty!

The million and a half food transactions, which Nielsen researchers analyzed, included 639 different sizes, brands and types just for frozen vegetables. In all, the study uncovered some 2823 different items.

The typical retailer eliminates seven-eighths of those on the market and tries to stock only the remainder — in this example, about 350 items.

In that competition — 1 chance out of 8 just to get *into* stores — packers, plus their wholesalers and brokers will have to use strong advertising and clever promotion as their major vehicles for wheeling into the confidence of store managers.

Reverse promotion rule

It's axiomatic in merchandising that fast-moving items build profit. That's especially true in frozen foods where the relatively few fast-turnover products may contribute as much as 60 percent towards gross profits — a real fistful in the notoriously narrow-margined grocery field.

Yet, frozen foods are tricky in that they don't always follow the rules. For example, the margin on

standard groceries is so narrow that even if a slight price-cut increases volume impressively, the revenue gained may not offset revenue lost. Thus, a 3-percent markdown (or added promotional expenditure) may lead to a 30-percent increase in sales but a 20-percent *decline* in profit.

In frozen foods, however, a 3-percent markdown (or extra advertising expense) may lead to a 30-percent rise in volume and a 17-percent *increase* in profits.

What this means in advertising terms is that frozen foods require their own merchandising-promotion programs. And their beneficial margins usually allow for spending a little extra.

Shifting sands

Vegetables — to no one's surprise — are the largest-selling frozen product, accounting for 36.1 percent of unit sales, according to the aforementioned Nielsen survey. (Frozen fruit juices are in second place with 22.4 percent of unit sales.)

Yet last year frozen vegetable sales dipped 15 percent. During the same period, frozen baked goods surged 9 percent and ethnic dinners, i.e., Italian, Mexican and the like — increased 26 percent. Frozen pizzas advanced an enormous 77 percent.

Besides reflecting the growing public interest in specialized new products, the above also illustrates how abruptly the over-all market — not to mention share-of-market — can shift.

When the market's so fickle, the alert food packager will use as

much advertising as he can muster to help keep abreast of, if not control, the tide.

The profit paradox

Among frozen foods, interestingly enough, the items that sell the most don't always contribute the most to dollar volumes. Frozen vegetables (with 36.1 percent of unit sales, as noted) delivered only 28.2 percent of dollar sales in the Nielsen study. The 22.4-percent unit sales racked up by frozen juices translated into only 13.7 percent of dollar volume.

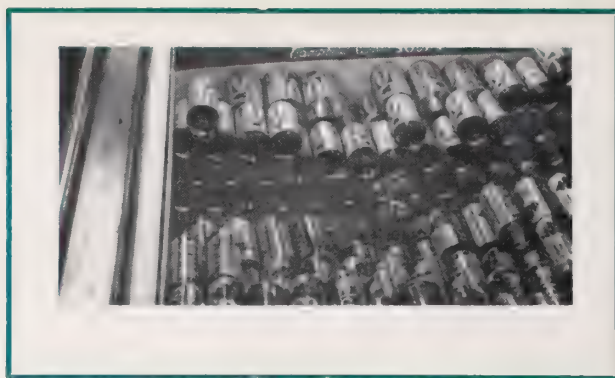
Thus, store managers themselves apply still another squeeze on the hyper-competitive business. They naturally prefer to stock the items that contribute most to their profits.

How misleading that picture can be! Lower-priced items (costing between 11 and 21 cents) account for nearly 25 percent of store sales, while higher-ticket products (from 70 to 99 cents) account for a mere 5.6 percent.

Judging by volume alone the store manager apparently should stock up heavily with low-cost frozen foods.

But the higher-priced products, while relatively minor in numbers, generated more than 50 percent more *dollars* when results were totaled.

How can the smart packager change customer demand so that more people buy higher-priced, more profitable items? Special promotions, merchandising gimmicks and price adjustments all help on a temporary basis. But the trick is really turned by national advertising.



... frozen foods

FROZEN FOODS' TREND TOWARDS TELEVISION*

Year	No. of brands advertised	General mags	Farm mags	News- papers	News sects.	Net tv	Spot tv
1962	85	\$4371	—	\$8158	\$1719	\$1049	\$5823
1963	100	4026	—	5813	1699	4328	6880

*Dollar figures given in thousands. Source: Food Field Reporter.

How it all began

First introduced commercially shortly after World War II, frozen foods were immediately heralded as the century's great new industry, a reputation that, after an initial spurt, they failed to fulfill wholly. In fact, after 1946 the industry went into a seven-year slump before, in 1953, annual results once again matched earlier records.

Since then, however, the industry has been expanding almost as predicted. Today's typical distributor is much better established than he was seven or eight years ago. And he now appears to be on the threshold of still further notable gains — providing he uses advertising adroitly enough to catch a ride on the expected surge.

STRUCTURE ON WHICH ADVERTISING RESTS

The usual range of frozen food prices begins at 5 or 10 cents (the cost of some punches, junior pizzas, popsicles and the like) and reaches a high of between \$1.75-\$2.15 (for complete dinners, specialties like prepared seafood in special sauces, etc.).

The average price is about 33.6 cents.

A Nielsen study of the frozen food market indicates that nearly half (46.4 percent) of the million and a half transactions studied ranged between 22-39 cents.

E. W. Williams, publisher of *Quick Frozen Foods*, and other spokesmen for the industry, have noted these main developments that "should accelerate" within the next five years:

(1) Frozen foods will continually account for a greater percentage of total food-store sales. The long-standing target that now looms as a real possibility: 10 percent.

(2) As a corollary, per-capita consumption will continue its upswing. Today, the average family of four spends some \$5.24 per month on frozen goods, obtaining about 10 pounds of food. For the industry to realize its 10-percent goal, that family's spending will just about double.

(3) Advertised brands will consolidate into fewer — and stronger — brand names.

Leaders right now in general order of precedence are Birds Eye, Green Giant, Sara Lee, Swanson, Libby, Minute Maid, Stouffer, Morton, Banquet, Chun King, Wakefield, Gorton's and Sea Pack. (The top 20 of 270 frozen-food packers accounted for more than 65 percent of total sales, and 18 of those 20 sold more than \$10 million.)

And, according to *Supermarket Merchandising*, the five largest chain purchasers of frozen foods last year bought more than 50 percent of the total under their own labels.

(4) Improved and, in part, revolutionary freezing and distribution methods are on the way. For example, mobile freezing plants in giant trailer trucks do a "magic freeze" (with liquid nitrogen at

-320° F.) at harvest sites in the fields. Expected results: the successful freezing of such hitherto reluctant commodities as avocados, cabbage, lettuce, mushrooms, onions, tomatoes and the like.

(5) Conversion of more industries to freezing, much as already has been happening in bakery goods. For example, many bakers now freeze most of their bread, even though they don't sell it frozen.

Similarly, it's now standard to freeze meat and poultry at packing plants, a matter that requires "just one more step" to deliver them frozen to the consumer.

Freezing will allow many producers to level the peaks and valleys in their demand-charts, which is about what happened with frozen juices to revolutionize — and stabilize — the Florida citrus industry. More recently, the successful marketing of frozen french fries has wrought comparable wonders with the potato economy of Maine and — to a lesser degree — Idaho and Washington.

(6) Food retailers will continue to encourage the trend towards freezing. Main reason: Even in small stores, frozen food profits run as high as 8 percent (a considerably greater profit than their sales volume would indicate, when compared to the norm for dry groceries). In a high-volume supermarket the profits may climb to 15 percent.

(7) Distributors will continue to lend a hand — most notably an advertising hand — because frozen foods have lower direct product costs than other groceries. Thus, the distributor can afford to spend more of his sales dollar on advertising — in short, to spend more in order to make more.

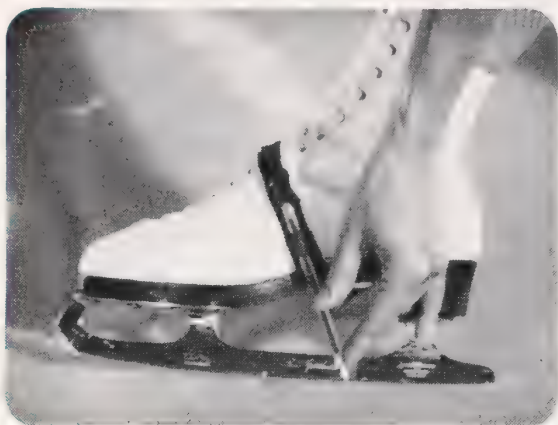
Altogether, these trends should set up a momentum for notable advertising increases, especially on tv. Food and grocery advertisers, already tv's most active, should boost their no. 2 product group, frozen foods, into major billing prominence.

Quick Frozen Foods' Williams puts it in a nutshell when he considers the "specialty" foods that, so far, have been too special to achieve mass volume. How can they attain the big-time? he wonders.

And he supplies an industry's answer: "Not by cheap price, certainly, but by advertising . . ." ♦



Tv commercials for Bic pens are designed to be highly dramatic. Pictured are frames from "fire and ice" commercial. Champion figure skater, Aja Zanova, scrapes pen point on ice, puts it in fire, then writes with it.



Bic's tv-led 5-year

Pen company's sales program is tied closely to selling via tv, as well as distribution conforming to tv signal areas. Result: a half-decade of profitable sales on target, on time.

■ With the backing of spot tv exclusively, Waterman-Bic is selling three million ball point pens in the United States every week. Once more, with the upcoming use of network tv, the company expects sales to increase 50 percent next year.

Bic's success did not come by chance. The company's marketing and media strategy has been planned and executed with military-like precision.

In 1958, the very first year Bic entered the U.S. market by buying out Waterman Pen, the company chose an agency — Ted Bates —

and an advertising medium — television. When tv was selected as the one and only medium, the newly formed Waterman-Bic company and its agency decided to make distribution conform to tv coverage areas rather than geographic areas. It was one of the first companies to recognize the advantages of marketing by tv coverage area. Salesmen were assigned to the total area reached by a tv station's signal, regardless of state boundaries.

A plan was devised to divide the country into five regional areas and enter one region a year. Each region was to be heavily saturated

with tv spots (sometimes up to 150 rating points in one market each week). After successful tv test-marketing in Connecticut, the company set forth on a five-phase, five-year plan. Each phase represents the entry into a new region. The multi-phase program has proceeded like clockwork.

Phase 1 — Introduction in the Northeast in the spring of 1961. (Currently Bic holds 48 percent of all over-the-counter ball point pen sales in this region.)

Phase 2 — Introduction in the Southeast in the fall of 1962. (Share of market is now 38 percent.)

Phase 3 — Introduction in the Midwest in the spring of 1963. (Share of market is now 33 percent.)

Phase 4 — Introduction in the Southwest and Plains States in the spring of 1964. (Share of market is now 22 percent.)



target plan

Tv advertising for Phase 5, covering 13 states in the far West, will get under way in the spring of 1965. Distribution began in November.

Today Bic has 75 to 90 percent distribution in each U.S. market it has entered — distribution in department stores, variety chains, stationery stores, tobacco shops and drug chains. Sales run about two to three million pens a week; world-wide sales reach three million pens a day.

In 1965 Bic expects to spend \$2 million in tv advertising — \$1 million in spot and \$1 million in network. Bic used partial network this year (ABC provided coverage in 80 percent of the country, blocking out the 13 states where Bic had no distribution) but plans to use full-coverage network tv next year. The '65 schedule, again on ABC, will

include the following programs: *Dick Clark, Trailmaster* (both used in 1964), *The New American Bandstand*, *Father Knows Best*, *Donna Reed* and *The Young Marrieds*.

Bic is interested in advertising to everybody who writes, with emphasis on those groups that write most — high school and college students. Both *Dick Clark* and *Trailmaster* reach strong student audiences. In general, however, the network schedule reaches a broad audience, skewed toward women, while spot buys are geared more toward men and students, according to Sy Radzwiller, account supervisor and a vice president of Bates.

"The use of both spot and network works well for reaching different groups and giving us complete coverage," says Radzwiller. "In addition, spot tv can lend support to individual markets where

ad pressure does not conform to levels of sales achievement."

The same commercials are being aired on both spot and network tv. Both are torture-test commercials. One features a high speed drill test. A Bic pen is drilled through a wall-board, extracted from the board and then used by the drill operator. The second is called the "fire and ice" commercial. An ice skater harnesses a Bic pen to her skate so that the point faces into the ice and proceeds to cut some figures. Then she puts the pen into fire. Lastly, she demonstrates how the pen "writes the first time — every time."

John Paige, vice president in charge of sales for Waterman-Bic, says tv is a basic ingredient of Bic's success, but four other ingredients are equally important — quality of the product, packaging or point-of-sale image, promotion and sales communication. "Penetrating market coverage," he believes, "is far more than broad surface distribution."

"Advertising can only bring people to the product — and tv has done that well — but the product must be good or people won't buy it," says Paige.

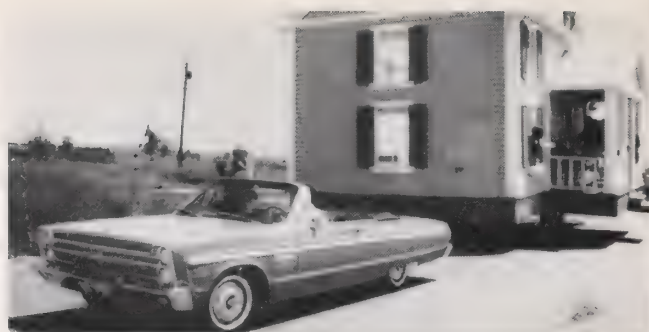
Bic was first to introduce a low-priced quality ball point pen. Today Bics sell for 19 cents, 25 cents and 29 cents. The pens are produced at the company's \$1 million plant in Milford, Conn., built in 1963.

Bic's entry into the United States through Waterman seemed a wise move. In 1958 Bic was distributing in some 90 countries, but was not known in this country. Waterman, which had led in the manufacturing of fountain pens for many years, found itself ill-equipped to enter the budding ball point pen market. The combination of the Bic pen and the established name of Waterman was a natural.

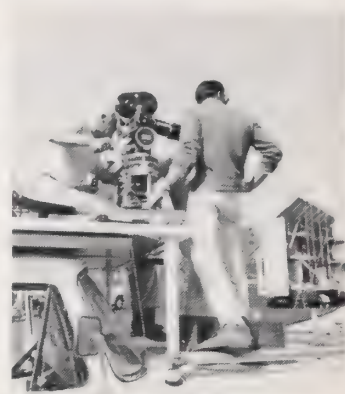
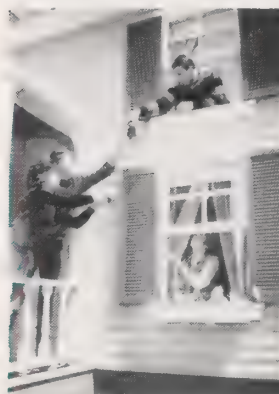
Today Waterman-Bic is the number 1 producer of ball point pens in this country.

As in the past, tv is slated for a major role in Bic's marketing plans. According to vice president Paige, other ball point pen companies have tried to copy Bic's tv strategy, but have been unsuccessful in doing so. "They just think they know our strategy, but they don't," says Paige. ♦

Plymouth steers for young adults



A bright red 1965 Plymouth Fury convertible and a full-scale New England house rocking with young folks are rolling down the highway (in a tv commercial). Object: Youthful theme to attract young adults.



Plymouth tv commercials feature fun and frolic designed to attract young buyers. "Open house" and "lion" spots frequently cited

■ Automotive clans—as well as what seems to be every other advertiser—are out to capture a larger share of the fast-growing young-adult market.

Plymouth has its own way of appealing to young adults (considered by this manufacturer to be between 20 and 30 years of age), and it's based on just plain fun.

Two of the eight new commercials now being aired, and embracing the light approach, are the "open house" commercial and the "lion" commercial. Both play major parts in Plymouth's current three-month advertising campaign featuring '65 models. Network participation buys for the campaign include time on *Bob Hope* specials, *Alfred Hitchcock*, *NCAA Football*, *The Rosebowl*, *The World Series*. This year, much of Plymouth's \$20 million advertising budget, handled by N. W. Ayer & Son, is going into tv.

The "open house" color commercial features a red 1965 Ply-

mouth Fury pulling a full-scale New England three-story house down the highway. The theme, "open house," is played upon in three ways: open house at Plymouth dealers, open house type of fun in the three-story home model used in the commercial, and open house, literally—the house on wheels was designed with no back to it.

The commercial opens with a happy young couple in a new Fury convertible towing a house containing a number of swinging young people framed in the window. (A girl in the third-story attic window scans the sky with a telescope; another cute gal waters her flowers; a boy tries to fly a kite from the second-story window; and a couple on the porch dance to the music of an old gramophone—all the while the house is being towed by the Plymouth.)

During the closing scene the car turns and pulls the house around, revealing to the audience that only

the front of the house is completely built and the back is merely lattice work.

The house was specially constructed by Gerald Schnitzer Productions, Hollywood. It was first pre-fabricated in sections and then assembled on location.

The second commercial — this for a Valiant — stars a lion.

A young man is shown driving along the highway in a Valiant convertible. He stops at a light next to a circus wagon and talks with the driver. While he is talking, a lion jumps from the circus wagon into the back seat of the convertible. As the driver of the new Valiant continues down the road people begin waving at him, trying to point out that there's a lion in the back seat. But the proud new car owner believes people are admiring his new purchase and his good taste. The commercial closes with a super: "Lions are optional, at extra cost."

So's creativity! ♦

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Infoplan Announces Three Management Appointments

Three management appointments for Infoplan, public relations component of the Interpublic Group of Companies, Inc., were announced by Marion Harper, Jr., Interpublic board chairman, (See story, SPONSOR, Dec. 21, p. 4.)



Robert Elliott

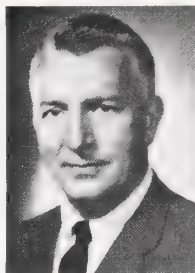
Robert I. Elliott, president of Infoplan, becomes chairman and continues as chief operating officer.

L. Richard Guylay, formerly president of the Thomas J. Deegan Co. and recently director of advertising and public relations of the Republican National Committee, was appointed president of Infoplan in the United States and regional director for the United States and Canada.

Richard L. Wilcox, vice president of Infoplan in the United States was appointed executive vice president.



Richard Wilcox



Richard Guylay

In commenting on the announcements, Harper stated: "These appointments reflect the service demands of Infoplan's growing list of clients and our confidence in the expanding opportunities for an international public relations firm in markets around the world. They provide a strong management team to help achieve the public relations goals of Infoplan's clients."

Richard L. Wilcox, vice presi-

NAB Now Receiving Award Nominations

Howard H. Bell, code authority director of the National Assn. of Broadcasters, announced that entries are now being received for the Second Annual Award of Merit to the State Broadcaster Assn. that has made the greatest single contribution to the radio or television code during the past year. Deadline for entries is Feb. 15, 1965.

The award will be presented at NAB's 1965 convention in Washington, during a management luncheon that features an address by the chairman of the FCC.

The convention will be held at the Shoreham and Sheraton Park Hotels from March 21 through March 24.

The first award was presented last year to the South Dakota Assn. of Broadcasters for becoming the first state with 100 percent Radio Code enrollment.

Changes Reported For TV Stations, Inc.

At the annual meeting of the board of directors for Tv Stations, Inc. in New York several changes were made.

Douglas L. Manship, president, WBRZ-TV Baton Rouge, La., was elected chairman of the board. Louis Read, executive vice president, WDSU-TV New Orleans, La., was elected a director and W. D. (Dub) Rogers of Lubbock, Tex., former chairman and director resigned from the organization.

The present Tv Stations, Inc., board is as follows: Paul Adanti, WHEN-TV Syracuse, N.Y., treasurer; Charles A. Batson, WIS-TV Columbia, S.C., director; Jack Berkman, WSTV Steubenville, Ohio, director; Thomas C. Bostic, KIMA-TV Yakima, Wash., director; Joseph L. Floyd, KELO-TV Sioux Falls, S.D., vice president; James J. Gerity, Jr., WNEM-TV Flint, Mich., director; Joseph M. Higgins, WAIL-TV Atlanta, Ga., director; Herb Jacobs, Tv Stations, Inc., New York, president; Douglas L. Manship, WBRZ-TV Baton Rouge, La., chairman; A. Louis Read, WDSU-TV New Orleans, La., director; William B. Smullin, KTVM Medford, Ore., vice president.

WNEW-TV STAGES 'THANK YOU' PARTY



Station WNEW-TV New York recently feted 800 guests with cocktails, buffet and music in Manhattan's Plaza Hotel at another of its annual "thank you" parties. Dancer-Fitzgerald-Sample executives Pat MacNamara (l) and Fred Dudak (third from l) are being thanked here for business they sent WNEW-TV throughout the year by John E. McArdle, vice president and general manager of the station (second from l) and Len Giarraputo, also of the station.

Agency Appointments

Hicks & Griest appointed advertising agency for the Pharmaceutical Laboratorie's Div. of Schieffelin & Co.

Fuller & Smith & Ross appointed advertising agency for Transogram Co., Inc.

Newmark, Posner & Mitchell, Inc. appointed to handle the complete line of animal and bird products for Geisler Pet Products of New York and Nebraska.

Reiter-Ross, Inc., New York named advertising agency for The Educator Biscuit Co.

Fletcher Richards Co. appointed to handle the corporate advertising for Food Fair Stores, Inc.

Wade Advertising, Chicago, **Maxon, Inc.**, Detroit, and International Milling Co., Minneapolis, have terminated relationships.

Cargill, Wilson & Acree, Richmond, Va., named advertising agency for Chap Stick, Chap-ans and new products for The Chap

Stick Co., a division of Morton Manufacturing Corp.

Grey Advertising, Inc. named agency for the RCA Victor Record Club.

Harry W. Graff, Inc. appointed to handle advertising for the National School of Home Study.

Zimmer, Keller & Calvert, Inc., Detroit, appointed as the new advertising agency for Elias Brothers Big Boy Restaurants.

Gardner Advertising Co. appointed agency for the Musselman Div. of Pet Milk Co.

Rep Appointments

Jacobson-Simpson & Associates named representatives for KOMO-AM-TV Seattle, Wash.

Grant Webb & Co. appointed exclusive national representative for WSNY-AM Schenectady, N. Y.

Select Stations appointed exclusive national representatives for the Shenandoah Valley Broadcasting, Inc. stations WSA-AM-TV Harrisonburg, Va.

Robert E. Eastman & Co., Inc. appointed national representative

for radio station WDAE Tampa/St. Petersburg, Fla.

Harold H. Segal appointed New England representatives for WLTN Littleton, N. H.

Katz Agency Appoints Five Radio Executives

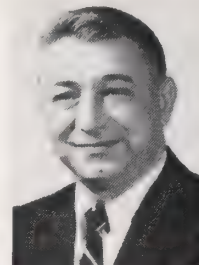


Thomas Kniest



John Roberts

The Katz Agency, Inc., station representatives, has announced four promotions in radio sales and the addition of Geno Cioe as Detroit radio sales manager to cap year of radio sales reorganization and expansion, the firm reports.



Geno Cioe

John Roberts, radio sales Chicago and with Katz since 1955, becomes Chicago assistant radio sales manager; Thomas Kniest, radio sales St. Louis

and with Katz since 1957, becomes St. Louis radio sales manager; Winslow Uebel, radio sales Los Angeles and with Katz since 1957, becomes Los Angeles radio sales manager; and Arne Ramberg, radio sales Philadelphia and with Katz since 1962, becomes Philadelphia office manager.

Geno Cioe joins the Katz Agency as Detroit radio sales manager.

There were three other 1964 additions to the staff: John Hooker, Los Angeles, John Hartigan, Detroit, and Jim Boswell, Detroit.



Winslow Uebel



Arne Ramberg

DON McNEILL CHATS WITH AGENCY REPS



Shown at the New York Hilton Hotel following the origination of the "Don McNeill Show" are Don McNeill (seated left); Stan Gerber (standing left), media supervisor, Grey Advertising Agency (GE Photolamp Dept.); John Shanley (center), assistant media supervisor, Grey Advertising Agency (GE Photolamp Dept.); Herb Amser (standing right); account executive on Roche Vitamins at L. W. Frolich Agency and Stan Yudin, broadcasting supervisor of L. W. Frolich Agency.

WIIC-TV Pittsburgh Buy Gets FCC Approval

Television station WIIC, the NBC affiliate in Pittsburgh, was acquired by the Cox Broadcasting Corporation by approval of the FCC.

The sale, for a price in excess of \$20,000,000, was consummated under an agreement announced Sept. 1.

The former owner is the P-G Publishing Co. (Pittsburgh Post-Gazette) and the Brennen family of Pittsburgh.

The acquisition of WIIC brings to five the number of VHF television stations owned by Cox Broadcasting. The others are located in Atlanta, Ga.; San Francisco-Oakland, Calif.; Dayton, Ohio; and Charlotte, N.C.

The company, which was formed only earlier this year, also owns four AM-FM radio stations and several community CATV systems.

Firms Move To New Locations

Glenn Advertising, Inc., has moved into expanded Chicago offices in the Wrigley Building, it was announced by John H. Stewart, president of the Dallas based advertising agency.

Fetty/Hundemer/Morgan, Inc., a division of Fetty/Hundemer and Associates of Baton Rouge, La., has moved into new and larger offices in New Orleans at 806 Perdido St.

TWENTY-FIVE YEAR CLUB MEMBERS HONORED



Eleven new members of the Twenty-Five Year Club of the National Broadcasting Co. were honored at a luncheon at the Waldorf Astoria. Another employee, Adelaide Orr, was also honored for her forty years with the network. Robert E. Kintner, president of NBC, addressed the group and gold watches and certificates were presented by Robert W. Sarnoff, chairman of the board of NBC. Pictured are (standing, l to r) Hamilton Robinson, manager sales office service; Robert W. McFayden, manager daytime program sales; Harold Ritchie, engineer; Joseph G. Bolger, draftsman; Lewis P. West, engineer; Dick Dudley, announcer; Raymond O'Connell, manager station relations; Carl M. Watson, director broadcast standards. Seated are Miss Orr, who is with the engineering design and construction department, Kintner, Sarnoff and William E. McAndrew, executive vice president, NBC News, who was among the 11 new Twenty-Five Year Club members.

CBS Continues Expansion For Radio-Tv Service

Several new CBC radio and television stations have started broadcasting the past four months and CBWT, CBC-TV's Winnipeg outlet, has undergone significant technical changes.

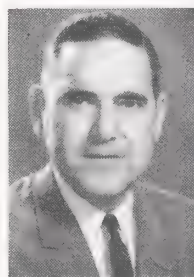
CBWT has a new antenna tower,

17 miles southeast of Winnipeg. Total height of the new tower and antenna is 1,064 feet compared to the former 196-foot tower in downtown Winnipeg. CBWT has increased power from 58,000 to 100,000 watts.

Crosley Broadcasting Promotes Middendorf

Donald G. Middendorf has been promoted to vice president-administration of the Crosley Broadcasting Corp., it was announced by John T. Murphy, Crosley president.

Middendorf, directs personnel and labor relation matters for all Crosley stations — WLW Radio and WLWT, Cincinnati; WLWC Columbus, WLWD Dayton and WLWI Indianapolis. He has been corporate



Donald Middendorf

director of personnel and labor relations since joining the corporation in 1956.

NEW MGM VOTE PLANNED FOR JANUARY



This foursome of industry executives, snapped at the party in New York's Delmonico Hotel to elect the 1965 "Girl from MGM-TV" are (l to r): Howard Epstein, theatrical attorney; William Brennan, vice president, Compton Advertising, Inc.; John B. Burns, MGM vice president in charge of television sales; James Conley, president of ABC-TV Spot Sales, Inc.

Lennen & Newell Expands West Coast Operations

Acquisition by Lennen & Newell of L. C. Cole Co., San Francisco advertising agency with billings of \$5,500,000, was announced by Adolph J. Toigo, Lennen & Newell president, and William E. Haberman, president of L. C. Cole Co.

The merger, effective Jan. 1, 1965, marks a further expansion of Lennen & Newell's four-office western division, whose annual billings will now be at a rate of approximately \$14,000,000, the firm said.

The L. C. Cole operation will be integrated into Lennen & Newell's San Francisco office, the joint announcement states, and Haberman will become a senior vice president of Lennen & Newell and manager of L&N's San Francisco office: He will report directly to Marshall J. Weigel, L&N senior vice president responsible for the agency's western division. All key personnel of L. C. Cole will be absorbed by Lennen & Newell, it was reported.

WSPA-FM Broadcasting With 100,000 Watts

WSPA-FM has begun broadcasting from its new transmitter on Hogback Mountain, S.C., the station reports. It is broadcasting with 100,000 watts horizontal and 93,000 watts vertical power. The WSPA-FM antennas are located on the same tower utilized by WSPA-TV, with antenna height of 2000 feet and above average terrain.

Archway Cookies Launches Promotion

With "Sounds of Broadway," a Chicago-made show, Archway Home Style Cookies is putting its money on the prime-time one shot. The one-hour promotion, budgeted between \$75,000 and \$100,000, was launched on New York's WPIX-TV three weeks ago and is scheduled for 20 to 25 markets around the country.

The show, put together from the Great Music series of Chicago's WGN-TV, is a montage of guest shots from some of the series' 26 hour-shows. Host Carl Greyson, of WGN-TV's staff, provides new continuity and a new format.

Featured in the production are

C/R IN SPAIN



Carson/Roberts believes in going to any lengths to get a television commercial for its clients. In this case, the client was Gallo, and the commercial revolved around James Mason. The product was Thunderbird. Because Mason was making a picture in Spain, and because Carson/Roberts had signed him for the Thunderbird commercial, the Los Angeles agency got permission from the Spanish government to fly over a crew for filming.

singing duo Florence Henderson and Bill Hayes, pianist Peter Nero, baritone Earl Wrightson, and the piano team of Arthur Ferrante and Louis Teicher.

Archway Home Style Cookies is a syndicate of 17 independent bakers. According to Marineau Advertising, Inc., Archway's agency, the distribution pattern of the group is not such that it can buy network time without wastage.

With the prime-time one-shot, the agency said, Archway can tailor its promotion to the needs of specific markets. Detroit is one of the group's biggest markets.

"Sounds of Broadway" is Archway's fifth prime-time one shot in five years.

PR Firm Establishes Sports Promotion Unit

Solters, O'Rourke and Sabinson, Inc., has set up a sports promotion division in its public relations-publicity organization. Jay Russell has been named division head. SOS sports accounts include the tv telecasts of the All-Star baseball classic, the World Series, the NCAA football games, and the Rose Bowl and Orange Bowl games for Chrysler Corp.

TV EXECUTIVE GUEST OF WBBM-TV



Eitel Canatus Hernandez (center), assistant general manager of Netherlands Antilles Television, was a recent guest of WBBM-TV Chicago for an inside-look at television in the U.S. Hernandez has served broadcasting in various capacities and is the former sales manager for a television station in TeleCuraco. His trip to the U.S. was sponsored by the State Department Group for radio and tv and Syracuse University. Shown with Hernandez are Jack Devlin (left) and Stephen Werth both of WBBM-TV's public relations staff.

JWT Awarded \$5 Million In Whitehall Advertising

J. Walter Thompson Co. has been tapped to handle Bisodol and Dristan, both products of Whitehall Laboratories, a division of American Home Products.

Total ad billings for both products are estimated at \$5 million, with tv spending during the first three quarters of 1964 pegged at about \$2 million.

American Home Products, parent company, is a heavy investor in television, allocating approximately 86.7 percent of its over-all advertising budget to the medium.

In addition to the two established products, J. Walter Thompson will also handle several new products currently being test-marketed for Whitehall.

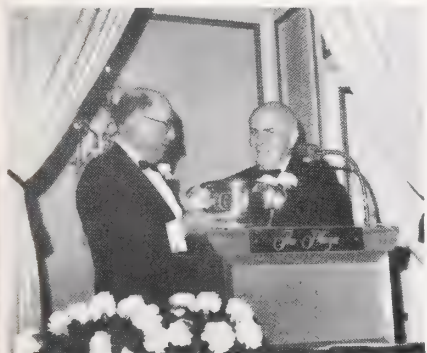
Bisodol comes to Thompson from SSC&B and Dristan from Tatham-Laird.

Mel Allen To Narrate 'Sports Year 1964'

Mel Allen, national television and radio sports commentator, will narrate *Sports Year 1964*, UPI Newsfilm's review of the sports highlights of 1964, it was announced by United Press International.

The film will be made available to all television stations in the United States and abroad.

AWARD DINNER



More than 700 advertising and business personalities attended the dinner to honor Charles G. Mortimer, chairman of the board, General Foods Corp. Mortimer received The Advertising Council's 1964 public service award as "an American businessman who has contributed notably in public service to the welfare of his country and his fellow citizens." Honorable John J. McCloy presented the silver bowl to Mortimer. Pictured (l to r) are Charles G. Mortimer and Honorable John J. McCloy of Milbank Tweed, Hadley and McCloy.



A TIME TO GO WILD

In San Francisco, Dave McElhatton rules morning radio with a lighthearted ham, a Friendly pianist called Clyde. McElmania is exhibited six days a week by hordes of highly educated, extremely prosperous, and very free-spending San Franciscans, Oaklanders, and others who stay glued, unbreakably, to *McElhatton in the Morning*. These adult, otherwise rational listeners simply can't break the McElhabit. Get your free copy of last year's completely useless, totally obsolete almanac, said Dave at 6:25 a.m. recently. Four hundred McElmaniacs, as far as 500 miles distant, responded within 24 hours. If he does that for free, think what he does for his paying advertisers. Then buy.

AND A TIME TO BE QUIET

Happiness is *An Evening with Al Douglas*. Charm is what he uses to disarm interesting guests (they tell Al what they wouldn't tell a diary) every week-night. Curiosity is what keeps listeners coming back for: excerpts from idea-making books...magazines just off the press...fine music...a variety of entertainments from Al Douglas. Responsive is the listener. (Announcements on just five programs moved 900 Cream of Wheat "Growth Charts.") Happy is the advertiser.

Foreground programming molds opinions, delivers adult response. In San Francisco, the talk of the town is the buy of the town. **KCBS RADIO**

A CBS Owned Station represented by CBS Radio Spot Sales.

SPONSOR SPOTLIGHT

ADVERTISERS

Rudolph L. Hoeltzel, **John H. Ridenour**, **Jerry J. Buchanan**, **Larry P. Lowe** appointed product manager for One-A-Day multiple vitamins, product manager for Alka-Seltzer and Miles Nervine, assistant product manager for Chocks and assistant product manager for Bac-tine liquid antiseptic.

James L. Ferguson appointed advertising and merchandising manager of the Birds Eye Div. of General Foods Corp. **Richard J. Steets** and **Dr. Kenneth G. Dykstra** appointed planning and financial control manager and research and development manager.

John P. Kennedy has been appointed vice president and director of marketing of the Bristol-Meyers Products Div. **Jack S. Morgan** will succeed him as vice president and director of new products marketing.

Dr. J. A. Naftel named director of plant food development and market planning at United States Borax & Chemical Corp.

Gene K. Foss has been appointed vice president, marketing of Golden Dipt—Meletio Corp., a subsidiary of DCA Food Industries, Inc.

Sidney B. McCollum appointed director of sales for Riker Industries, Inc.

William W. Herzog has been appointed Johnson & Son, Inc., Racine, Wis.

Richard B. Martenson appointed general sales manager of the Photolamp operation of Sylvania Electric Products, Inc., a subsidiary of General Telephone & Electronics Corp.

Charles F. Mathieu appointed manager of sales promotion for Zenith Hearing Aid Sales Corp.

Jack Schnyder joined Capitol Records Distributing Corp. as assistant national merchandising manager.

Thomas A. Reed appointed vice president and sales manager of the residential division of Honeywell Inc.

AGENCIES

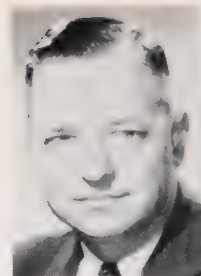
Edward P. Jancewicz, vice president and radio/tv director at Arnold & Co., Inc. named to the newly inaugurated Broadcasting Advisory Council at Emerson College.

Robert E. McMillin elected a vice president of Guild, Bascom & Bonfigli, Inc. San Francisco.

Donald A. Bianchi appointed director of Broadcast for D'Arcy Advertising Co., Cleveland.

Dr. Wolfgang Hummer has been named marketing director and deputy managing director of the Frankfurt office of BBDO-International.

Robert Kalmar appointed manager of the Vienna office of Batten, Barton, Durstine & Osborn, Inc.



Richard Martenson



Charles Mathieu

Louis Landesman appointed general manager of Smith/Greenland Co.

Olin Terry joined Glenn Advertising in Dallas as a television producer in the agency's radio-television department.

Sara J. Boswell, **B. K. Wilson** and **C. G. Bersch** named vice presidents of R. J. Poorman & Associates, Inc., Muncie, Ind.

Kermit S. Imbrey joined Street & Finney, Inc. as account executive on Colgate-Palmolive.

William H. Tylor, Jr., appointed vice president of D'Arcy Advertising Co.

Mary M. Begtzos joined the media department of MacManus, John & Adams, Chicago office.

William C. Brennan joins Needham, Louis & Brorby, New York as a senior writer.

Luis A. Perdomo appointed co-manager of the J. Walter Thompson Co. office in Lima, Peru.

Allen G. Bishop appointed account executive with Earle Ludgin & Co., Chicago.

Joseph Ostrow named a vice president for media planning at Young & Rubicam.



Dr. J. A. Naftel



Gene Foss



Sidney McCollum



William Herzog



Allen Bishop



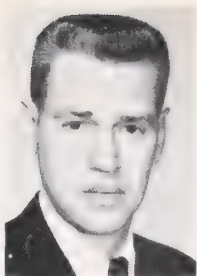
Joseph Ostrow



David Leddick



Solita Arbib



Jack Page



Joe Hughes



Pattie Moreland



Gerald Bourne

David Leddick named creative director for Smith & Dorian Advertising, New York.

Solita Arbib joined Geyer, Morrey, Ballard, Inc. as vice president and assistant to the president.

Irena Steckiv joined the New York office of Foote, Cone & Belding as print art director on the Lanvin-Charles of the Ritz account.

Jerry Medford elected vice president and director of research for Kastor Hilton Chesley Clifford & Atherton, Inc.

Kenneth C. Bert and **Eugene J. Dichiaro** appointed account executives of Gann-Dawson, Inc., Scranton, Pa.

Eugene A. Raven promoted to management supervisor of the Trans World Airlines account in the New York office of Foote, Cone & Belding.

Joan Lipton appointed an associate director of Benton & Bowles, Ltd.

K. C. August, president of Roche, Rickerd, Henri, Hurst, Inc., has resigned.

Richard Creedon, **David Hotz**, **Robert Muir** and **Bernard Shlossman** appointed vice presidents of Papert, Koenig, Lois.

Jack Page appointed account supervisor on the Dr. Pepper and Pommac soft drink accounts for Grant Advertising.

Joe K. Hughes named general manager of Grant Advertising's Chicago headquarters office. He is executive vice president of Grant Advertising and account supervisor for the Dr. Pepper and Pommac soft drink accounts.

Paul F. O'Neill appointed an account executive in the Pittsburgh office of Fuller & Smith & Ross, Inc.

Erwin Ephron joined Batten, Barton, Durstine and Osborn, Inc. as manager of media planning and analysis. **Richard Macdonald** appointed creative director of BBDO-London.

Joseph Berner, **Richard Hill** and **Joan Lapine** named director of the broadcast department, group supervisor on the Admiral Corp. account and writer for Campbell-Mithun, Inc. Chicago.

John D. Hayes elected vice president-international services and administration of Foote, Cone & Belding, Inc.

Paul B. Ricks named an account executive for MacManus, John & Adams, Inc. in the Bloomfield Hills, Mich., office.

Pattie Moreland elected a vice president at Low Runkle Co., Oklahoma City.

Gerald P. Bourne joined the advertising and public relations firm of McClellan & Associates, Inc.

Donald M. Hufford and **Paul Zara** appointed account executive in Ralston group and writer-producer in the creative division of Gardner Advertising Co.

George Salkin appointed creative director of Black and Musen, Inc., Springfield, Mass.

William H. Wilshire, III, joined N. W. Ayer & Son, Inc., Chicago.

Mary Jo Hipple named media buyer for Porter Advertising, Inc., Winston-Salem, N.C.

Hanna Maynard joined the media staff at Sander Rodkin Advertising, Ltd., Chicago.

Andrew S. Hiken appointed associate media director of John W. Shaw, Inc.

Ron Wren named an associate in the advertising and public relations firm of Cancilla, Gore & Knapp, Inc.

James J. Tommaney appointed director of research of C. J. LaRoche and Co.



Richard Creedon



David Hotz



Robert Muir



Bernard Shlossman



Ron Wren



James Tommaney

TV MEDIA

Edward (Ned) Armsby named director of advertising and promotion for the WFIL stations, Philadelphia, Pa.

Jerry McNulty appointed production manager of WLBW-TV Miami, Fla.

Robert E. Young named account executive in the local sales department of KIRO-TV Seattle, Wash.

Lynn Hippleheuser and **Harold Barron** added to the staff of the WFBM stations in Indianapolis as producer-directors.

Howard Reser and **Dan Anderson** have been appointed program manager and salesman, respectively, for WTCN-TV Minneapolis-St. Paul.

Blair Clark resigned as director of international operations, CBS News.

John D. Sawhill named marketing research assistant of KDKA-TV Pittsburgh.

Don Miskie named executive producer for WOR-TV New York.

Keith L. Mealey appointed station manager of KFRE-TV Fresno, Cal.

S. M. (Mort) Rosenman appointed program manager of WBKB Chicago, Ill.

Frank Livermore appointed business manager of KTTV Los Angeles, Cal.

Cecil Webb appointed operations manager of KRON-TV San Francisco.

Joseph Leeming named director of publicity for WNEW-TV New York.



Frank King



Craig Lawrence

Frank G. King becomes general manager of KTVU San Francisco-Oakland, effective Jan. 1, 1965.

Craig Lawrence named executive vice president of the CBS Television Stations Div.

Norman R. Berger named producer of WNEW-TV New York *Wonderama* series.

RADIO MEDIA

Michael R. Sigelman named assistant promotion manager for KNX Radio Los Angeles.

Richard D. Casper joined the NBC Radio Network as an account executive.

Robert F. McLain and **James B. Slade** appointed account executives for KPAT Berkeley, Calif.

Willis Duff named program director of Metromedia's KLAC-AM-FM Los Angeles.

Joseph C. Drilling named vice president of Crowell Collier Publishing Corp., parent company of Crowell Collier Broadcasting Corp. of which he is president.

James R. Lightfoot named national radio program manager for Group W (Westinghouse Broadcasting Co.).



Joseph Drilling



James Lightfoot

Sales Executive

Outstanding lifetime opportunity with prestige Broadcast-related firm. This Chicago-based position is springboard to top corporate management responsibility. At inception, will involve extensive travel and heavy contact with leaders of broadcast industry. Familiarity with broadcasting and broadcast people is a prerequisite.

Our organization knows of this and your resume or preliminary contact may be submitted in confidence through your attorney or other third party of your choice. Box 205, SPONSOR, 221 North LaSalle St. Chicago, Illinois 60601.



Joel Thrope



Austin Smithers

Joel M. Thrope elected vice president of WAKY, Inc., Louisville, Ky.

Austin Smithers joins WINS New York as assistant sales manager.

SYNDICATION & SERVICES

William Kollock and **Louis Dworshak** joined the Princeton staff of Gallup & Robinson, Inc.

William H. Collins elected president of Intercontinental Associates Inc., Noroton Heights, Conn.

John Sherlock signed to join the *Peyton Place* writing staff at 20th Century-Fox Television, Inc.

Henry Koster joined 20th Century-Fox Television where he will direct the pilot of *My Island Family*. The series will be a joint venture between 20th Century-Fox TV, Boone's Cooga-Mooga Productions and Rodney-Young Enterprises.

Robert McKimson appointed assistant animation director for DePatie-Freleng Enterprises, Hollywood.

James H. McCormick promoted from the New York sales staff of CBS Films Inc. to southwest division manager.

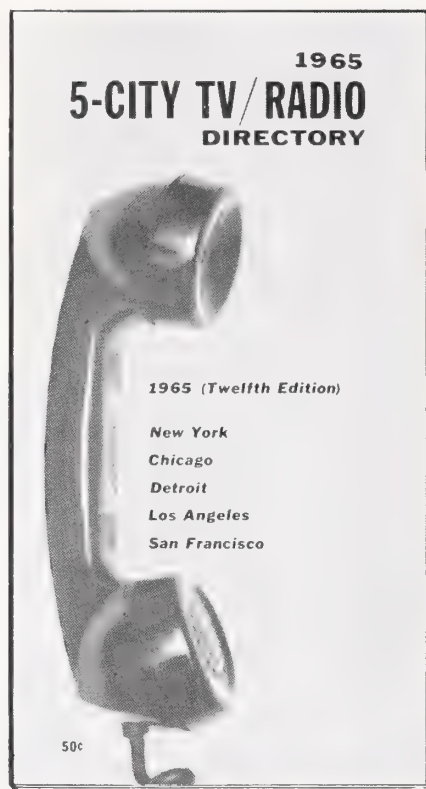


Robert McKimson



James McCormick

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*Sales Management, June 10, 1963

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WRCB-TV CHATTANOOGA



CALENDAR

DECEMBER

American Marketing Assn. education division conference, Chicago (28-29).

JANUARY

National Academy of Arts and Sciences, New York Chapter, 3rd tv forum, Donnell Library, New York (6).

International Radio & Television Society luncheon, Waldorf-Astoria, New York (6).

Sales and Management Conference sponsored by the Radio Sales Bureau, Toronto, Canada (11-12).

American Women in Radio and Television board of directors meeting, Hilton Hotel, New York (15-17).

Retail Advertising Conference, Walter Tower Inn, Chicago, Ill. (16).

Oklahoma Broadcasters Assn. mid-winter convention, Sheraton Oklahoma Hotel, Oklahoma City, Okla. (18-19).

Assn. of National Advertisers workshop on Advertising, Planning and Evaluation, Plaza Hotel, New York (19).

International Radio & Television Society luncheon, Waldorf-Astoria, New York (20).

National Assn. of Broadcasters radio code board meeting, Los Angeles (22-23).

Advertising Assn. of the West convention, World Trade Center, San Francisco (22-24).

Iowa AP Radio-Television News Assn. winter workshop, Des Moines, Iowa (24).

National Assn. of Broadcasters winter boards meeting, Palm Springs, Riviera, Palm Springs, Calif. (25-29).

Federal Communications Bar Assn. annual banquet, Sheraton-Park Hotel, Washington, D.C. (28).

Georgia Radio-Tv Institute of

the Georgia Assn. of Broadcasters twentieth annual meeting, University of Georgia, Athens, Ga. (26-28).

South Carolina Broadcasters Assn. winter convention, Columbia, S. C. (28-30).

National Advertising Agency Network regional meeting and board of directors meeting, Guest House Motor Inn, Birmingham, Ala. (29-31).

FEBRUARY

Advertising Federation of America/Advertising Assn. of the West convention, Statler-Hilton Hotel, Washington (2-3).

International Radio & Television Society luncheon, Waldorf-Astoria, New York (3).

Television Bureau of Advertising breakfast presentation in the Cotillion Room of the Sheraton Park Hotel, Washington, D.C. 8-9:15 a.m. (3).

Minnesota AP Broadcasters Assn. 1965 meeting, Minneapolis, Minn. (4).

National Assn. of Broadcasters annual conference of presidents of state broadcasting assns., Shoreham Hotel, Washington (4-5).

Career Exposition, sponsored by KQV Radio, Civic Arena, Pittsburgh, Pa. (5-7).

Utah-Idaho AP Broadcasters annual meeting, Downtowner Motel, Boise, Idaho (5-6).

Directors Guild of America annual awards dinner, Beverly Hilton Hotel, Beverly Hills, Calif. (6).

Michigan Broadcasters Assn. mid-winter convention and ninth annual legislative dinner, Jack Tar Hotel, Lansing, Mich. (10-11).

Western States Advertising Agencies Assn.'s "Man of the Year" award luncheon, Embassy Ballroom, Ambassador Hotel, Los Angeles, Calif. (11).

Humble Oil and Refining Co. ad forum '65, Shamrock Hilton Hotel, Houston, Tex. (19).

International Broadcasting Awards banquet of Hollywood Advertising Club, Hollywood Palladium, Hollywood, Calif. (23).



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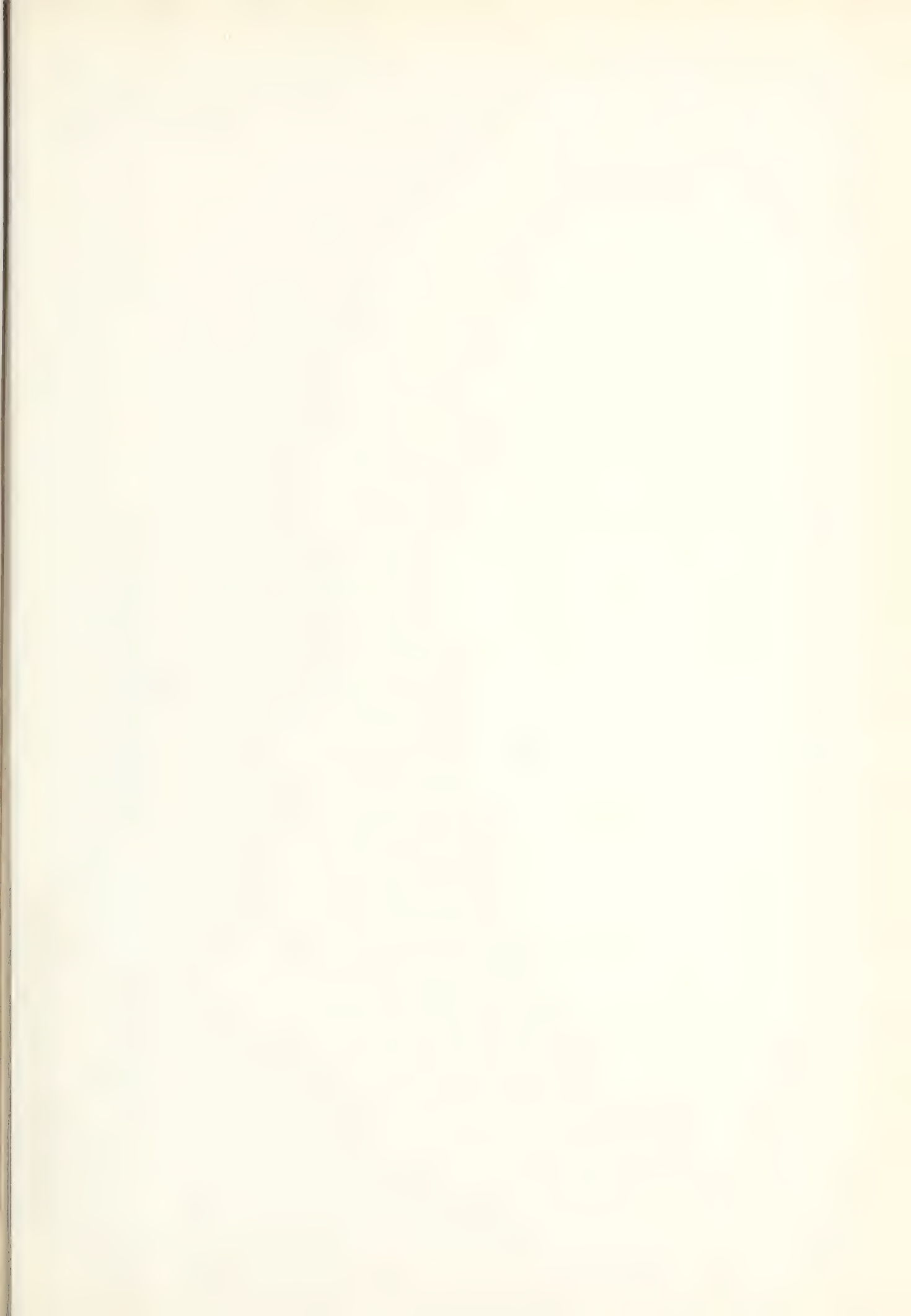


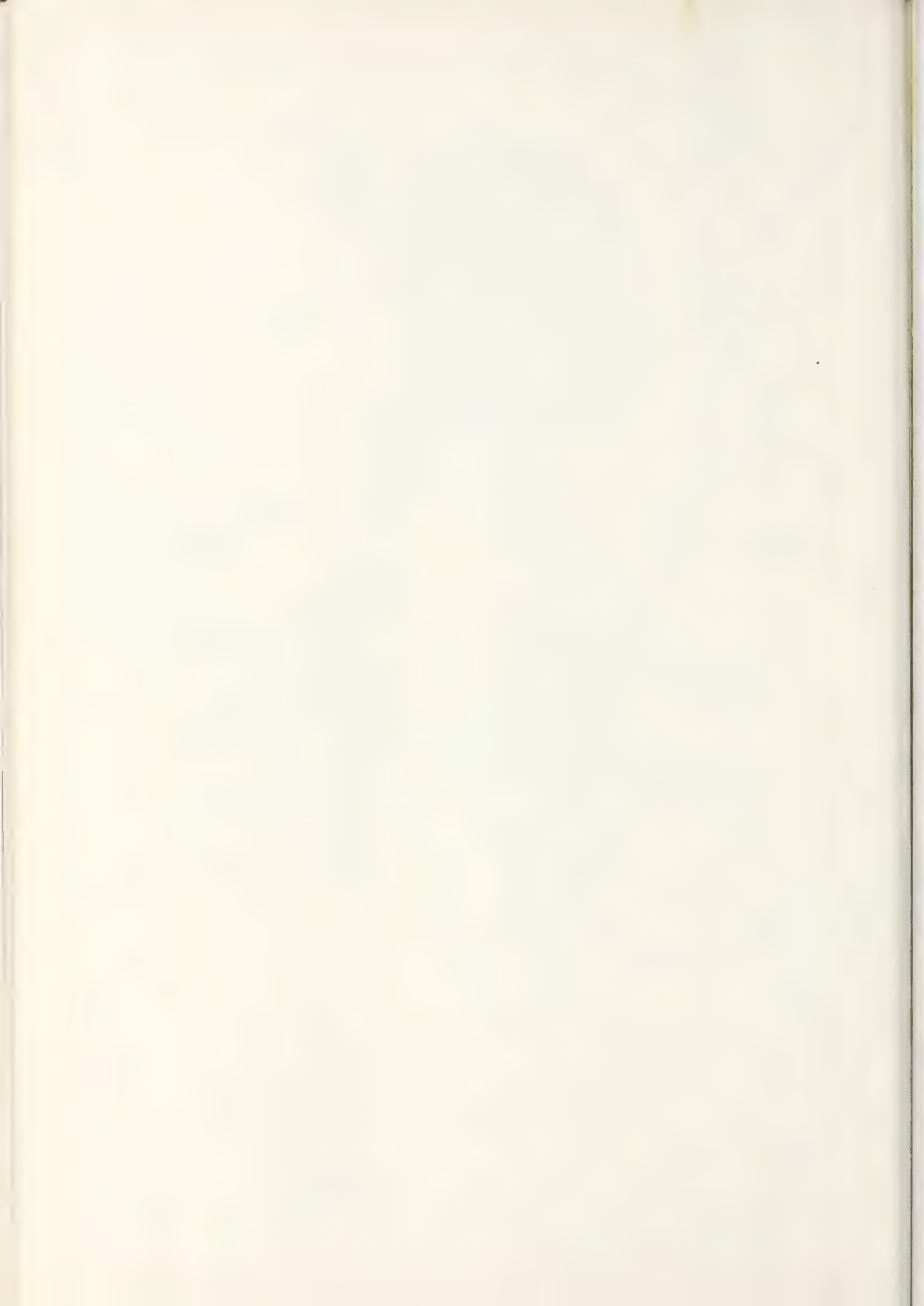
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